



# Up and Running with WriteItNow 5

*Rob Walton and David Lovelock*

To accompany Version 5.0.4e of *WriteItNow 5*

2<sup>nd</sup> Edition

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To accompany Version 5.0.4e of *WriteItNow 5*  
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

# Preface

This section deals with the Manual—how to navigate it, and how to use it. The remainder of the Manual is devoted to *WriteItNow 5*—how to navigate it, and how to use it.

## Navigating this Manual

This manual uses “hot” links allowing the reader to navigate easily. For example, if the text states that the Index starts on page 354, then clicking on that page number (354) takes the reader to the Index. (Try it!) The same is true for Part numbers, Chapter numbers, Section numbers, Appendix letters, Figure numbers, Table numbers, and the page numbers in the Index. In the Table of Contents, which starts on page 1, clicking on a Part, Chapter, or Section title (not the page number) immediately opens the associated part, chapter, or section. Web links, such as <http://www.ravensheadservices.com/>, open the associated web page in the default browser. Typically the color or shape of the cursor changes when over a hot link, which can be seen by hovering the mouse over the previous web link.

### Tip #1: Returning from hot links

*Most PDF readers have the facility to return to the previously viewed page, allowing the reader to follow a hot link and then return to the original page containing that hot link. For example, Adobe Reader<sup>®</sup>, Foxit Reader, and Sumatra PDF, all use the keyboard combination   to return to the previously viewed page.*

## Annotating this Manual

The program “PDF-XChange Lite”, which is free for academic or non-commercial use, can be downloaded from <http://www.tracker-software.com/product/pdf-xchange-lite>. (Make sure the ‘Non-Commercial Release’ option is selected.) It has the ability to mark-up PDF documents in many different ways, such as highlighting text, inserting vertical lines in margins, adding sticky notes, and so on.

## Updating the Manual

Whenever there is a version change in *WriteItNow 5*, this manual is updated and can be downloaded from [http://www.ravensheadservices.com/pdf\\_manual.php](http://www.ravensheadservices.com/pdf_manual.php). Changes in the manual are described in Appendix E on page 326. Any annotations added to previous versions of the manual are lost.

## Outline of the Manual and Recommendations

This manual is divided into this preface and six parts.

- **Preface.**

**Recommendation:** This Preface should be read immediately.

- **Part I. In the Beginning.** This contains an introduction to *WriteItNow 5*—where to get it, how to install it, and how to run it. It also has a Quick Start chapter designed for those who want to start using *WriteItNow 5* immediately, without using any of the more advanced options and features discussed in the remainder of this manual. The First Things First chapter contains items that the reader should know and do before going any further.

**Recommendation:** Read all three chapters.

- **Part II. Creating a Book.** The chapters in this part go through the process of describing a project and creating a book, starting from the first steps and ending with a printed book. Not all of it is needed immediately.

**Recommendation:** Read Chapters 4 through 9, following any links of interest. The remaining chapters can be read as needed.

- **Part III. Getting Organized.** The chapters in this part deal with where background and research material is kept for the book—the Background Details described on page 28. None of this appears in the final book.

**Recommendation:** Most books involve events and locations, so Chapter 19 on page 151 and Chapter 20 on page 158 should be read. The other chapters can be read as needed.

- **Part IV. Text Operations.** While writing the book, the writer will find these chapters of interest.

**Recommendation:** Chapters 29 and 38 should be browsed initially, and the others as needed.

- **Part V. Customization and Inspiration.** This describes how the appearance of *WriteItNow 5* can be set by the writer. It also contains chapters on advice, inspiration, and different approaches to writing.


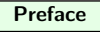


**Recommendation:** Chapters 39 to 41 deal with appearance, while Chapters 42 to 44 deal with advice and inspiration. Chapter 45 on page 302 explains how to use *WriteItNow 5* for different approaches to writing, concentrating on the Snowflake Method and the Agatha Christie Method. These chapters should be read as needed.

- **Part VI. Appendices.**

**Recommendation:** Appendices A—‘How To’—and B—‘Keyboard Shortcuts’—should be consulted frequently; the remaining Appendices as needed.


This advice is summarized in the following table.

Part	Highly Recommended	Recommended	As Needed
Preface			
I	Chapters 1–3		
II	Chapters 4–9	Chapters 10–12	Chapters 13–18
III		Chapters 19–20	Chapters 21–28
IV			Chapters 29–38
V			Chapters 39–45
VI		Appendices A–B	Appendices C–I

 *At the bottom of most pages in this manual, following the copyright notice, is the button . Clicking on that hot-link opens this Preface. To return to the previously viewed page, use the keyboard combination  .*

## Terms and Conventions used in this Manual

### Convention

 *Paragraphs containing important information are identified in a box similar to this.*

### Paths


Notations such as `C:\Users\Your Name\Documents` indicate the path to a folder. In this case it shows where the folder ‘Documents’ is relative to ‘C:’.

### Menu Items

Sequences such as `Export >> Book` show the hierarchy of menu items. In this case, the menu item ‘Book’ is under the menu item ‘Export’. The image `Setup` indicates the sub-menu item ‘Setup’ is to be selected in *WriteItNow 5*. This could also be indicated by `Export >> Book >> Setup`.

### Index

A comprehensive index starts on page 354. Page numbers printed in bold face indicate the location in the manual where the primary discussion of the associated item occurs.


 *At the bottom of most pages in this manual, following the copy-right notice, is the button `Index`. Clicking on that hot-link opens the Index. To return to the previously viewed page, use the keyboard combination `Alt` `←`.*

### Tip #2: Searching for Text in this Manual

*Most PDF readers have the ability to find text, frequently using the keyboard shortcut `Ctrl` `F`. This can be useful when searching for a specific word in this Manual.*

### How To

Appendix A on page 316 contains a list of useful links to pages. For example, ‘How to check for clichés’ links to page 237. If you have any suggestions for extending the ‘How To’ list, please send them to [http://www.ravensheadservices.com/send\\_email.php](http://www.ravensheadservices.com/send_email.php). Thank you.

 *At the bottom of most pages in this manual, following the copy-right notice, is the button `How To`. Clicking on that hot-link opens the How To appendix. To return to the previously viewed page, use the keyboard combination `Alt` `←`.*

## Tips

Sprinkled throughout the manual are 79 tips, such as the following.

### Tip #3: Using Dual Monitors or Split Screens

*Connecting a second monitor to a computer is usually a straightforward process. It allows the user to have two different screens open simultaneously. The first monitor could display the program WriteItNow 5, and the second could display any other relevant items, such as a web browser, a desktop Kindle reader, this manual, and so on.*

*It is also possible to split a single screen in two and have different programs running in each half. For details, see <http://www.online-tech-tips.com/computer-tips/how-to-split-your-laptop-or-pc-screenmonitor-in-windows-xp/>.*

All the Tips are summarized in Appendix I on page 341.

## What Other Writers Say About WriteItNow

Dotted throughout the manual are comments from writers about WriteItNow. For example,

### What Other Writers Say About WriteItNow: Kevin Perron

*WriteItNow is so well laid out, so easy to use, so perfect, I'm finding it is allowing me to be far more creative than I thought possible. I find that I'm using the built in calendars to keep my time-line straight, add characters quickly as they pop into my story, outline notes and create events if I'm blocked. Then, hop right back into "Chapter" mode soon as I'm unblocked (which is relatively quick, thanks to all the excellent tools provided in the software).*

*Who knows how [my] finished product will turn out, but your fantastic software has allowed me to get past that first hurdle, and build up the confidence and courage to actually get started. I can't thank you enough.*

For more examples of what people say about WriteItNow, visit <http://www.ravensheadservices.com/reviews.php>.

### Tip #4: Using Tablets

*This manual can be transferred to a tablet, where it could be referenced while running WriteItNow 5.*

## Acknowledgments

We would like to thank the following people for their valuable ideas, contributions, and support in the writing of this manual.

*Adrian LaCamp  
Michael Pless*

## Printing Errors and Suggestions

If you find any errors in this manual, or have suggestion to improve it, please send them to [http://www.ravensheadservices.com/send\\_email.php](http://www.ravensheadservices.com/send_email.php) by selecting [PDF Manual](#) from the [Contact Reason](#) drop-down menu. Thank you.

*Rob Walton, UK*  
*David Lovelock, USA*

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# Table of Contents

---

## I In the Beginning

---

<b>1</b>	<b>Introduction to <i>WriteItNow 5</i></b>	15
<b>2</b>	<b>Quick Start</b>	20
2.1	Create a New Project	20
2.2	Create Characters	22
2.3	Add Locations	24
2.4	Add Ideas	25
2.5	Add Chapters and Scenes	25
2.6	Use the Story Board	26
2.7	Save the Project	27
2.8	Export the Project	27
<b>3</b>	<b>First Things First</b>	28
3.1	Understanding the Main Screen	28
3.2	Before You Start	32
3.3	Snapshots	37
3.4	Importing Existing Text	38

---

## II Creating a Book

---

<b>4</b>	<b>Projects</b>	45
<b>5</b>	<b>Creating and Editing Characters</b>	48
5.1	Creating a Character	48
5.2	The Item Specific Tabs	52
5.3	The Editor Menus	56
5.4	The Main Text Area Context Menu	62
5.5	Moving and Sorting Characters in the Tree Panel	63
<b>6</b>	<b>Creating and Editing Chapters and Scenes</b>	65
6.1	Overview	65
6.2	Chapters and Scenes	65
6.3	Chapters	68
6.4	Scenes	71
6.5	Story Structure	75

<b>7</b>	<b>Creating Chapters and Scenes Using the Story Board</b>	<b>78</b>
<b>8</b>	<b>Scene and Chapter Summary Editors</b>	<b>86</b>
8.1	Scene Summary Editor	86
8.2	Chapter Summary Editor	90
<b>9</b>	<b>Visualizing the Project—The Story Board</b>	<b>92</b>
9.1	Overview	92
9.2	The Story Board	93
<b>10</b>	<b>Visualizing the Project—The Storyline Editor</b>	<b>101</b>
10.1	Introduction	101
10.2	Storyline Items	102
10.3	Scenes	102
10.4	Lines	103
10.5	The Menu	103
10.6	Using the Storyline	108
<b>11</b>	<b>Book Outline</b>	<b>113</b>
<b>12</b>	<b>The Overview Area</b>	<b>117</b>
12.1	The Editor Menus	118
<b>13</b>	<b>Front Matter</b>	<b>120</b>
13.1	Front Matter	120
13.2	The Editor Menus	121
<b>14</b>	<b>Back Matter</b>	<b>123</b>
14.1	The Editor Menus	124
<b>15</b>	<b>Exporting</b>	<b>126</b>
15.1	Introduction to Exporting	126
15.2	General Export Setup	126
15.3	Cover Page	132
15.4	Book	134
15.5	Background Details	140
<b>16</b>	<b>Creating an eBook</b>	<b>141</b>
<b>17</b>	<b>Printing</b>	<b>144</b>
<b>18</b>	<b>Submissions</b>	<b>148</b>

---

### III Getting Organized

---

<b>19</b>	<b>Creating and Editing Events</b>	<b>151</b>
19.1	The Item Specific Tabs	152
19.2	Event Dates	154
19.3	The Editor Menus	155

<b>20</b>	<b>Creating and Editing Locations</b> .....	158
20.1	The Item Specific Tabs .....	159
20.2	The Editor Menus .....	159
<b>21</b>	<b>Creating and Editing Props</b> .....	162
21.1	The Item Specific Tabs .....	163
21.2	The Editor Menus .....	163
<b>22</b>	<b>Making Notes</b> .....	164
22.1	The Item Specific Tabs .....	165
22.2	The Editor Menus .....	165
<b>23</b>	<b>Adding Ideas</b> .....	170
23.1	The Item Specific Tabs .....	170
23.2	The Editor Menus .....	171
<b>24</b>	<b>Using Charts</b> .....	175
24.1	Relationships Chart .....	175
24.2	Events Chart .....	177
24.3	Conflict Chart .....	180
<b>25</b>	<b>Adding References</b> .....	184
<b>26</b>	<b>Links</b> .....	185
26.1	Picture Links .....	186
26.2	Web Links .....	188
26.3	File Links .....	189
26.4	Tab Links .....	191
<b>27</b>	<b>Searching the Web—The Web Tools</b> .....	194
27.1	Web Menu .....	194
27.2	Web Settings .....	195
27.3	Graphical Thesauruses .....	197
<b>28</b>	<b>Tree Panel Context Menu</b> .....	200

---

## IV Text Operations

---

<b>29</b>	<b>The Spelling Checker</b> .....	215
29.1	The Main Dictionary .....	216
29.2	The Main Spell Checker .....	216
29.3	The Background Spell Checker .....	219
<b>30</b>	<b>The Thesaurus</b> .....	221
30.1	Using the Thesaurus .....	221
30.2	Synonyms and Antonyms .....	223
<b>31</b>	<b>Find and Replace</b> .....	224
31.1	Find in Text .....	224
31.2	Replace in Text .....	225
31.3	Global Find .....	225
31.4	Global Replace .....	227

<b>32</b>	<b>Readability</b>	228
<b>33</b>	<b>Word Count, Word Frequency, and Writing Targets</b>	232
33.1	Word Count	232
33.2	Word Frequency	233
33.3	Writing Targets	234
<b>34</b>	<b>Critique</b>	237
34.1	Clichés	237
34.2	Repeated Phrases	238
34.3	Repeated Words	238
34.4	Padding	238
<b>35</b>	<b>Text Compare</b>	240
<b>36</b>	<b>Tidy Text</b>	243
<b>37</b>	<b>Accented and Unicode Characters</b>	245
37.1	Accented Characters	245
37.2	Unicode Characters	245
<b>38</b>	<b>Full Screen Editor</b>	247

---

## V Customization and Inspiration

---

<b>39</b>	<b>Customize the Appearance of <i>WriteItNow 5</i></b>	255
39.1	Look and Feel	256
39.2	Fonts	258
39.3	Tabs	259
39.4	Using <i>WriteItNow 5</i> on a Smaller Screen	260
39.5	Using <i>WriteItNow 5</i> on a High Definition Monitor in Windows 8 or Windows 10	261
<b>40</b>	<b>Color</b>	263
40.1	Overview	263
40.2	Setting the Tree Item Identifying Color	264
40.3	Setting the Storyline Editor Identifying Color	264
40.4	Setting the Story Board Identifying Color	265
40.5	The Color Picker	265
40.6	Using Color to Identify the Point of View Character	266
<b>41</b>	<b>Tool Settings</b>	269
<b>42</b>	<b>Computer Generated Names and Characters</b>	271
42.1	Generate a Name for an Existing Character	271
42.2	Create Random Character	273
42.3	Create Add On Characters	274
42.4	Personality Data	274
42.5	Historical Events	278

<b>43 Inspiration</b> .....	282
43.1 Prompts .....	282
43.2 Mind Mapping .....	288
43.3 Recording Ideas .....	291
<b>44 Writing Advice</b> .....	293
44.1 Writing Tips from Barbara Sachs-Sloan .....	293
44.2 Writer's Checklist by John D. Bullock .....	294
44.3 Organizing Writing Advice, Suggestions, and Ideas .....	297
<b>45 Approaches to Writing</b> .....	302
45.1 The Snowflake Method .....	302
45.2 The Agatha Christie Method .....	303
45.3 The Dan Wells Seven-Point Story Structure System .....	306
45.4 Writers' Diverse Methods using <i>WriteItNow 5</i> .....	308
<b>46 The "WriteItNow Project Viewer"</b> .....	313
<hr/>	
<b>VI Appendices</b> .....	
<hr/>	
<b>A How To</b> .....	316
<b>B Keyboard Shortcuts</b> .....	319
<b>C Customizing the Keyboard Shortcuts</b> .....	321
<b>D Backing Up and Transferring a Project</b> .....	323
<b>E What is New in <i>WriteItNow 5</i></b> .....	326
E.1 What is New in <i>WriteItNow 5</i> Version 5.0.4e .....	326
E.2 What is New in <i>WriteItNow 5</i> Version 5.0.3k .....	327
E.3 What is New in <i>WriteItNow 5</i> Version 5.0.3h .....	328
E.4 What is New in <i>WriteItNow 5</i> Version 5.0.2i .....	329
E.5 Changes from <i>WriteItNow 4</i> to <i>WriteItNow 5</i> Version 5.0.2f .....	330
<b>F Ideas for Reusing <i>Write It Now 4</i></b> .....	333
<b>G Solving Problems</b> .....	336
G.1 What to do if Add Ons won't Download .....	336
G.2 Restoring a Project .....	336
G.3 Unlocking .....	337
G.4 Deleting a Project .....	337
<b>H Differences between PC and Mac Versions of <i>WriteItNow 5</i></b> .....	339
<b>I Tips</b> .....	341
<b>Index</b> .....	354

# Part I

## In the Beginning

Writing is easy. All you have to do is cross out  
the wrong words.

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*Mark Twain*

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# CHAPTER 1

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## Introduction to *WriteItNow 5*

### Overview of *WriteItNow 5*

*WriteItNow 5* is software designed primarily for writing novels and some non-fiction, such as histories and biographies. It has sections for the text (introduction, chapters, scenes, etc.) and sections for background research (notes, ideas, characters, etc.).

#### What Other Writers Say About *WriteItNow*: Larry Feign

*I chose [WriteItNow] after trying many others, because it was best suited for the very complex, heavily-researched book I spent seven years writing, about a historical figure. It turned out to be a novel, but could just as well have been a non-fiction biography. Why [WriteItNow] over all the competitors?? Because it was and still is the best program for compiling heaps of random notes, data, references, and events, which [WriteItNow] easily sorted, and having them always a click away while writing the actual text.*

It has many tools to make writing easier including a thesaurus, a story board, and word counting, as well as several creativity tools such as an idea generator, a name generator, and writing prompts.

Anything written in *WriteItNow 5* can be exported in many formats including Microsoft® Word, PDF file, and ePub.

*WriteItNow 5* is very flexible tool—a writer can use the parts they want, and ignore the rest.

#### What Other Writers Say About *WriteItNow*: J.R. Lankford

*This is to let you know I find WriteItNow so remarkable that I'm using it to plan and write my new novel. It's very convenient to have all my character, setting and plot ideas in one place, along with chapters in progress—and visible in a single interface. The time line and other features are proving useful as well. I like that your software offers formidable organizational tools and a few aids, but doesn't try to take over the creative process. WriteItNow will enhance, rather than interfere with, the growth of a writer's instincts and skills. Thanks for developing the ideal software for novelists.*

### PC and Mac

The main differences between the PC and Mac versions of *WriteItNow 5* are described in Appendix H on page 339.

## Obtaining a Copy of *WriteItNow 5*

An electronic copy of *WriteItNow 5* can be downloaded from <http://www.ravensheadservices.com/download.php>. The demo version is free and valid indefinitely. It can do most things but it cannot save or use Add Ons. To convert the demo version to the full version requires unlock codes, which can be purchased at <http://www.ravensheadservices.com/register.php>.

The full version of *WriteItNow 5* on a CD can be purchased from <http://www.ravensheadservices.com/register.php>. It does not require unlock codes.

## Installing *WriteItNow 5*

### From Electronic Download

The *WriteItNow 5* installation program is called `install5XXX.exe` (PC) or `install5XXX.dmg` (Mac), where 'XXX' is the version number, for example, `install502c.exe`. After downloading, double click on `install5XXX.exe/install5XXX.dmg`, and follow the on-screen instructions.

### From CD: PC Version

Typically, all that is needed is to put the disk in the CD/DVD drive. This then starts the installer and by following the on-screen prompts the program can be installed in two or three minutes.

If the installer does not start this could be because the computer's auto-run feature is disabled. In this case do the following:





1. Put the disk in the CD/DVD drive. Wait for a while. If auto-run is enabled on the computer the installer starts. If this happens go to step 6. If not go to step 2.
2. Open Windows Explorer to view the CD/DVD drive, by holding down the Windows key  (this is between  and  on the bottom left of the keyboard—see Figure 1.1). While the Windows key is held down press the  key.



Figure 1.1. The Windows key

3. Windows Explorer then shows the computer drives on the computer. One of the drives is the CD/DVD drive with the *WriteItNow 5* CD.
4. Double click on the CD/DVD drive. Windows Explorer shows the programs on the CD.
5. Double click on the file `install.exe`.
6. When the installer is running follow the on-screen prompts.

### From CD: Mac Version

1. Put the disk in the CD or DVD drive. Wait for a while.

2. The CD icon will show on the desktop. Double click on this.
3. Double click on the file `install.dmg`.
4. This shows an install program. Double click on this to start it.
5. When the installer is running follow the on-screen prompts.

### Upgrading From *WriteItNow 4* to *WriteItNow 5*

In *WriteItNow 4* files were called ‘stories’. Each ended in `.wnw`. In *WriteItNow 5* files are called ‘projects’. Each ends in `.wnwx`. *WriteItNow 5* can open files created by *WriteItNow 4*. When it does this it converts the *WriteItNow 4* story to a *WriteItNow 5* project and saves this with the extension `.wnwx`.

To upgrade from *WriteItNow 4* the procedure is

1. Install *WriteItNow 5*.
2. Run *WriteItNow 5* and choose `Menu Panel >> File >> Open`.<sup>1</sup>
3. Open a *WriteItNow 4* story.
4. The story is opened and saved as a *WriteItNow 5* project. The original `.wnw` file is not altered.


So if a *WriteItNow 4* story called “The Great American Novel.wnw” is opened in *WriteItNow 5*, it is saved as the project “The Great American Novel.wnwx”. *WriteItNow 5* can open *WriteItNow 4* stories but *WriteItNow 4* cannot open *WriteItNow 5* projects.


#### Tip #5: Ideas for Reusing *WriteItNow 4*

*Rather than abandoning WriteItNow 4, Appendix F on page 333 offers suggestions on how to put it to good use.*

## Starting *WriteItNow 5*

### PC

To start *WriteItNow 5*, click on the  icon on the Desktop.


If there is no *WriteItNow 5* icon on the Desktop then, in Windows the program is started by selecting the *Start Menu* icon,  (bottom left of screen), choosing *All Programs*, and then clicking on *WriteItNow 5*. The Windows 8 Start Menu can be accessed by installing the free program “Classic Shell”, <http://www.classicshell.net/>.

### Mac

To start *WriteItNow 5*, click on the  icon on the desktop or dock.

If there is no *WriteItNow 5* icon, run Finder by double clicking on the hard drive icon. Navigate to the folder where *WriteItNow 5* is installed—usually **Applications > WriteItNow5**. Find the file `writeitnow5.app` and double click on it.

### Creating a *WriteItNow 5* Quick Start Icon

When *WriteItNow 5* is running, its program icon, , shows in the ‘taskbar’—the region at the bottom of the Windows’ screen. Right-clicking on this icon and selecting “Pin this program to taskbar” from the context menu, creates a Quick Start Icon in the taskbar.

<sup>1</sup> The Menu Panel is identified in Figure 3.3 on page 30.

## “*WriteItNow 5* in Five Minutes”

There is a short introduction to *WriteItNow 5*, called “*WriteItNow 5* in Five Minutes”. It is included in *WriteItNow 5*, and can be accessed via **Menu Panel** » **Help** » **Start Here** » **5 Minute PDF Guide**. This brief PDF guide is designed to introduce a new user to a few of *WriteItNow 5*’s features—enough to get started. Now is the time to read it. The document opens in the default PDF reader, from which it can be read, printed, and saved. Once saved, it can be transferred to a tablet. The final page of that document contains a full-size image of Figure 3.3 on page 30. Having that image handy, either printed, on a tablet, or on a separate laptop, is beneficial when reading this manual.

## “*WriteItNow 5* Essentials”

The “*WriteItNow 5* Essentials” manual is shorter than this manual but longer than “*WriteItNow 5* in Five Minutes”. It should be useful to newcomers who want an overview of the program and tips on getting started. It can be downloaded from <http://www.ravensheadservices.com/WIN5Essentials.pdf>.

## Unlocking *WriteItNow 5*

After purchasing the unlock codes, go to **Menu Panel** » **Settings** » **Unlock**, and follow the online instructions. See Appendix G.3 on page 337 for detailed instructions.

## Keeping *WriteItNow 5* Up To Date

If the current version of *WriteItNow 5* is 5.0.2g, then a change in the numbers, in this case either ‘0’ or ‘2’, is a change in a **major** version. A change in the letter, in this case ‘g’, is a change in the **minor** version. So major version 5.0.2g; minor version 5.0.2g. Major version changes to *WriteItNow 5* include new features. Minor version changes reflect small improvements and bug fixes.

### Checking for a major version change in *WriteItNow 5*

To see whether the latest major version of *WriteItNow 5* is installed, run *WriteItNow 5*, go to the menu item **Menu Panel** » **Help**, and select **Check for Updates to WriteItNow 5**, that is, **Menu Panel** » **Help** » **Check for Updates to WriteItNow 5**. See Figure 3.3 on page 30. A message similar to Figure 1.2 indicates there is no major version change available.



Figure 1.2. No major version change

### Checking for a minor version change in *WriteItNow 5*

This is a two step process, having previously determined there is no major version change.

1. First determine the current version of *WriteItNow 5* while it is running. There two different ways to do this, either read it from the top left-hand side of the *WriteItNow 5* screen, or by going to **Menu Panel** » **Help** » **About**.

2. Then determine the latest version of *WriteItNow 5*. This can be determined by going to <http://www.ravensheadservices.com/download.php>.

When updating to the latest version of *WriteItNow 5*, messages similar to Figure 1.3 appear asking whether various files should be overwritten.

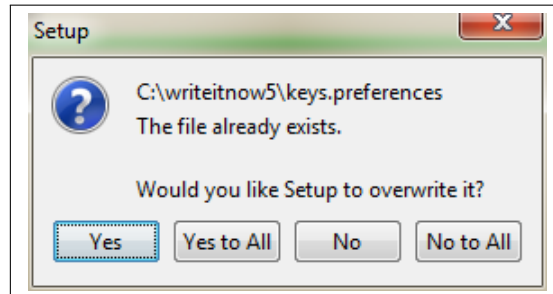


Figure 1.3. Overwrite file?

There are five files affected by this.

1. The file named `keys.preferences`, which contains the keyboard shortcuts described in Appendix C on page 321. If you want to keep your personalized keyboard shortcuts, click 'No'.
2. The file named `character_types.txt`, which contains the Character Types described on page 51. If you want to keep your personalized Character Types, click 'No'.
3. The file named `story_structure_types.txt`, which contains the Story Structure Types described in Section 6.5 on page 75. If you want to keep your personalized Story Structure Types, click 'No'.
4. The file named `default.chapter.template.xml`, which contains the Chapter Template described on page 90. If you want to keep your personalized Chapter Template, click 'No'.
5. The file named `default.scene.template.xml`, which contains the Scene Template described on page 87. If you want to keep your personalized Scene Template, click 'No'.

Whenever there is a major or minor version change in *WriteItNow 5*, this manual is updated and can be downloaded from [http://www.ravensheadservices.com/pdf\\_manual.php](http://www.ravensheadservices.com/pdf_manual.php). Changes in the manual are described in Appendix E on page 326. It is worth reading them.

## Support for *WriteItNow 5*

To contact the authors of *WriteItNow 5* with any questions go to [http://www.ravensheadservices.com/send\\_email.php](http://www.ravensheadservices.com/send_email.php).

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## CHAPTER 2

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### Quick Start

This chapter is designed for those who want to start using *WriteItNow 5* immediately, without accessing any of the more advanced options and features discussed in the remainder of this manual. The structure of this chapter is

- **Section 2.1. Create a New Project**
- Section 2.2. Create Characters
- Section 2.3. Add Locations
- Section 2.4. Add Ideas
- **Section 2.5. Add Chapters and Scenes**
- Section 2.6. Use the Story Board
- **Section 2.7. Save the Project**
- Section 2.8. Export the Project

Apart from initially creating a project, the software does not require that anything be done in a fixed order nor that everything be used. After creating a project, writers can use *WriteItNow 5* according to their diverse and unique writing methods.

For example, when starting some writers might first create characters; others might outline and plot; others might start writing chapters and scenes—starting either from the first chapter, or in the middle, or with the final scene; and yet others may start by jotting down ideas, locations, character names, and so on. *WriteItNow 5* can accommodate all these writing modes, and many others.

At its simplest, to create a book, a writer needs to create some chapters and save the project, highlighted above in red.

Section 2.1

Create a New Project

To start writing a user must create a new project. However, before doing this it is important to decide where to save the project. One place to consider is in a sub-folder of the user's **My Documents**. Another is described on page 325. A location to avoid is the folder in which the *WriteItNow 5* program is located.

A new project is created by going to **Menu Panel** » **File** » **New Project** in Figure 2.4. A dialog is shown asking if the user wants to save the current project. If nothing has been entered yet select *No*.

The Create New Project dialog opens. See Figure 2.1.

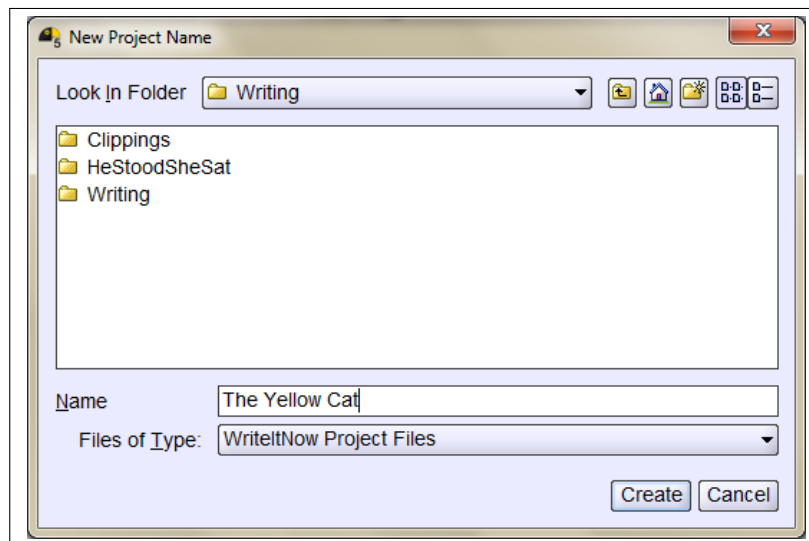


Figure 2.1. Create New Project dialog

Enter a name for the project, and the folder to save it in. This example uses the name 'The Yellow Cat' saved in the **Writing** folder. When finished, press the **Create** button. This creates and saves a new project called 'The Yellow Cat'. See Figure 2.2.

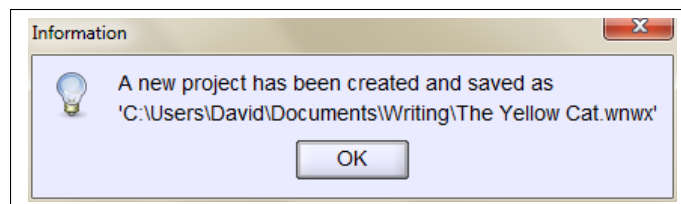


Figure 2.2. Project created

The screen should now look like Figure 2.3. This is a blank project with no characters or chapters.

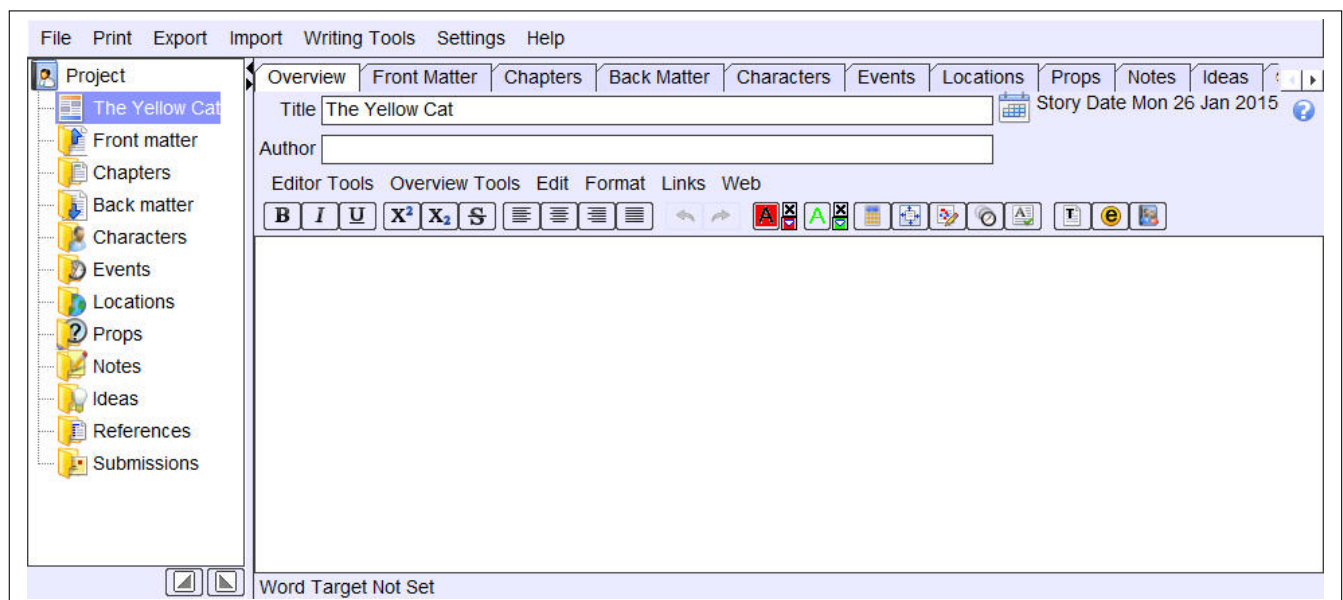


Figure 2.3. A blank project

The screen is divided into three main panels. See Figure 2.4.

1. **Tree Panel.** On the left is a panel, outlined in blue, containing a tree-like structure.
2. **Menu Panel.** Across the top the panel, outlined in black, contains various menu items, starting with **File**.
3. **Work Panel.** The remaining panel, outlined in red, has various tabs across the top, starting with **Overview**. These tabs are called the **Main Tabs**. In this case, the Overview has the title ‘The Yellow Cat’, and all other sections are empty. At the bottom of this panel is the phrase *Word Target Not Set*. Once set—see Section 33.3 on page 234—this is where the number of words written and the length of time the user has been writing, are shown.

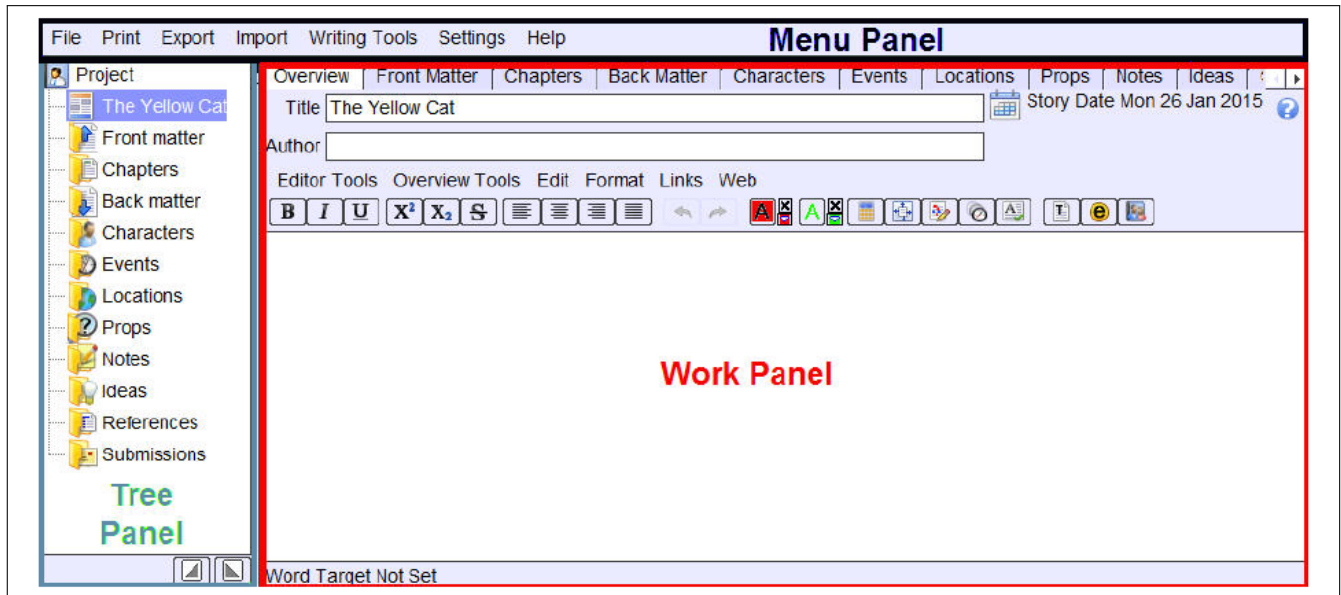


Figure 2.4. The three panels

There are three regions that allow the writer to access various components of the program.

- The Tree Panel. In this manual, components accessed under the Tree Panel are colored blue, ■■■, and those that start from the Tree Panel itself, for example **Project**, are shown as **Tree Panel** >> **Project**.
- The Menu Panel. In this manual, components accessed under the Menu Panel are colored black, ■■■, and those that start from the Menu Panel itself, for example **File**, are shown as **Menu Panel** >> **File**.
- The Main Tabs. In this manual, components accessed under the Main Tabs are colored red, ■■■, and those that start from the Main Tabs itself, for example **Overview**, are shown as **Main Tabs** >> **Overview**.

## Section 2.2 Create Characters

After creating a new project, it is time to add details. A good place to start is to add some characters. To add a character to the project, select the **Main Tabs** >> **Characters** tab or the **Tree Panel** >> **Characters** in Figure 2.3. This opens a window similar to Figure 2.5.

Clicking on the **+** button, creates a blank character, see Figure 2.6. A blank character is added to the project and this is shown in the Tree Panel with the icon **?** and the name ‘?’ next to it.

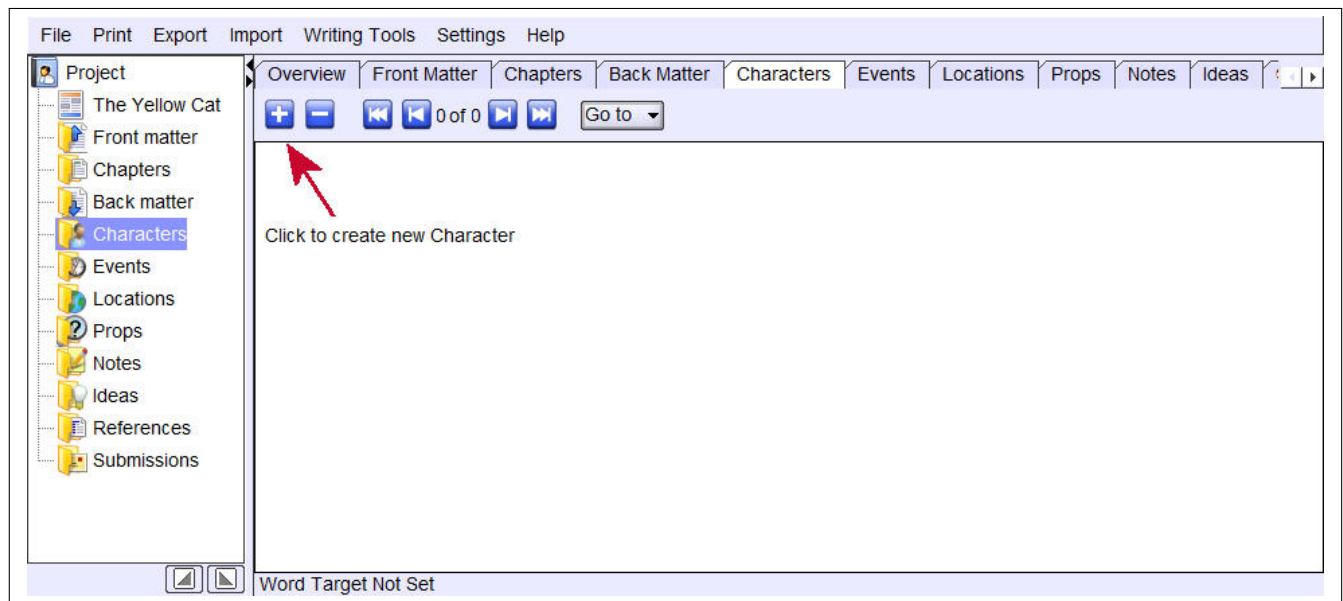


Figure 2.5. Creating a character

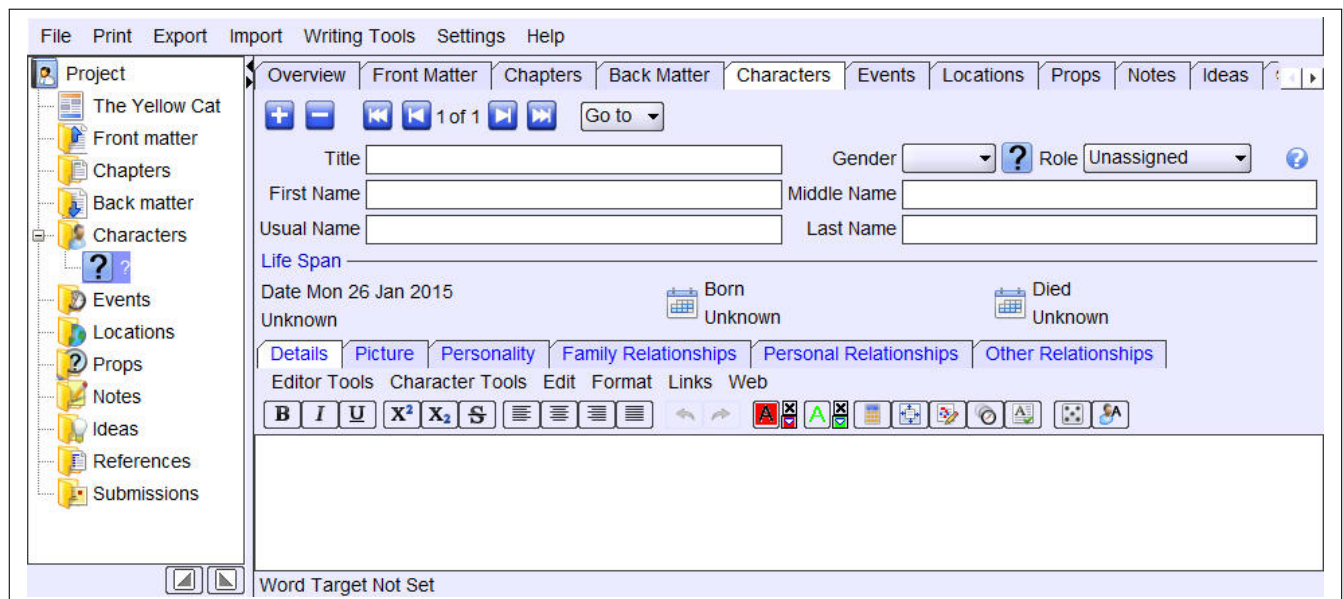


Figure 2.6. A blank character

In the *First Name* box, enter the name of a character, say ‘Tom’. See Figure 2.7. The Tree Panel is updated after the name is typed.

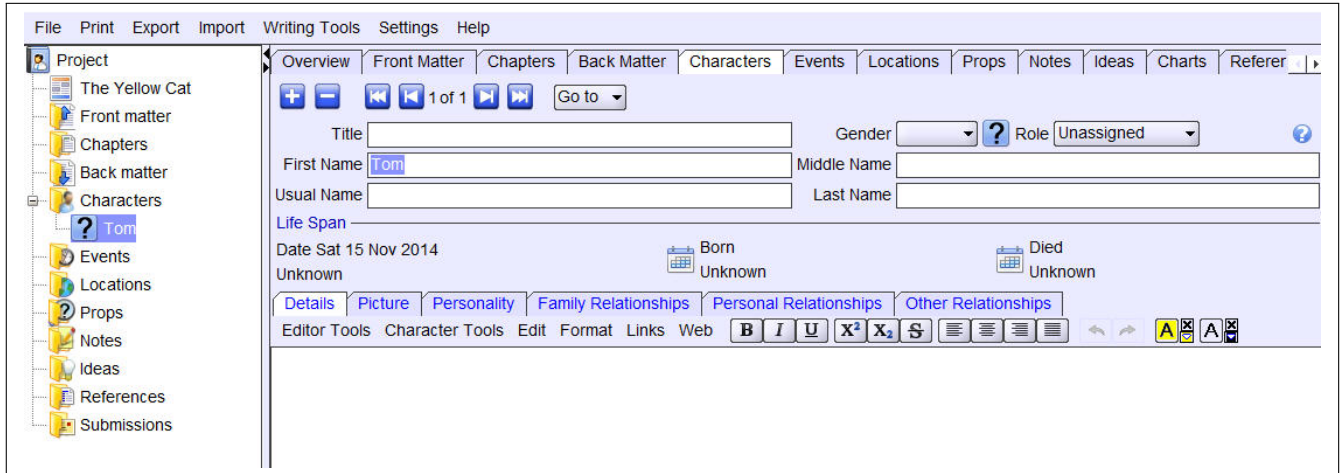


Figure 2.7. Entering the character ‘Tom’

Choose the *Gender* drop down list and set Tom’s gender to *Male*. The ? icon for Tom in the Tree Panel is changed to show this, ♂. See Figure 2.8.

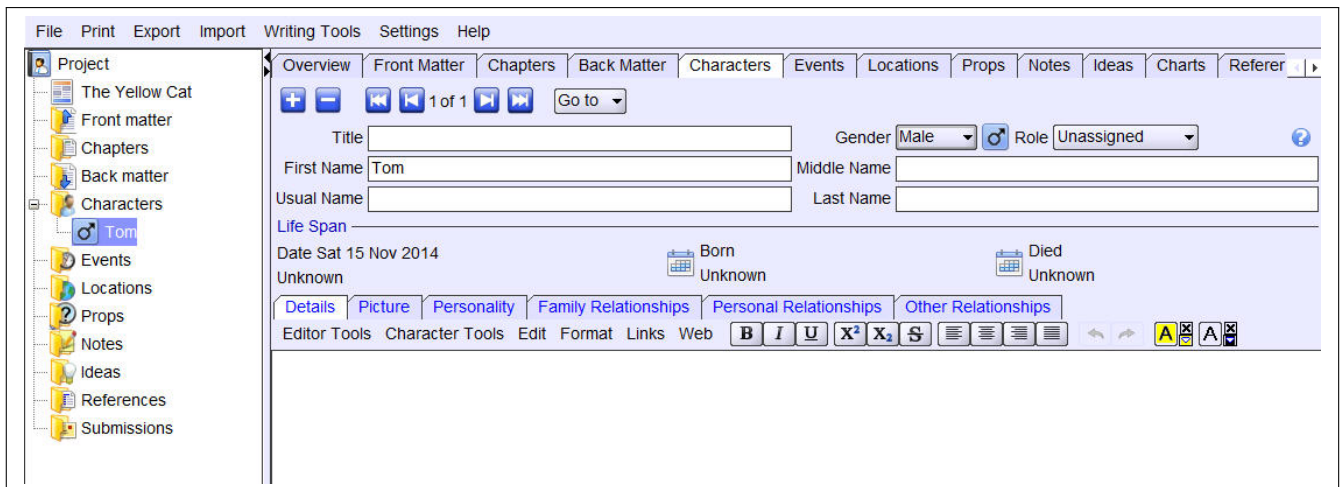


Figure 2.8. Entering the gender


Repeat these steps to add a few more characters. See Figure 2.9, where two male characters, Tom and James, and a female character, Lena, have been added. Fill in more details of the characters if necessary.

⚠ *Anything in the project can be changed at anytime.*

To delete a character press the  icon.

## Section 2.3

### Add Locations

To add locations, select the **Locations** item either on the Main Tabs or the Tree Panel. Create a few locations by clicking the  button on the **Locations** tab and give them names. See Figure 2.10, where ‘The Corner Shop’ and the ‘Red Eye Cafe’ have been added.

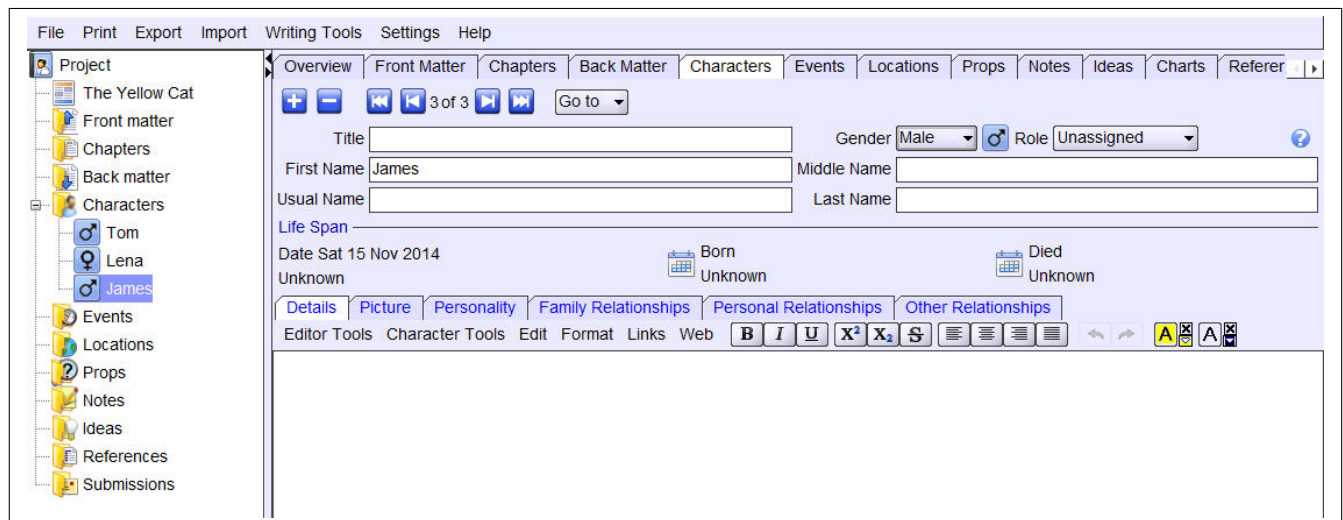


Figure 2.9. Adding more characters

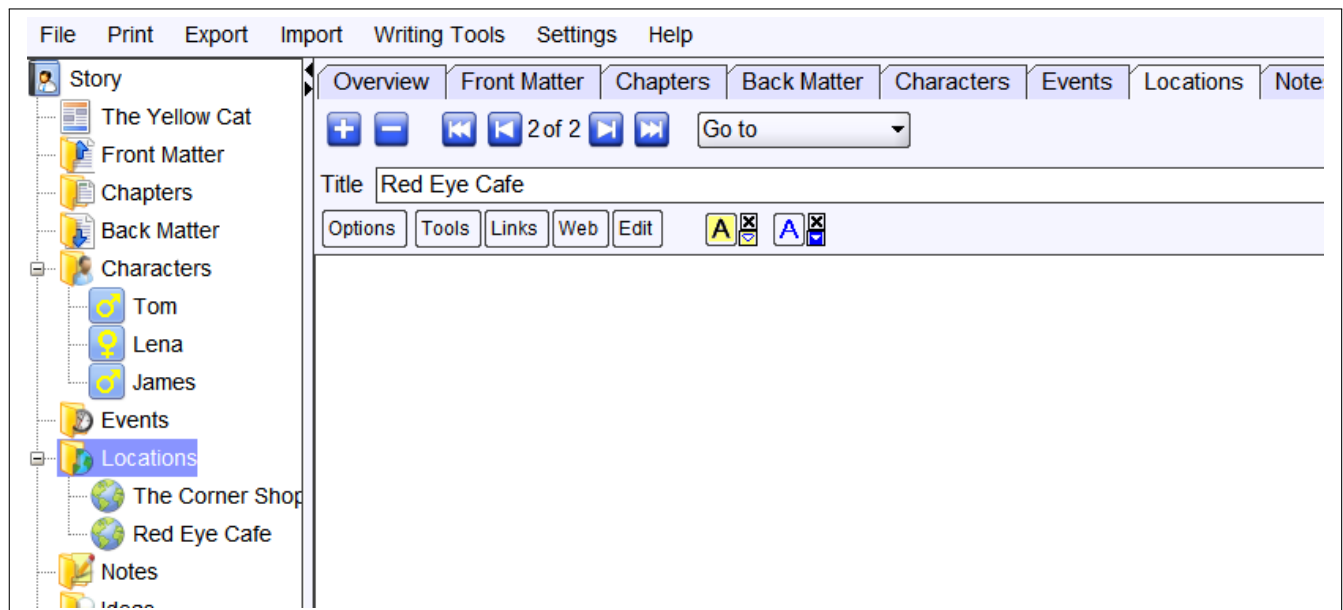


Figure 2.10. Adding locations

## Section 2.4

### Add Ideas

To add ideas, select the **Ideas** item either on the Main Tabs or the Tree Panel. Add a blank idea by clicking the **+** button on the **Ideas** tab. At this stage, the user could add their own ideas in the same way that characters are created or locations are added.

## Section 2.5

### Add Chapters and Scenes

All the main book text is kept as a set of chapters and scenes. Each chapter can have an unlimited number of scenes. When writing the book, text can be put in chapters, scenes, or both.

To add a chapter, click on the **Main Tabs** » **Chapters** tab. Add a new blank chapter and give it a title. In this example, the chapter is called 'Waking Up'. See Figure 2.11.

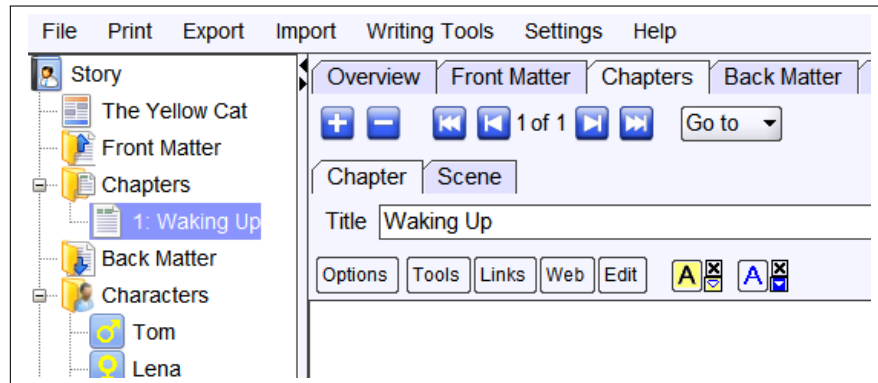


Figure 2.11. Chapter title

Click on the **Scene** tab next to the **Chapter** tab in Figure 2.11. This is where all scenes for the selected chapter are kept. Add a few scenes and give them titles. Add some text to the scenes. See Figure 2.12, for example, where four scenes have been added.

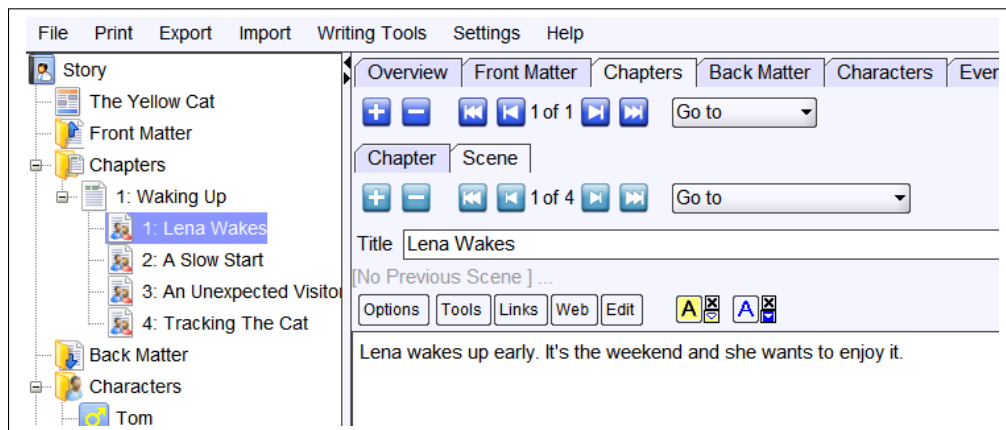


Figure 2.12. Scenes

At any stage, scenes can be added to a chapter, moved to another chapter, or deleted.

## Section 2.6 Use the Story Board

Now that a chapter or two and some scenes have been created, they can be rearranged using the Story Board, discussed in detail in Chapter 9 on page 92. From the **Menu Panel** » **Writing Tools** menu item, select **Story Board**, which opens something like Figure 2.13 on page 27.

The Story Board shows the chapters as a column down the left. Any scenes associated with a chapter are shown to its right. The titles of each chapter and scene are also shown.

The Story Board can be used to rearrange, create, and edit both chapters and scenes. The chapters and scenes can be rearranged by dragging and dropping. More chapters can be created by right-clicking on a chapter. The same applies to creating more scenes. A scene can be edited by double-clicking on it.

Figure 2.14 on page 27 shows the Story Board after a new chapter has been added and the last scene from Chapter 1 has been moved to Chapter 2.

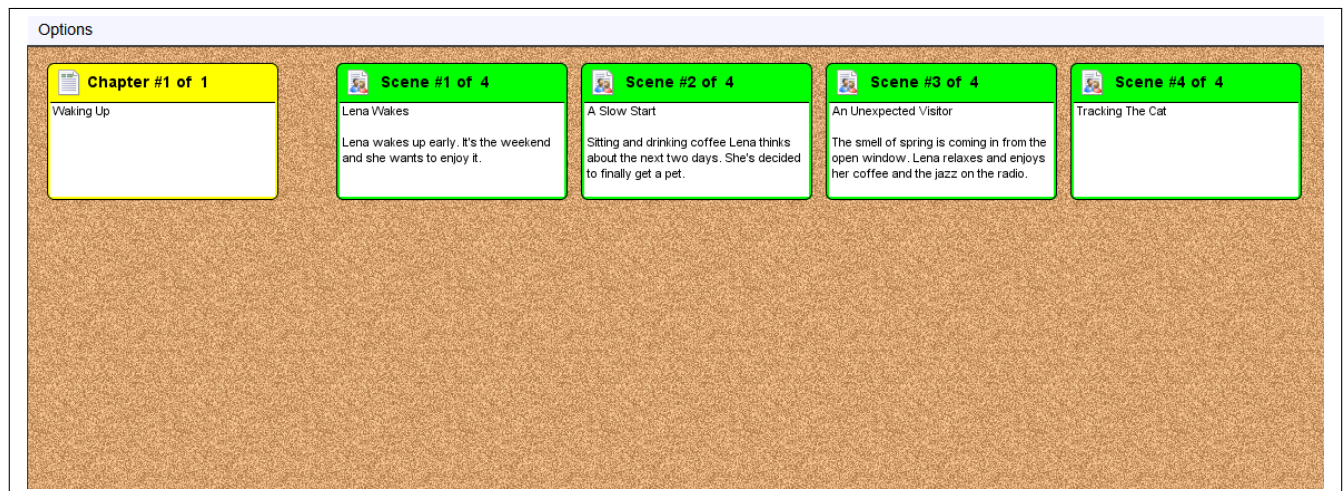


Figure 2.13. The Story Board

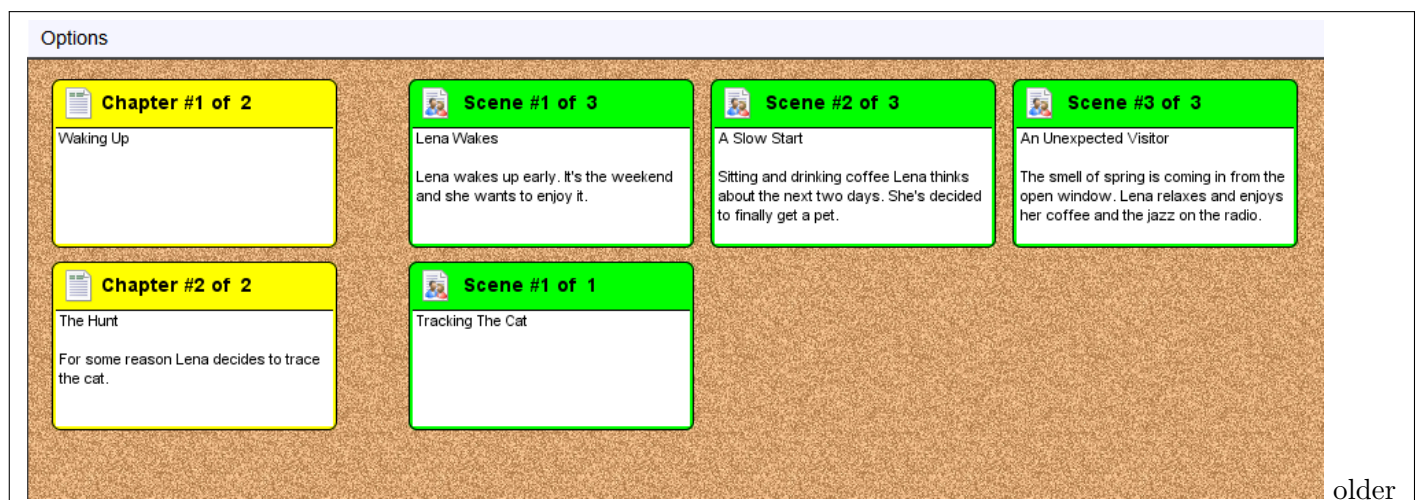


Figure 2.14. The Story Board rearranged

## Section 2.7

### Save the Project

To save the project select the **Menu Panel** » **File** menu and choose **Save**, or use the keyboard shortcut **Ctrl** **S**. This option is available only in the unlocked version of *WriteItNow 5*.

## Section 2.8

### Export the Project

To create a manuscript, PDF, or eBook the project needs to be exported. To do this select the **Menu Panel** » **Export** menu and choose **Book**, followed by **As DOC (MS Word Format)**, that is **Menu Panel** » **Export** » **Book** » **As DOC (MS Word Format)**. This creates a manuscript in Microsoft® Word format and opens the document in that program (if installed on the computer).

Creating an eBook, PDF document, or RTF document follows the same pattern.

The way the book is formatted can be changed by selecting **Menu Panel** » **Export** » **Book** » **Setup**.

People have forgotten how to tell a story.  
Stories don't have a middle or an end any more.  
They usually have a beginning that never stops  
beginning.

Steven Spielberg

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## CHAPTER 3

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### First Things First

#### What Other Writers Say About *WriteItNow*: Susie Kelly

*There are other programs on the market for writers—some costing hundreds of pounds, some highly complicated to understand, some free but fairly limited—but I have found that WriteItNow stands tall amongst the rest. The user interface is clean, self-explanatory and fuss-free, with tabs for chapters, ideas, characters, notes, locations, events; relationship charts and timelines; readability statistics, thesaurus, and so many other useful features that it would take me half a day to list them all.*

Although writers might use *WriteItNow 5* with few instructions, this chapter is devoted to topics that all users of *WriteItNow 5* should be familiar with. These topics are:

- **Understanding the Main Screen**, which familiarizes users with the initial appearance of *WriteItNow 5*.
- **Before You Start**, which deals with the nuts and bolts of setting up *WriteItNow 5*.
- **Snapshots**, which explains how the software keeps a record of the saved project.
- **Importing Existing Text**, which explains how to flexibly import material already written in other software, such as Microsoft® Word.

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#### Section 3.1

### Understanding the Main Screen

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In order to describe the Main Screen, a project needs to be created. This has already been described in Section 2.1 on page 20, but is repeated here for continuity. To create a new project select **Menu Panel** **File** described on page 21, and choose **New Project**. A dialog is shown asking if the user wants to save the current project. If nothing has been entered yet, select *No*.

The Create New Project dialog opens. See Figure 3.1 on page 29.

Enter a name for the project, and the folder to save it in. This example uses the name ‘The Yellow Cat’ saved in the *WriteItNow5* folder. When finished, press **Create** button, which creates and saves a new project called ‘The Yellow Cat’. The screen should now look like Figure 3.2 on page 29.

 *Later, the name of the project and where it is saved can be changed by using **Menu Panel** **File** **Save As**.*

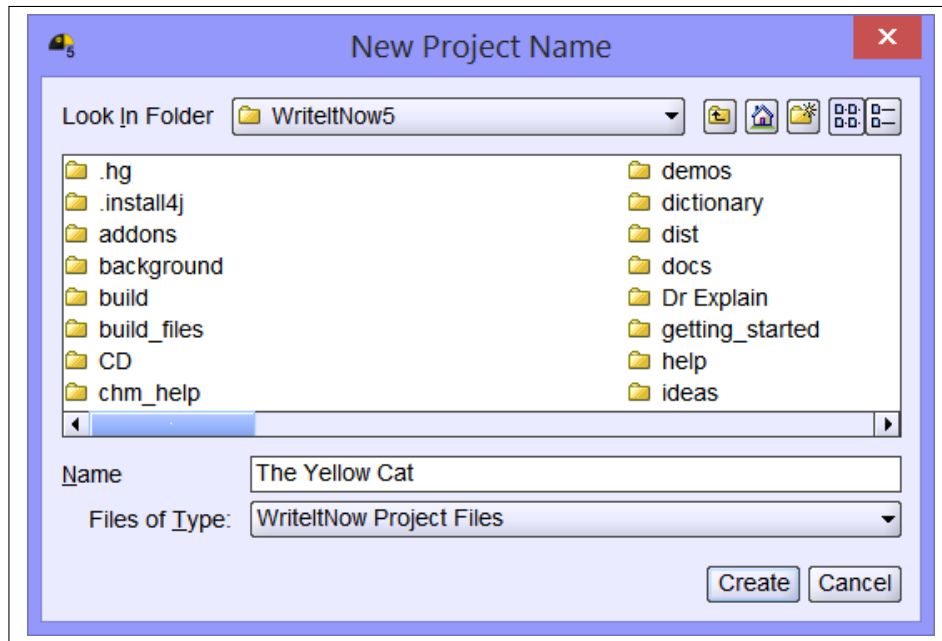


Figure 3.1. Create New Project dialog

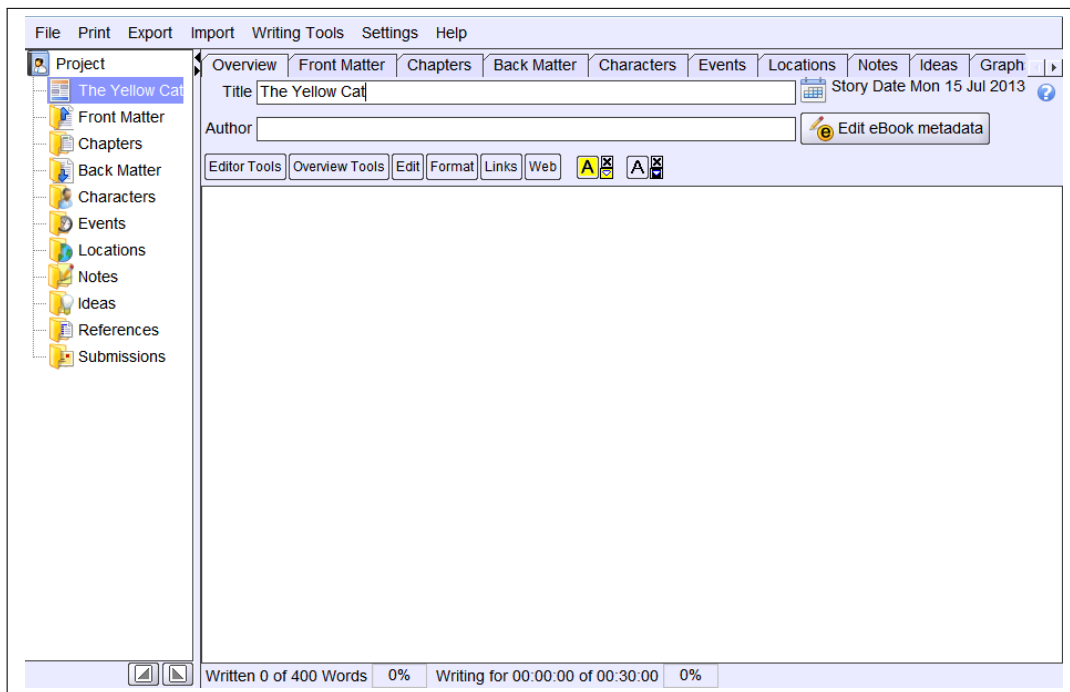


Figure 3.2. A blank project

This is a blank project with no characters or chapters. The screen is divided into three main panels, the Menu Panel, the Tree Panel, and the Work Panel, shown in Figure 2.4.

Everything in a project is saved in a single file with suffix `.wnwx`. For example, ‘The Yellow Cat.wnwx’.

*WriteItNow 5* is very flexible. The project could consist of only Chapters and nothing else, or it could use every tab. The writer uses whatever they feel comfortable with.



**⚠** *The Main Text Area, ⑨, is the most important part of Figure 3.3. This is where the actual writing takes place.*

There are three regions that allow the writer to access various components of the program.

- The Tree Panel, ①, which contains all the elements of a project. It allows the writer to manage, navigate, and rearrange them. In this manual, components accessed under the Tree Panel are colored blue, ■■■, and those that start from the Tree Panel itself, for example [Project](#), are shown as [Tree Panel](#) >> [Project](#).
- The Menu Panel, ②, which contains many of the commands that interact with the elements of the project. In this manual, components accessed under the Menu Panel are colored black, ■■■, and those that start from the Menu Panel itself, for example [File](#), are shown as [Menu Panel](#) >> [File](#).
- The Main Tabs, ③, which are used for book and background text, and for charts, references, and submissions. In this manual, components accessed under the Main Tabs are colored red, ■■■, and those that start from the Main Tabs itself, for example [Overview](#), are shown as [Main Tabs](#) >> [Overview](#).

**⚠** *The actual contents of ⑤, the Item Specific Tabs, and ⑦, the Editor Menus, vary with the tab selected in the Main Tabs.*

**⚠** *At the bottom of most pages in this manual, following the copyright notice, is the button [Screen Areas](#). Clicking on that hot-link from anywhere in the manual, opens the page where Figure 3.3 can be consulted. To return to the previously viewed page, use the keyboard combination [Alt](#) < .*

## The Navigation Bar

Just below the Main Tabs is the navigation bar, shown in Figure 3.4.

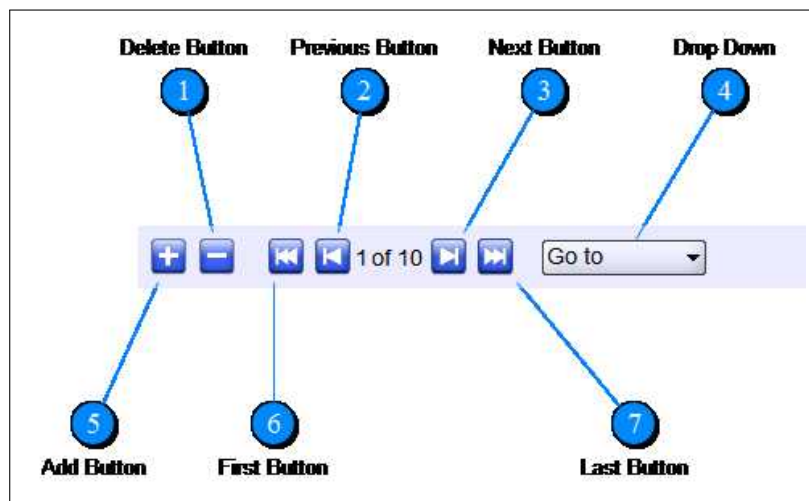



Figure 3.4. Navigation Bar






- ① **Delete Button.** Deletes the current item.

- ② **Previous Button.** Goes to the previous item.
- ③ **Next Button.** Goes to the next item.
- ④ **Drop Down.** Goes to the item selected from the drop down list.
- ⑤ **Add Button.** Adds a blank item.
- ⑥ **First Button.** Goes to the first item.
- ⑦ **Last Button.** Goes to the last item.

#### Tip #6: Show/Hide the Tree Panel

*The Tree Panel can be hidden and the Work Panel shown fully, by clicking on the ◀ icon next to the **Overview** tab on the Main Tabs in Figure 3.3,  **Overview**. The Work Panel can be hidden and the Tree Panel shown fully, by pressing the ▶ icon.*

#### Tip #7: Open/Close the Tree Panel

*The tree in the Tree Panel in Figure 3.3 has a few branches. As the project grows, the tree gains many branches. To close the tree, click on the  icon at the bottom left of the screen, . To fully open the tree, click on the  icon. This can also be accomplished by right-clicking on any tree item, and selecting ‘Open Tree’ or ‘Close Tree’ from the context menu. Double clicking on the top of the tree,  , collapses the tree completely.*

### Section 3.2

## Before You Start

Most writers want to write and not be bothered with anything else. However, it might be useful to first identify some of *WriteItNow 5*’s features that are used in the future.

### What is New?

Appendix E on page 326 contains a summary of all the changes that have been made from the *WriteItNow 4* version to the release and updating of *WriteItNow 5*.

### Project Name and Location

Before jumping in and writing furiously, it is prudent to decide on the name of the project, a working title, and where to save it on disk. The recommended location is discussed on page 325.

### Snapshots of a Project

Every time a project is saved, a snapshot of the project is taken. It represents the project at the time it was saved. Snapshots are explained in Section 3.3 on page 37.

### Backing Up

Appendix D on page 323 contains a detailed explanation on how to back up projects created by *WriteItNow 5*.

## Importing Text

If someone has started a book in another program, say in Microsoft® Word, this can be imported into *WriteItNow 5*. The method for doing this is explained in Section 3.4 on page 38.

## Writing Targets

Some writers like to set targets, either by the number of words written per day, or by the time spent writing. These can be set at [Menu Panel] » [Writing Tools] » [Writing Targets]. Their current values are shown at the bottom of the Work Panel, as seen in item ⑥ in Figure 3.3. See Section 33.3 on page 234 for full details.

## UK or US English

The writer can select between the menu items being spelled in UK or US English by selecting [Menu Panel] » [Settings] » [Menu Text] in the Menu Panel.

To select the main dictionary—the one used by the spelling checker—go to [Menu Panel] » [Settings] » [Tool Settings] » [Set Main Dictionary] in the Menu Panel. The choice of languages is between Canadian (en\_CA.dict), UK (en\_GB.dict), and US (en\_US.dict).

## Customize the Appearance of *WriteItNow 5*


To change the appearance of *WriteItNow 5*—colors, fonts, icon size, etc.—see Chapter 39 on page 255. Some writers might prefer a minimalist appearance of *WriteItNow 5*, which is described on page 260.

## Hiding Tool Tips

The Tool Tips can be hidden by going to [Menu Panel] » [Settings] » [Tool Settings], and unchecking [Show Tool Tips].

## Keyboard Shortcuts


*WriteItNow 5* has numerous keyboard shortcuts, which are summarized in Appendix B on page 319, or by using the [Alt] [K] shortcut in *WriteItNow 5*. These keys can be customized manually. This process is described in Appendix C on page 321.

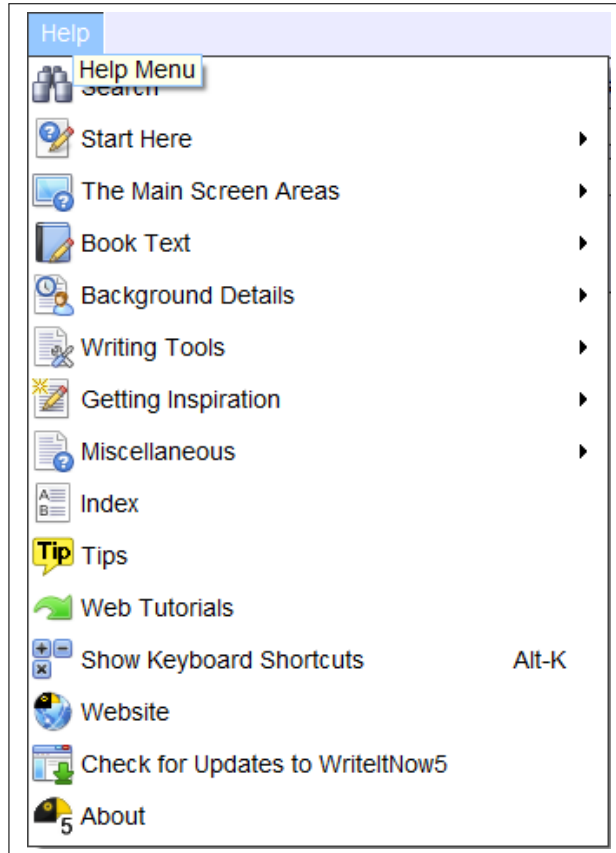
 *At the bottom of most pages in this manual, following the copyright notice, is the button [Shortcuts]. Clicking on that hot-link opens the Keyboard Shortcuts appendix. To return to the previously viewed page, use the keyboard combination [Alt] [←].*

## Help

*WriteItNow 5* has extensive help, which can be displayed either within *WriteItNow 5* or in the default web-browser. The choice is made from [Menu Panel] » [Settings] » [Tool Settings], by checking or unchecking [Use Web Browser to Show Help].

Help is obtained in three ways.

- By using **Menu Panel** » **Help** from the Menu Panel identified in Figure 3.3 on page 30. See Figure 3.5. The **Search** option searches the Help for any text, while **Index** displays an alphabetical index of Help items. The remaining menu items are topic-specific or offer general help to the user.
- By pressing the **F1** key.
- By clicking the question mark icon , when available.



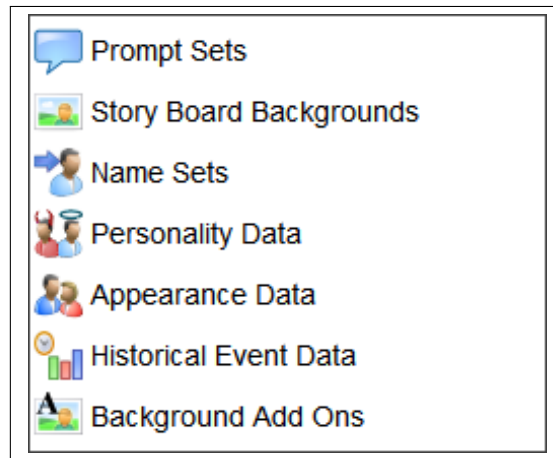
**Figure 3.5.** The **Help** menu items

## Printing Help

In the left-hand tree view of the Help, click on the sections to be printed. To select multiple sections, hold down the **Ctrl** key.

## Additional Downloads

*WriteItNow 5* comes with a number of installed Add Ons, but there are more available through the Ravenshead website. Unless there is a severe shortage of disk space, some or all of these Add Ons should be downloaded to access the full power of *WriteItNow 5*. This is done through the menu item **Menu Panel** » **File** » **Downloads**, which exposes the choices in Figure 3.6.

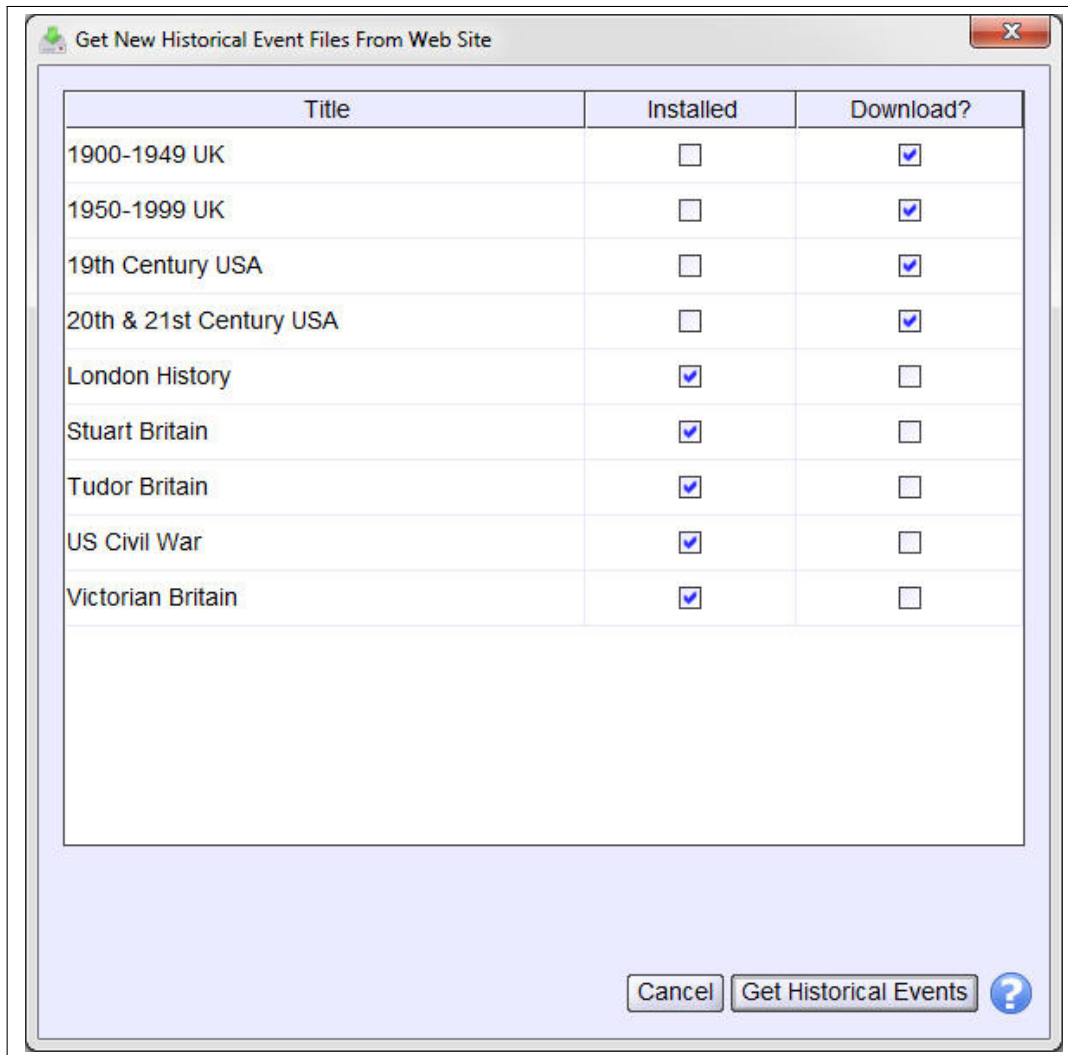


**Figure 3.6.** The Download choices

The choices are

- **Prompt Sets** These are sets of questions or ideas used to get some direction while writing. Prompt Sets are discussed in detail in Chapter 43 on page 282.
- **Story Board Backgrounds** These are images that can be used as the Story Board background in place of the default cork board. The Story Board is discussed in detail in Chapter 9 on page 92.
- **Name Sets** These contain sets of character names, and can be used when creating computer-generated add-on characters. This is discussed in Section 42.1 on page 271.
- **Personality Data** These contain personality data and can be used when creating computer-generated add-on characters. This is discussed in Section 42.4 on page 274.
- **Appearance Data** These contain appearance data and can be used when creating computer-generated add-on characters.
- **Historical Event Data** These contain data about various historical events and are used when creating computer-generated add-on characters. This is discussed in Section 42.5 on page 278.
- **Background Add Ons** These are used when creating notes. See Figure 22.2 on page 166.

For example, clicking on **Historical Event Data** exposes a window similar to Figure 3.7, assuming the computer is connected to the internet.



**Figure 3.7.** Historical Events Data choices

Historical Events Data sets already on the computer are indicated by a checked box under *Installed*. If an item under *Download?* is required, simply check it and select **Get Historical Events**. From time to time a data set may be updated. Checking the appropriate *Download?* box followed by **Get Historical Events**, overwrites the old data set with the new one. Updated data sets are identified in Appendix E on page 326. Installed data sets cannot be removed from within *WriteItNow 5*.

A simple template for writing a murder mystery novel can be downloaded from [http://www.ravensheadservices.com/downloads/release5/murder\\_outline.zip](http://www.ravensheadservices.com/downloads/release5/murder_outline.zip).

**Tip #8: Keep Up To Date**

*Occasionally, additional downloads are available on the WriteItNow 5 website, <http://www.ravensheadservices.com/>. Check back once in a while.*

## Web Tutorials

If the computer is connected to the Internet, then by selecting **Menu Panel >> Help >> Web Tutorials** (see Figure 3.3 on page 30), various instructional videos on the use of *WriteItNow 5* can be viewed.

## Section 3.3 Snapshots

A snapshot represents the project at the time it was saved. *WriteItNow 5* saves a snapshot of a project each time it saves the project, **Ctrl S**. A project can be restored from any snapshot.

*WriteItNow 5* allows the writer to set how frequently snapshots are taken, and to select the maximum number of snapshots to retain. *WriteItNow 5* is very efficient at keeping project file sizes to a minimum, which means that thousands of snapshots could be kept and they would occupy very little room on a typical hard drive.

However, keeping thousands of snapshots may be impractical and unnecessary. If someone writes 8 hours a day, 7 days a week, and they want to be able to restore from a snapshot created within the last week or so, then setting the Auto Save to save every 30 minutes, and setting the maximum number of snapshots to keep to 100, accomplishes this.

### Auto Save

#### Frequency of Snapshots

To set how often the program automatically saves a snapshot, go to **Menu Panel** » **Settings** » **Tool Settings** » **Auto Save**. See Figure 3.8. Auto Save takes effect after *WriteItNow 5* is restarted. It only creates a snapshot if the project has changed from the previous snapshot. Taking a snapshot is a background operation, and the writer is unaware of it taking place.

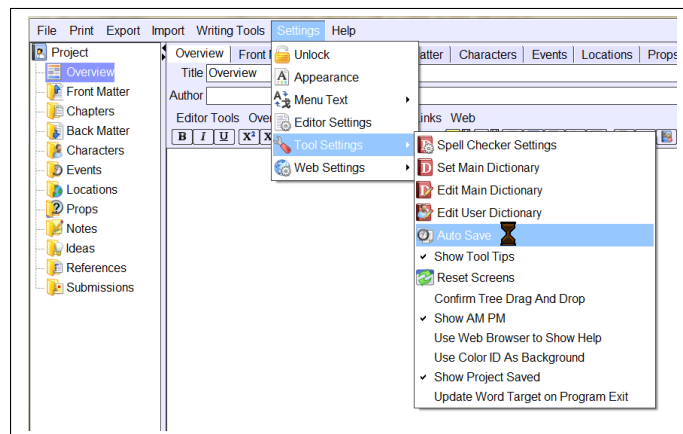


Figure 3.8. Autosave snapshots

#### Number of Snapshots

To set the maximum number of snapshots to be kept go to **Menu Panel** » **File** » **Restore From Snapshot** » **Max Snapshots to Keep** and set the number in the 'Max. number to keep' box, see Figure 3.9. If, for example, the maximum number of snapshots is set to 100, then *WriteItNow 5* keeps up to 100 snapshots. It deletes older snapshots.

**⚠ Each time *WriteItNow 5* saves it takes a snapshot. Each time Auto Save creates a .snapshot file, the project .wnwx file is updated.**

## Restoring a Project from a Snapshot

To restore a snapshot go to **Menu Panel >> File >> Restore From Snapshot**. This opens a window similar to Figure 3.9, which shows 5 snapshots. The newest is snapshot 1.

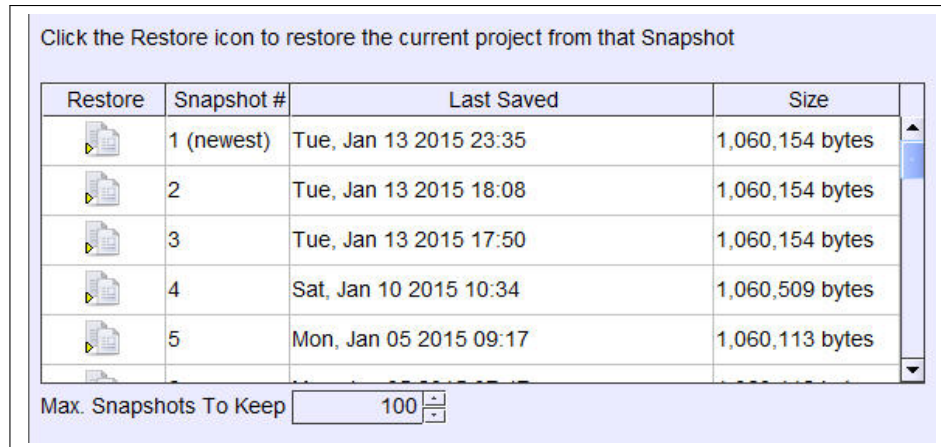


Figure 3.9. Restore from Snapshot

Click on any snapshot and the following message is shown: **Clicking on ‘Yes’ replaces the current project with the selected snapshot.**

## Deleting Snapshots for Current Project

To delete all snapshots go to **Menu Panel >> File >> Delete All Snapshots**. **This permanently deletes all snapshots for the current project.** This is a drastic step, so make sure the project has been backed up.<sup>1</sup> Snapshots do not take up much hard-drive space and can be very useful.

## Section 3.4 Importing Existing Text

### What Other Writers Say About *WriteItNow*: Carnell Smith

*WriteItNow has allowed me to re-use much of my written material by importing it. A great writing tool for a novice like me.*

Importing is a way to get text from other sources into *WriteItNow 5*, without retyping. For example, if someone has started a book in Microsoft® Word they can import this into *WriteItNow 5*, and continue writing it.

Supported formats are DOC (Microsoft® Word), DOCX (Microsoft® Word), RTF (most word processors), HTM (web page), HTML (web page), and plain text TXT (most text editors).

**⚠ Before importing it would be wise to save the current project in case the import produces an unexpected result.**

<sup>1</sup> Backing Up is discussed in detail in Appendix D on page 323.

**Tip #9: Importing ODT documents into WriteItNow 5**

*“LibreOffice” and “OpenOffice” create ODT files. They can be converted to DOCX format by following the instructions given at <http://www.groovypost.com/howto/howto/convert-openoffice-odt-word-docx/>, and then imported into WriteItNow 5.*

*There is a superb high power document conversion application available as part of the free calibre ebook management system, see <http://calibre-ebook.com>. It can convert between most formats. To convert an ODT document, add the ODT file to the calibre library using the **Add books** button, then select the file and click the **Convert books** button.*

There are two ways to import text into WriteItNow 5: Automatic Importing—where no text is selected by the user—and Interactive Importing—where the text to be imported is selected by the user. Each of these options is accessed from the Menu Panel via the **Menu Panel** » **Import** menu item.

Whichever method is selected, it helps to make sure the file to be imported is prepared to identify Section starts. Sections are Chapters, Scenes, Front Matter, Back Matter, Characters, Events, Locations, Props, Notes, and Ideas. A file can be imported directly, but it comes in as one chapter. If the file to be imported is prepared ahead of time this usually results in a much better end product.

## Automatic Importing

If **Automatic Importing** is chosen then after a file is selected it is automatically added to the project. To use this method, it is necessary to identify each section with its category name (Chapter, Scene, ...) before using Automatic Importing. For example, after automatic importing, the text in Figure 3.10 creates a chapter titled “I am Born”, a scene titled “The Beginning”, and so on. See Figure 3.11.

```
CHAPTER I am Born
Whether I shall turn out to be the hero of my own life, or whether that station
will be held by anybody else, these pages must show.

SCENE The Beginning
To begin my life with the beginning of my life, I record that I was born (as I
have been informed and believe) on a Friday, at twelve o'clock at night.

CHARACTER David Copperfield
David was born in Blunderstone, Suffolk, near Great Yarmouth, Norfolk, England,
in 1820, six months after the death of his father.

LOCATION Blunderstone, Suffolk
Blundeston is a village and civil parish in the Waveney district of the English
county of Suffolk.

EVENT Birth of David Copperfield
April 28, 1820

PROP Book
"David Copperfield" by Charles Dickens

NOTE Read David Copperfield
Take out of library

IDEA Another book
Oliver Twist is a good title.
```

**Figure 3.10.** A document about to be imported using Automatic Import

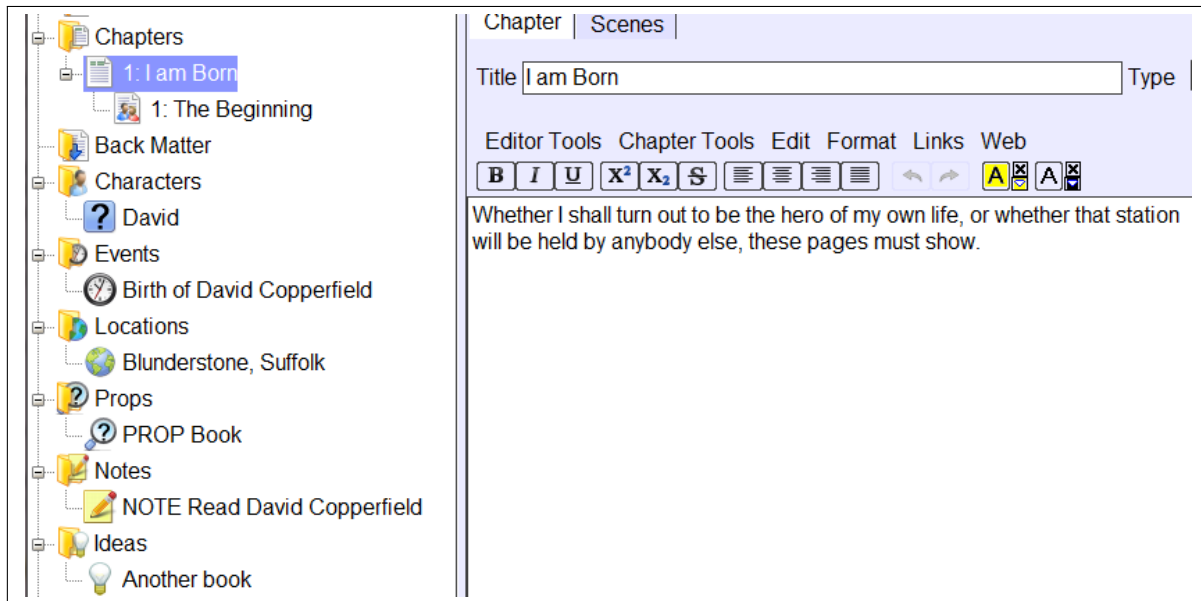


Figure 3.11. A project using Automatic Import

If, for example, an existing scene has no title, then the word “Scene” on its own line will create a scene titled “Scene”.

**⚠ If a Microsoft® Word document contains not only the main text, but also comments and changes being tracked, then these are imported as though they are part of the main text.**

## Interactive Importing

Interactive importing is similar to automatic importing except the user specifies what to do with each Section. To use this method, it is necessary to identify each section using either heading text, underlined text, or bold text, which are selected in the Setup Options shown in Figure 3.14 on page 42. For example, Figure 3.12 has identified the Sections using underlining.

The interactive import dialog is shown in Figure 3.13 on page 41. This shows each Section in the document in turn—this one is Section 3 of 8. For each Section the user decides whether to import it or to ignore it. The radio buttons are used to decide where to import—Chapter, Scene, Front Matter, ..., or to ignore it.

### Tip #10: Importing TXT files into WriteItNow 5

*TXT files cannot contain heading text, underlined text, or bold text, so Sections cannot be identified. To import a TXT file into WriteItNow 5, it could be copied into a program that creates DOC or RTF files. There Sections can be identified and the DOC or RTF document could be imported into WriteItNow 5.*

I am Born

Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show.

The Beginning

To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night.

David Copperfield

David was born in Blunderstone, Suffolk, near Great Yarmouth, Norfolk, England, in 1820, six months after the death of his father.

Blunderstone, Suffolk

Blundeston is a village and civil parish in the Waveney district of the English county of Suffolk.

Birth of David Copperfield

April 28, 1820

Book

"David Copperfield" by Charles Dickens

Read David Copperfield

Take out of library

Another book

Oliver Twist is a good title.

**Figure 3.12.** A document about to be imported using Interactive Import

Section #3 of 8 Title:

David was born in Blunderstone, Suffolk, near Great Yarmouth, Norfolk, England, in 1820, six months after the death of his father.

What do you want to do with this section? —

☐ Import As Chapter    ☐ Import As Scene  
☐ Import as Front Matter    ☐ Import as Back Matter  
☒ Import as a Character    ☐ Import as an Event  
☐ Import as a Location    ☐ Import as a Prop  
☐ Import as a Note    ☐ Import as an Idea


imported 2 sections of 8

25%

**Figure 3.13.** Interactive Importing

**Tip #11: Pasting Formatted Text as Plain Text**

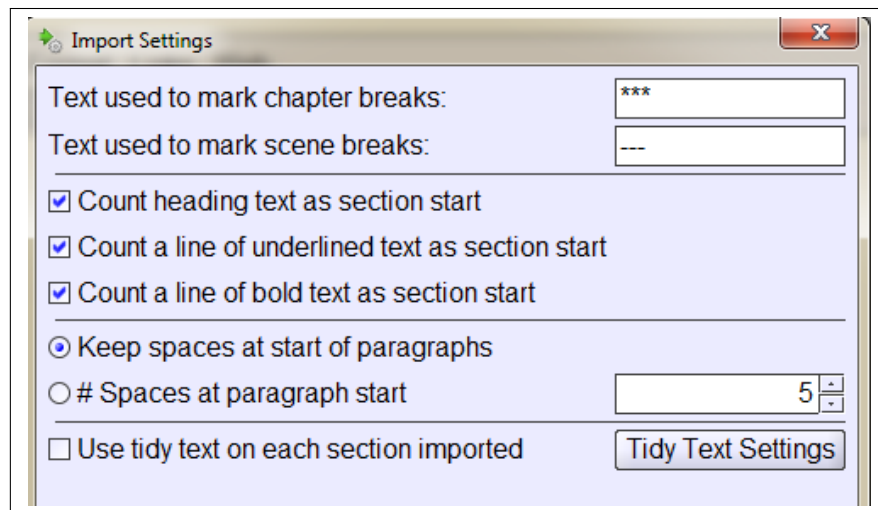
*Sometimes a user wants to copy formatted text—for example from the web—and then to paste it as plain text into WriteItNow 5. The user wants to remove any text formatting, including fonts, sizes, colors, embedded images, and so on, leaving just plain text. This can be done in various ways.*

1. *Cut the formatted text, then paste it into a text editor, such as Notepad, then cut the plain text in the text editor and finally paste it in WriteItNow 5.*
2. *Install the free program “Get Plain Text” from <http://clipdiary.com/getplaintext/>. Add the icon  that launches Get Plain Text to the Quick Launch bar—the collection of icons at the bottom left of the computer monitor. To remove the formatting:*
  - a) *Copy the formatted text to the clipboard.*
  - b) *Click on the “Get Plain Text” icon in the Quick Launch bar.*
  - c) *Paste the text into WriteItNow 5.*
3. *Install the free program “Pure Text” from <http://stevemiller.net/puretext/>. Using “Pure Text” is similar to using “Get Plain Text”.*

*This process can also be used if, while pasting text into WriteItNow 5, an ‘Unknown Reader Error’ is reported by WriteItNow 5.*

**Setup Options**

The setup options are used to control importing. See Figure 3.14 on page 42.



**Figure 3.14.** Setup Options for Importing

- **Text used to mark chapter breaks.** The document prepared for importing may use a text string to indicate a chapter break. Typically this is ‘\*\*\*’.
- **Text used to mark scene breaks.** The document prepared for importing may use a text string to indicate a scene break. Typically this is ‘- - -’.
- **Count heading text as section start.** If checked then any line which uses a heading font is counted as a Section start.

- **Count a line of underlined text as section start.** If checked then any underlined line is counted as a section start.
- **Count a line of bold text as section start.** If checked then any bold line is counted as a section start.
- **Keep spaces at start of paragraphs.** If checked then spaces at the start of a paragraph are imported.
- **# Spaces at paragraph start.** If checked then each imported paragraph begins with the specified number of spaces.
- **Use tidy text on each section imported.** If checked then the Tidy Text Settings are applied to each section after the text has been read and after the selections “Keep spaces at start of paragraphs” and “# Spaces at paragraph start” have been applied. Clicking the [Tidy Text Settings](#) button brings up Figure 36.1 on page 243, which allows the writer to decide whether to remove extra spaces, change paragraph indents, or convert plain quotes to smart quotes. See Chapter 36 on page 243.

## Part II

# Creating a Book

The best time to plan a book is while you're  
doing the dishes.

---

*Agatha Christie*

## CHAPTER 4

### Projects

In *WriteItNow 5*, a project consists of two separate components: Book Text and Background Details, shown in Figure 4.1. The Book Text contains the materials to be included in the final book. The Background Details contains the research materials for the book—none of it appears directly in the final book.

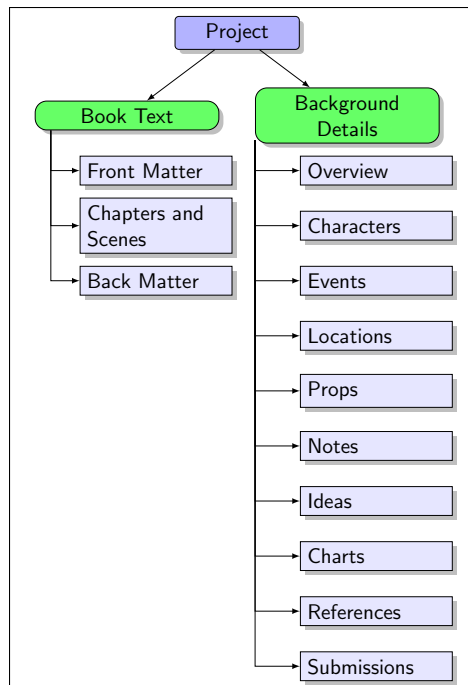
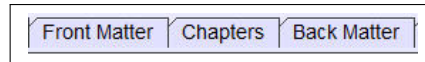


Figure 4.1. Project components

**⚠** *It is important to realize that the Book Text is critical to publishing the book, whereas the Background Details may be critical to writing the book. As Michael Pless wrote “to me the characters and locations [Background Details] are essential parts of the story and I spend a lot of time on their development, because they determine much of my prose.”*

## Book Text

The tabs in the Main Tabs that are used to create the Book Text are shown in Figure 4.2.



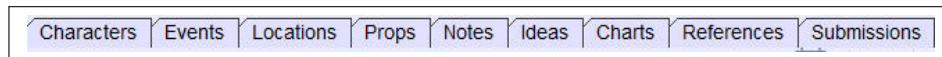
**Figure 4.2.** The Book Text

- The **Main Tabs** >> **Front Matter** tab stores those sections of the book to appear before the body of the book, such as a preface or a foreword. See Chapter 13 on page 120.
- The **Main Tabs** >> **Chapters** tab contains the bulk of the book, usually divided into chapters and scenes. See Chapter 6 on page 65 and Chapter 7 on page 78.
- The **Main Tabs** >> **Back Matter** tab stores those sections of the book to appear after the body of the book, such as an afterword or an epilogue. See Chapter 14 on page 123.

The software is very flexible and the project could contain just chapters and scenes with no front matter, back matter, or Background Details.

## Background Details

The inclusion of Background Details in a project is optional. The tabs in the Main Tabs that contain the Background Details are the **Main Tabs** >> **Overview** tab together with those shown in Figure 4.3.



**Figure 4.3.** The Background Details

- The **Main Tabs** >> **Overview** tab stores the book's title, author, and summary. It can also generate possible book titles, store the cover image, and ePub Metadata details. See Chapter 12 on page 117.
- The **Main Tabs** >> **Characters** tab stores character information. This includes name, birth and death dates, a picture, personality and physical details, and relationships. Names and characters can be computer generated. See Chapter 5 on page 48.
- The **Main Tabs** >> **Events** tab is where a writer stores incidents or phenomena that are important to the story timeline. Some events are the milestones of a book. They are the important actions, journeys, and landmarks of the story, such as marriage, murder, lottery winner. Other events are included to ensure that their timeline is consistent. See Chapter 19 on page 151.
- The **Main Tabs** >> **Locations** tab stores settings—names and descriptions—that occur in the book. It can also include a picture of the location. See Chapter 20 on page 158.
- The **Main Tabs** >> **Props** tab stores any objects and descriptions that are relevant to the story. Typical props are vehicles, artifacts, weapons, clues, and so on. It can also include a picture of the prop. See Chapter 21 on page 162.
- The **Main Tabs** >> **Notes** tab stores any notes. This might include notes on important parts of the story, research notes, questions to ask experts, writing advice, and other details. See Chapter 22 on page 164.
- The **Main Tabs** >> **Ideas** tab stores any thoughts the writer has for the story. See Chapter 23 on page 170.
- The **Main Tabs** >> **Charts** tab creates three unrelated charts:
  - The Relationships Chart, which shows how characters are related to each other.
  - The Events Chart, which shows a timeline of Events.
  - The Conflict Chart, which shows the conflict or tension in each scene.
 See Chapter 24 on page 175.
- The **Main Tabs** >> **References** tab holds details of references to publications including authors, publication dates, publishers, and so on. See Chapter 25 on page 184.

- The **Main Tabs** > **Submissions** tab is where a user can add, delete, and record submission details for a print book. See Chapter 18 on page 148.

**⚠ With the exception of pictures and thumbnails, all Book Text and Background Details for a project are saved in a single .wnwx file. The pictures and thumbnails are stored in pictures and small, which are sub-folders of the folder where the .wnwx file is kept.**

Particular attention should be paid to four of the Background Details items, namely Characters, Events, Locations, and Props. See Figures 4.4 and 4.5. They are known as the Storyline Items—described in Chapter 10 on page 101—and represent the who, when, where, and what, of the book. They form the basis of the Scene Summary Editor described in Section 8.1 on page 86.

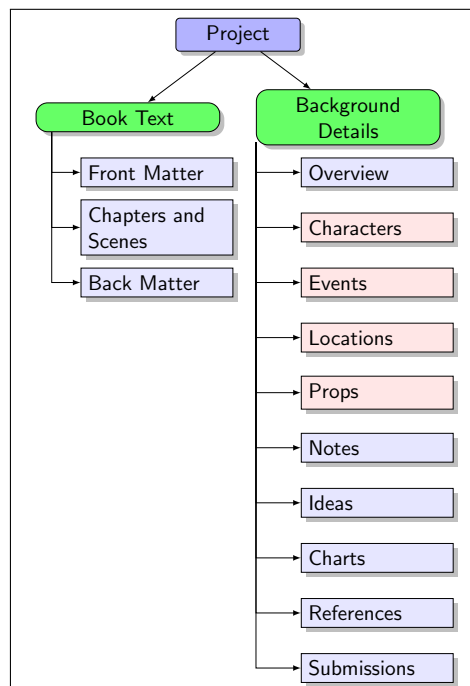


Figure 4.4. Storyline Items

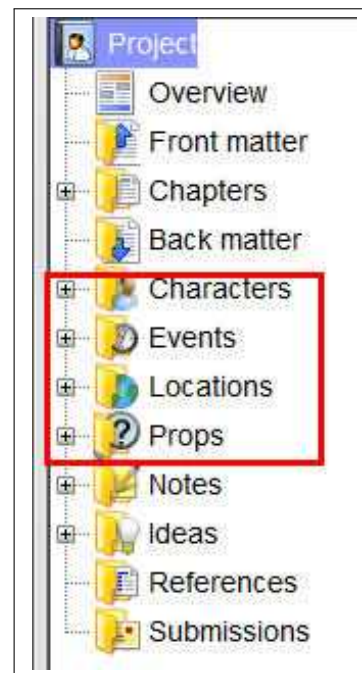


Figure 4.5. Tree Panel

### Tip #12: What to Store in the Background Details Area

*Typically a writer develops two types of Background Details materials—those that apply to the book being written, and those that apply to book writing in general. Think of this as local versus global information. Examples of local information are: research notes dealing directly with the current book and ideas concerning the current plot and characters, possible alternative titles, etc. Examples of global information are: notes containing lists of idioms, lists of action verbs, euphemisms for foolish people, and so on; and ideas for future books, advice on writing hooks, catchy first lines, and so on.*

*While all this information could easily be stored in the Background Details of the current book, it might be sensible to store the global information elsewhere, so it can be referred to independently when writing the current and subsequent books. Suggestions on what and where to store global information are discussed in detail in Section 44.3 on page 297.*

When writing a novel a writer should create living people; people not characters. A character is a caricature.

*Ernest Hemingway*

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## CHAPTER 5

---

### Creating and Editing Characters

Having created a project, described on page 20, a writer usually either creates characters or writes chapters and scenes. This chapter of the manual is devoted to creating characters, the next two deal with writing chapters and scenes for the book.

 *The contents of this chapter deals with more than creating characters. Much of it is applicable to many parts of WriteItNow 5 and so this chapter should not be skipped.*

All character information is kept in the **Main Tabs** > **Characters** tab. It is a place where writers can add as much or as little detail about their characters as they wish. This can include a physical description; gender; personality; pertinent dates; relationships to other characters; a photograph; the role the character plays in the book (protagonist, antagonist, major character, ...); links to other characters, scenes, events, props, and locations; and so on. This material is purely for reference purposes, and is not part of the printed book. Characters are part of the Background Details described on page 46.

#### Tip #13: Ideas for Developing Characters

*There are many resources on the web that provide interviews and questionnaires to help develop characters. A Google™ search for ‘Character Interview’ or ‘Character Questionnaire’ generates a multitude of options.*

Characters are one of the themes that can be shown on the Storyline, described in Chapter 10 on page 101.


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#### Section 5.1

### Creating a Character

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Creating a blank character is a two-stage process.

1. Click on either the **Main Tabs** > **Characters** tab or the **Tree Panel** > **Characters** item.
2. Press the  icon.


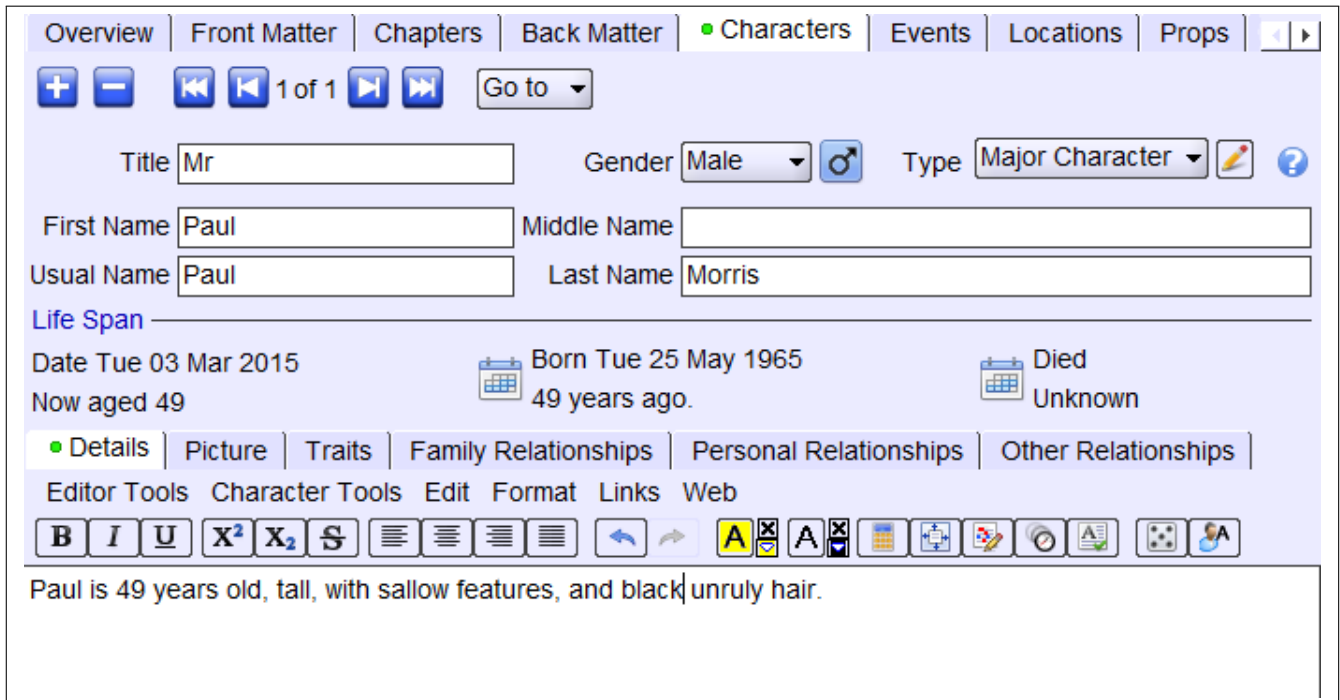
**⚠ Caution.** The  icon deletes the current character permanently.

Figure 5.1 shows an example of a partially-completed character.





The screenshot shows a software interface for creating and editing characters. At the top, there are tabs: Overview, Front Matter, Chapters, Back Matter, Characters (selected), Events, Locations, and Props. Below the tabs is a navigation bar with icons for adding (+), deleting (-), navigating (arrows), and a 'Go to' dropdown. The main form contains fields for: Title (Mr), Gender (Male), Type (Major Character), First Name (Paul), Middle Name (empty), Usual Name (Paul), and Last Name (Morris). Below these is a 'Life Span' section with 'Date' (Tue 03 Mar 2015, Now aged 49), 'Born' (Tue 25 May 1965, 49 years ago), and 'Died' (Unknown). Further down are more tabs: Details (selected), Picture, Traits, Family Relationships, Personal Relationships, and Other Relationships. A rich text editor is at the bottom with various formatting tools (bold, italic, underline, text color, background color, bulleted list, numbered list, link, unlink, etc.) and a text area containing the sentence: 'Paul is 49 years old, tall, with sallow features, and black unruly hair.'

Figure 5.1. A character

Starting from the top of Figure 5.1 and stepping through line by line shows

- The character's Title is 'Mr', his Gender is 'Male', and his character Type is 'Major Character' in the book.
- The character's first name is 'Paul' and he has no middle name.
- Paul's usual name (nickname) is 'Paul' and his last name is 'Morris'.
- The Story Date is Tuesday 03 March 2015. It is used as a reference point for characters and events.

**⚠ The Story Date is set by clicking on the **Main Tabs** > **Overview** tab and then clicking on the calendar icon, , to the right of the Title line in Figure 3.2. It can also be set at **Main Tabs** > **Events** > **Event Tools** > **Show Event Summaries** > **Adjust date**. Setting this date follows the same rules described for Event Dates in Section 19.2 on page 154.**

- According to the story date, Paul is now aged 49. He was born on 25 May 1965, 49 years ago, and his death is Unknown.<sup>1</sup> The birth and death dates can be edited by clicking on the calendar icons, . Having selected a date, the writer is given the option of creating an Event from the birth and death dates. See Figure 5.2. A birth or death event can also be created directly. See Section 19.2 on page 154, although those dates are not transferred to the associated Character tab.
- The **Details** tab is selected. It is the first tab in the Item Specific Tabs.

<sup>1</sup> "Unknown" is shorthand for "still alive".

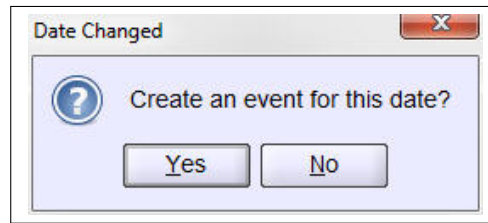












Figure 5.2. Create event

- A row of menus, starting with **Editor Tools**, **Character Tools**, and so on. These are the Editor Menus. The final icons on this line,    , are for changing the color of the text. The left icon changes the highlight (background) color of the selected text, while the right icon changes the color of the text itself. The colors are selected using the techniques described in Chapter 40 on page 263. The  icon on     removes the associated highlight or color from the selected text.

 *Highlighted and colored text is retained when exported.*

#### Tip #14: Ideas for Using Colored Text

*A writer might use a colored background or text in the Book Text to indicate something needs to be done with the text, for example, rewriting, following up on, ...; and in the Background Details to indicate that the idea, text, description, quotation, ..., has already been used.*






*Some writers color code the dialog by speaker, so they can visualize the back-and-forth conversation without the tags.*

- The main details of Paul, entered by the writer in the Main Text Area.

#### Tip #15: A Thumbnail Sketch of a Character

*It is not unusual for a particular character's description to contain lots of details and background materials. While creating a scene writers may need to refresh their memories of a character, but they do not want to wade through all the pages of information they have on the subject. It might be worthwhile to create, at the very beginning of the Main Text Area, a short thumbnail sketch of the character, followed by a horizontal line to separate it from the full details. This can then easily be referenced as a memory-tickler, especially if it has been some time since the character was last written about. Examples of items that might be in the thumbnail sketch are: a short physical description, general demeanor and attitude, occupation, distinguishing habits, temperament, faults, primary goal, and so on.*

As soon as a character is created, the character's name appears in the Tree Panel, as shown in Figure 2.7.

 *To switch to a different character either click the corresponding name in the Tree Panel; or use the **Go To** button near the top of the Work Panel in Figure 5.1; or use the , , ,  icons.*

## Character Types

The Character Type is the role the character plays in the book, and is selected from the drop-down menu on the right-hand side of the third line in Figure 5.1 on page 49, as shown in Figure 5.3.

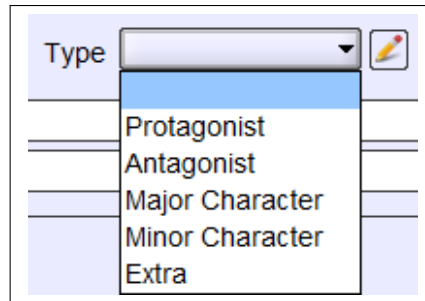



Figure 5.3. Character Types

These types can be edited by clicking on the edit icon, . This opens Figure 5.4.<sup>2</sup>

Other possible character types include: Anti-Hero, Confidant, Foil, Hero, Mentor, Narrator, Romantic Interest, Sidekick, Spear-Carrier, and Walk-On, together with the Enneagram Types described in Table 42.3 on page 276, the Myers-Briggs Types described in Table 42.4 on page 277, the Campbell's Archetypes described in Table 42.5 on page 278, and the 16 archetypes described in *The Complete Writer's Guide to Heroes and Heroines* by Tami D. Cowden, Caro LeFever, and Sue Viders.

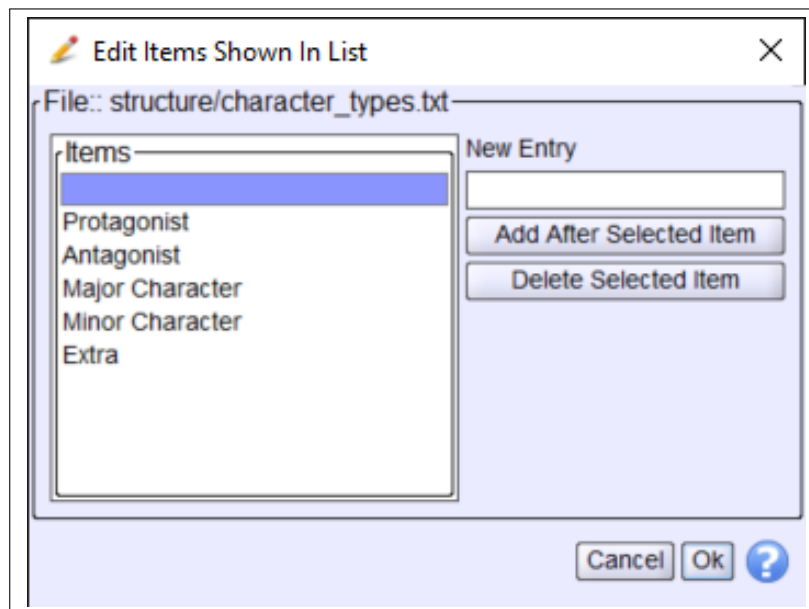


Figure 5.4. Editing Character types

<sup>2</sup> The Character Type file, `character_types.txt`, is stored in the sub-folder `structure` of the folder containing the *WriteItNow 5* program. It should not be edited directly. If an updated version of *WriteItNow 5* is installed later, the installation setup program asks whether to overwrite the existing Character Type file.

## Section 5.2

### The Item Specific Tabs

The Item Specific Tabs consists of six tabs, **Details**, **Picture**, **Personality**, **Family Relationships**, **Personal Relationships**, and **Other Relationships**, which are discussed in turn.

#### The **Details** tab

This is where most details of the character are entered. Clicking on it exposes the Editor Menus, discussed on page 56.

#### The **Picture** tab

Writers often use pictures of some of their characters to focus their thoughts. This option lets the writer import an image. There are three options. See Figure 5.5.

- The menu item **Choose** allows the writer to import an image. This image is copied to the sub-folder **pictures** in the folder containing the project file **.wnwx**.
- The menu item **Clear** removes an existing image from the project. However, it does not delete it from the sub-folder **Pictures**.
- The checkbox **Picture Icon**, if checked, changes the character icon used on the associated tree item from the standard image, see Figure 5.6, to one created from the selected image, see Figure 5.7.

#### Tip #16: Unlimited Images

*Only one image can be imported into the **Picture** tab. However, an unlimited number of images can be linked to in the corresponding **Details** tab using either a **Picture link**, described in Section 26.1 on page 186, or a **File link**, described in Section 26.3 on page 189. **Picture links** can be exported, **File links** cannot.*



**Figure 5.5.** Imported picture

**Tip #17: Source of Images**

The web has many sites with stock photos that can be searched by descriptions, such as ‘male nurse’, ‘old woman’, and ‘large dog’. See, for example, <http://www.shutterstock.com/> and <http://www.gettyimages.com>.

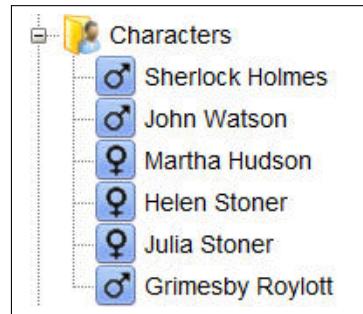


Figure 5.6. Standard icon

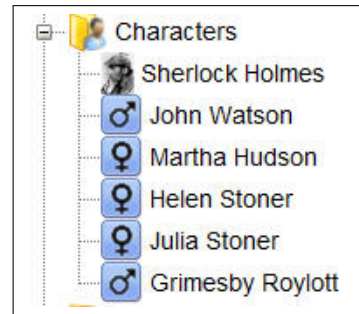


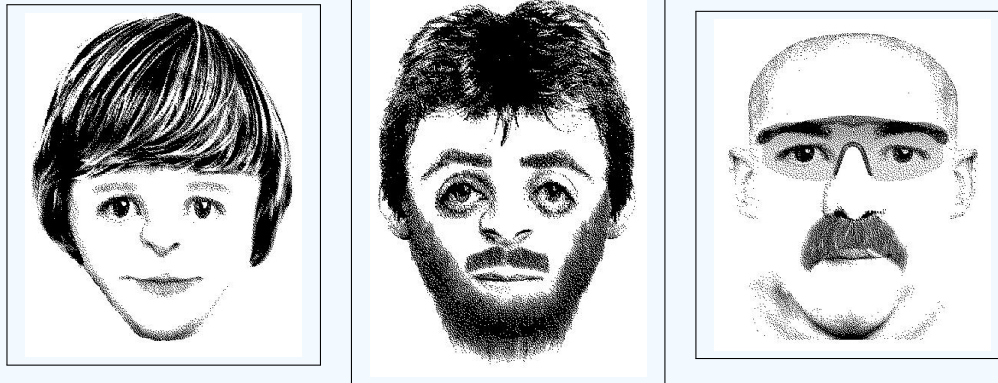
Figure 5.7. Picture icon

**Tip #18: Creating a Character's Face**

For various reasons writers may not want to use a photo to represent a character's image. See <http://creativityhacker.ca/2013/04/01/sketch-characters-like-a-police-artist/> for example. In that case, they could design a front-facial image by using a program similar to ones that police sketch-artists use.

One such free, mobile-based, application is “FlashFace”, <http://flashface.ctapt.de/>, which allows the user to rapidly create a character's face online that matches their imagination. The program provides a large number of facial components including eyes, nose, mouth, hair, head, eyebrows, glasses, mustache, jaw, and beard that can be selected, rescaled, and moved, to create a face. Faces already created by other users can be loaded and edited.

The following figures are examples of possible outputs using “Flashface”.



A free Windows 10 program, “PortraitPad”, <http://portraitpad.com/>, creates similar images.

**The Traits tab**

The character's personality is defined by specifying their traits, whose names are added from the list in the drop-down menu, **Add New Trait**. There are more than 100 traits in the list. Figure 5.8 is an example.

Delete	Up	Down	Name	Value
			Imagination	91
			Determination	80
			Courage	71
			Reliability	72
			Intelligence	93
			Thoughtfulness	86

Figure 5.8. Character traits

*If a particular trait is not in the list, for example ‘claustrophobia’, just add it.*

The meaning of a trait is determined by the value of each trait, according to Table 5.1.

Table 5.1. Meaning of Trait

Value	Meaning
0–19	very low
20–39	low
40–59	average
60–79	quite high
80–99	very high

To adjust the Value of a trait, click on the corresponding box under ‘Value’ in Figure 5.8, which brings up the slider in Figure 5.9.

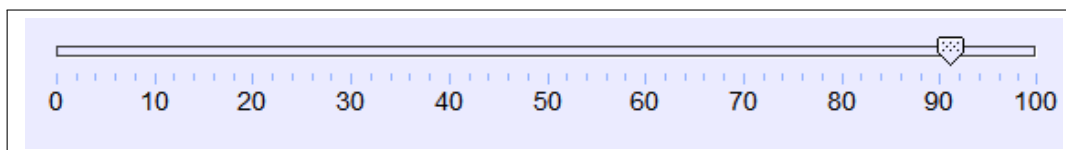



Figure 5.9. The Value slider

The software generates a simple text description from these values, as shown in Figure 5.10.<sup>3</sup>

<sup>3</sup> *WriteItNow 5* uses “he” or “she” in Figure 5.10 based on the gender of the character. If a user has forgotten to identify the gender, then “he or she” is used. To correct this, select the gender, and then add and remove any trait.

Figure 5.10. Trait Text





 *The text in the Trait Text box, shown in Figure 5.10, can be copied and pasted.*

### The **Family Relationships** tab

A family relationship occurs when one character is related to another, for example, ‘Alan is the brother of Beryl’. Figure 5.11 shows an example of some relationships for the character Jenny. So Jenny is the grand-daughter of Poppy.

+						
Delete	Up	Down	Relationship	Who With	Start Date	End Date
			Grand-daughter of	Poppy		
			Wife of	Roy		
			Daughter of	Doc		

Figure 5.11. Family relationships

The  icon is used to add a new relationship, while the  icon deletes the selected relationship. The  icon moves the selected relationship down one line, while the  icon moves it up one line.

Clicking on the  icon generates a blank family relationship. See Figure 5.12.

Delete	Up	Down	Relationship	Who With	Start Date	End Date

Figure 5.12. Blank family relationship

Clicking anywhere on the blank line in Figure 5.12 opens Figure 5.13.

Figure 5.13. Add family relationship

The type of relationship can be selected from a drop-down list. The ‘Who With’ can be selected from a drop down list comprising of all the existing characters, or a new name can be added.<sup>4</sup>

**⚠ After adding family relationships use [Main Tabs](#) [Characters](#) [Details](#) [Character Tools](#) [Update Family Relationships](#) to have the program complete the reciprocal family gaps. So Poppy’s character tab shows ‘Poppy is the grand-mother of Jenny’. However, if Jenny had a sister Mabel, it does not show that ‘Poppy is the grand-mother of Mabel’. That occurs if previously it had been stated that ‘Mabel is the grand-daughter of Poppy.’**

### The [Personal Relationships](#) tab

A personal relationship occurs when one character has feelings for or an opinion about another character. For example, ‘Alan dislikes Beryl’. This tab behaves similarly to the [Family Relationships](#) tab on page 55, although it is not possible to generate reciprocal personal relationships. For example, Beryl might like, dislike, or have no feelings for Alan.

### The [Other Relationships](#) tab

Other relationships are neither family relationships nor personal relationships. For example, ‘Eddie likes chocolate’ or ‘Francis works for George’. This tab behaves similarly to the [Family Relationships](#) tab on page 55, but there are no reciprocal relationships.

## Section 5.3 The Editor Menus

The Editor Menus, see Figure 5.14, consists of six menu items, [Editor Tools](#), [Character Tools](#), [Edit](#), [Format](#), [Links](#), and [Web](#), which are discussed in turn.



Figure 5.14. The Editor menus

### The [Editor Tools](#) menu

Clicking on the [Editor Tools](#) menu brings up Figure 5.15.

- **Spelling Checker.** Selecting [Spelling Checker](#) checks the spelling of the text area. See Chapter 29 on page 215 for full details.
- **Thesaurus.** Selecting [Thesaurus](#) looks up words and word alternatives. See Chapter 30 on page 221 for full details.
- **Readability.** Selecting [Readability](#) gives measures of how easy the text is to read. See Chapter 32 on page 228 for full details.
- **Word Count.** Selecting [Word Count](#) shows the word count for that section. To find the word count for a block of text select it before using [Word Count](#). See Section 33.1 on page 232 for full details.

<sup>4</sup> Adding a new name in this way, does not create a new character in the Tree Panel.

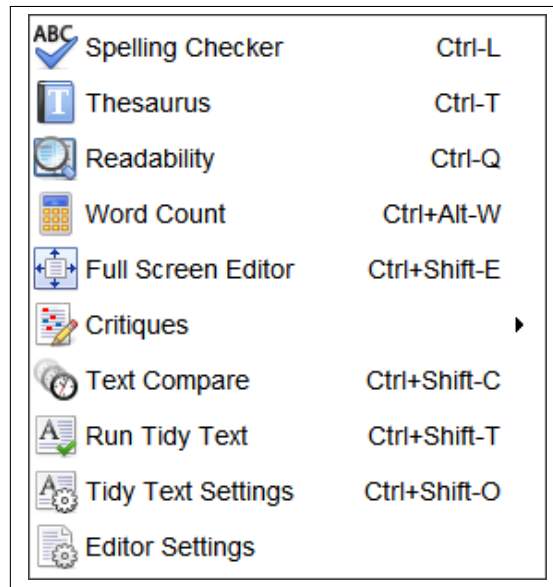


Figure 5.15. The Editor Tools

- **Full Screen Editor.** Selecting **Full Screen Editor** opens a new window with very few controls. This is discussed in Chapter 38 on page 247.
- **Critiques.** Selecting **Critiques** opens the sub-menu shown in Figure 5.16.

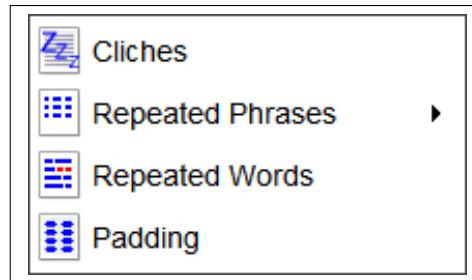


Figure 5.16. The Critiques sub-menu

This gives a quick critique of the text. See Chapter 34 on page 237 for full details.

- **Text Compare.** Selecting **Text Compare** shows the differences between two versions of a scene. See Chapter 35 on page 240 for full details.
- **Run Tidy Text.** Selecting **Run Tidy Text** removes extra spaces, changes paragraph indents, and converts plain quotes to smart quotes. See Chapter 36 on page 243 for full details.
- **Tidy Text Settings.** Selecting **Tidy Text Settings** allows the user to select what Tidy Text does. See Chapter 36 on page 243 for full details.
- **Editor Settings.** Selecting **Editor Settings** shows the options in Figure 5.17. (**This option is also available by selecting **Menu Panel** » **Settings** » **Editor Settings**.**) Checking the boxes may require that the program *WriteItNow 5* be closed and re-opened for them to take effect.

**⚠ If some of the options in Figure 5.17 are not visible, use the scroll bar on the right, or enlarge the window.**

- **Set number of spaces per TAB.** This sets the number of spaces each tab is converted to (from 0 to 80). The default value is 4 spaces.

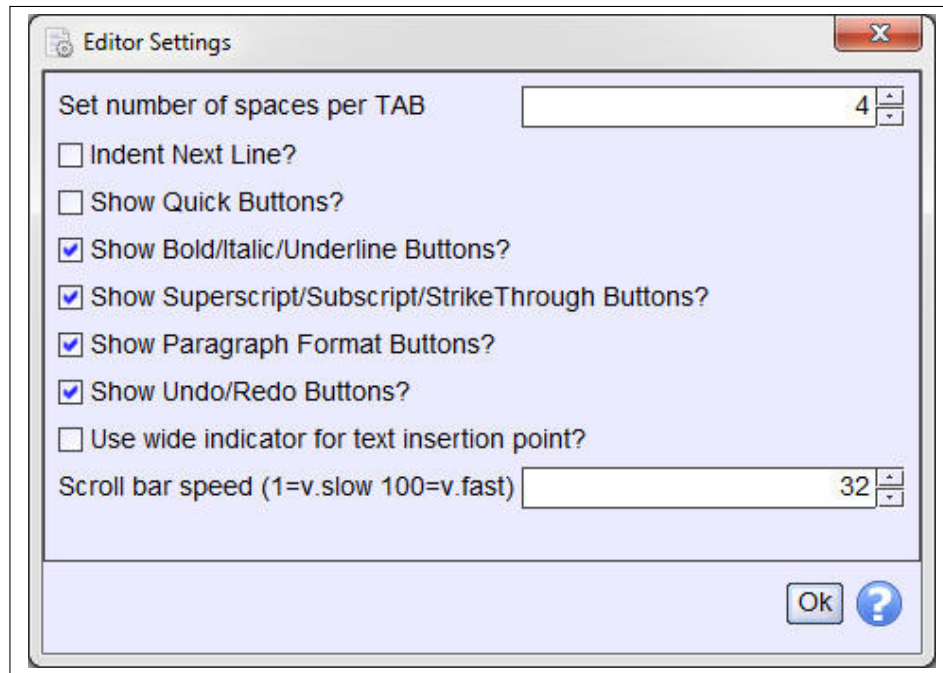


Figure 5.17. Editor Settings


- **Indent New Line?** If selected then each time the  key is pressed in the Main Text Area the next line is indented by a tab. By default this option is not selected.
- **Show Quick Buttons?** If selected then the editor shows several quick selection buttons to the right of the Format Buttons. The Quick Buttons shown depend on which of the Main Tabs is selected. Some Quick Buttons are shown in every tab—those in Table 5.2—while others' visibility depends on the tab—those in Table 5.3.

Table 5.2. Permanent Quick Buttons





















Quick Button	Action
	Get Word Count
	Open Full Screen editor
	Critique current section
	Compare text with previous versions
	Run Tidy Text with current settings

Table 5.3. Tab-dependent Quick Buttons

Tab	Quick Button	Action
Overview		Generate Title
		Edit eBook Data
		Select eBook Cover Image
Front Matter		Set Completion Status
Chapter		Edit Summary Details
		Set Completion Status
		Show Story Board
Scenes		Edit Summary Details
		Set Completion Status
		Show Story Board
Back Matter		Set Completion Status
Characters		Generate Random Character
		Generate Character From Add On
Events		Show Events Chart
Ideas		Generate Idea

For example, on the Scenes tab the quick selection buttons look like Figure 5.18 and their location is shown in Figure 5.19.



Figure 5.18. Scene Quick Buttons



Figure 5.19. Quick Buttons location

By default the Quick Buttons are not shown. Enabling Quick Buttons in one tab enables them in all tabs. To display the buttons after enabling, the program must be restarted.

- **Show Bold/Italic/Underline Buttons?** If selected then the editor shows buttons for setting text to bold, italic, and underline as seen in Figure 5.20.

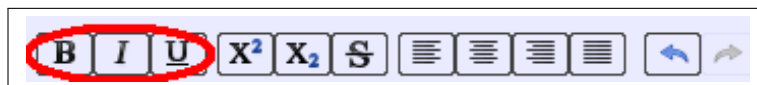


Figure 5.20. Show Bold/Italic/Underline Buttons

- **Show Superscript/Subscript/Strike Through Buttons?** If selected then the editor shows buttons for setting text to superscript, subscript, and strike through as seen in Figure 5.21.

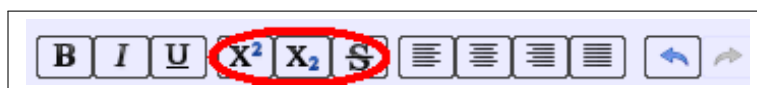


Figure 5.21. Show Superscript/Subscript/Strike Through Buttons

- **Show Paragraph Format Buttons?** If selected then the editor shows buttons for setting text paragraph justification as seen in Figure 5.22.

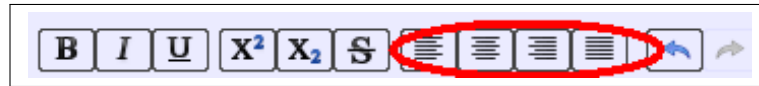


Figure 5.22. Show Paragraph Format Buttons

- **Show Undo and Redo Buttons?** If selected then the editor shows buttons for undoing and redoing text changes as seen in Figure 5.23.

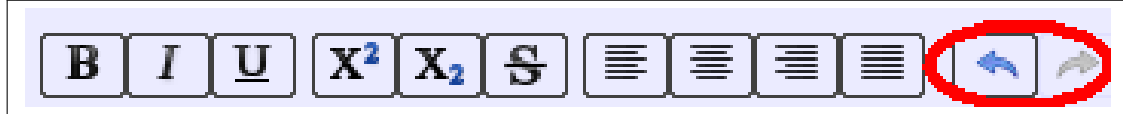


Figure 5.23. Show Undo and Redo Buttons

- **Use Wide Indicator for Text Insertion Point?** Checking this sets the appearance of the text insertion point cursor—the flashing vertical line used to show where text is to be inserted. The default caret is a thin vertical line between letters like that shown in Figure 5.24.

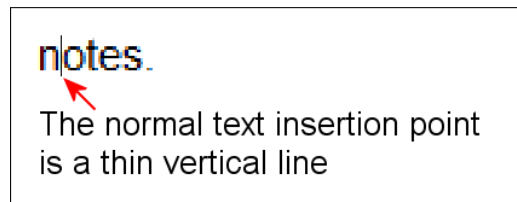


Figure 5.24. Narrow Indicator Cursor

If ‘Use Wide Indicator for Text Insertion Point?’ is checked then the caret looks like that shown in Figure 5.25.

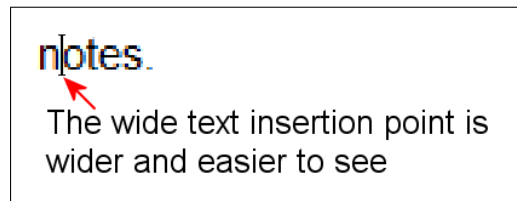


Figure 5.25. Wide Indicator Cursor

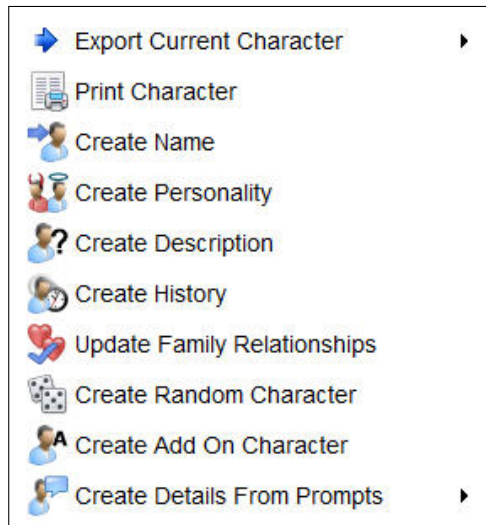
#### Tip #19: Changing Cursor Set

*If writing on a laptop it may be worth selecting a clearer cursor. The site <http://www.rw-designer.com/cursor-library> has hundreds of alternatives. The very popular ‘XsX-Alpha Blended Cursors V1.1’, are available from <http://tinyhacker.com/hacks/beautiful-xsx-alpha-blended-cursors/>.*

- **Scroll Bar Speed** This option sets the speed at which the text in the Main Text Area scrolls.

### The **Character Tools** tab

Clicking on the **Character Tools** tab brings up Figure 5.26.

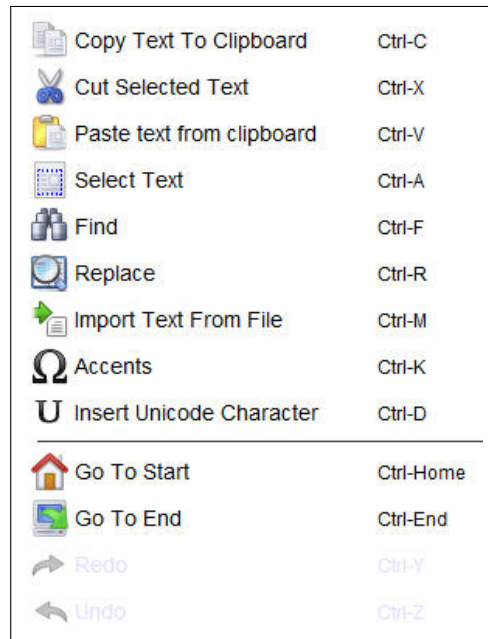


**Figure 5.26.** The Character Tools

- **Export Current Character.** Selecting **Export Current Character** allows the character to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Character.** Selecting **Print Character** prints a copy of the character.
- **Create Name.** Selecting **Create Name** opens the Name Picker dialog, discussed in Section 42.1 on page 271.
- **Create Personality.** Selecting **Create Personality** opens the Personality Data dialog, discussed in Section 42.4 on page 274.
- **Create Description.** Selecting **Create Description** opens the Description dialog, discussed in Section 42.3 on page 274.
- **Create History.** Selecting **Create History** opens the Historical Events dialog, discussed in Section 42.5 on page 278.
- **Update Family Relationships.** Selecting **Update Family Relationships** updates the family relationships discussed on page 55.
- **Create Random Character.** Selecting **Create Random Character** is discussed in Chapter 42 on page 271.
- **Create Add On Characters.** Selecting **Create Add On Characters** is discussed in Chapter 42 on page 271.
- **Create Details From Prompts.** Selecting **Create Details From Prompts** brings up Prompt Sets such as 'Basic Characters', 'Building Characters', 'Detailed Character Build', 'Physical Descriptions Habits', and 'Possessions'. Prompts are discussed in Section 43.1 on page 282.

## The **Edit** tab

Clicking on the **Edit** tab brings up Figure 5.27.



**Figure 5.27.** The Edit menu items

This menu item exposes the standard list of items used for editing text, such as Copy, Cut, Paste, Select, etc. In addition this is where Accent and Unicode Characters can be inserted in the text, which is explained in Chapter 37 on page 245. The **Import Text From File** allows the user to insert text at the position of the cursor, from a DOC, DOCX, RTF, HTML, HTM, or TXT file.

### The **Format** menu

This menu item exposes the standard list of items used for formatting text, such as Bold, Italic, left align, right align, etc.

### The **Links** menu

The **Links** menu item is discussed in Chapter 26 on page 185.

### The **Web** menu

The **Web** menu item is discussed in Chapter 27 on page 194.

## Section 5.4

### The Main Text Area Context Menu

Right-clicking in the Main Text Area brings up the context menu shown in Figure 5.28. The first four items, **Editor Tools**, **Links**, **Web**, and **Edit**, are duplicated from the Editor Menus in Section 5.3 on page 56. The other items need no explanation.

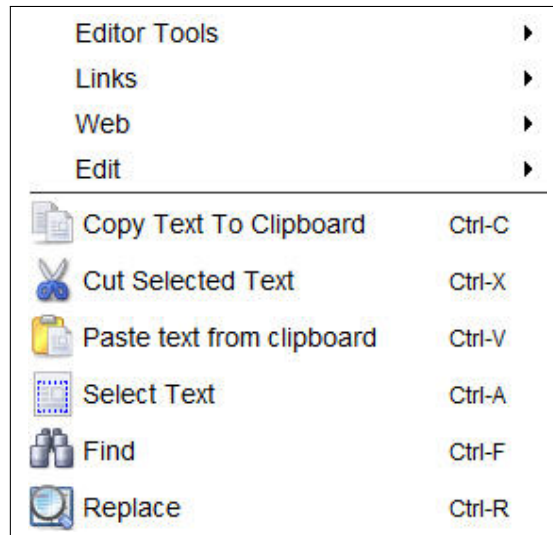


Figure 5.28. The Main Text Area context menu

**⚠** *The context menu shown in Figure 5.28 is the same for all Main Text Areas, not just for the Characters' text area.*

## Section 5.5

### Moving and Sorting Characters in the Tree Panel

#### Moving

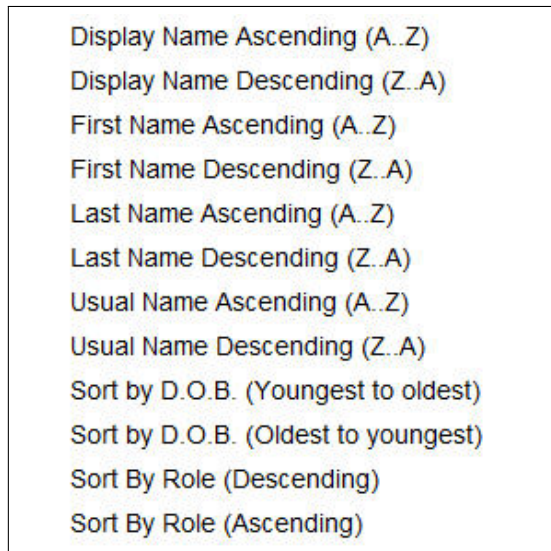
When characters are created their names immediately appear in the Tree Panel, as shown in Figure 2.9, for example. It is possible reorder these names, as follows.

1. Left-click on a name in the tree.
2. Drag the name to its new position.
3. If no move is possible a red cross ✖ is shown, .
4. When a move is possible the mouse cursor changes to a yellow arrow: an up arrow, ↗ , for moving before an item, and a down arrow, ↘ , for moving after an item.


**⚠** *All items in the Tree Panel can be moved in this way, as long as they are of the same type. For example, Characters cannot be moved to Scenes, or vice-versa, but a scene can be moved onto any chapter. Moving items is permanent. There is no 'undo' feature.*

#### Sorting

The characters can also be sorted in a variety of different ways by right-clicking on **Characters** > **Sort Characters** and selecting from the choices shown in Figure 5.29.



**Figure 5.29.** Character sorting options

 **Sorting is irreversible. There is no undo for sorting characters.**

#### Tip #20: Building Characters

*Some writers put very few details into the relevant Character tab initially. Then as they write scenes, they cut and paste any information about the character into the appropriate Character tab. In this way, the writer knows what the reader knows about the character.*

#### Tip #21: Using Existing Characters in a Series of Books

*If a person is writing a series of books using the same characters, WriteItNow 5 has the ability to export the associated Character details from one project, and import them into another. This is done by right-clicking the character on the Tree Panel in one project, and selecting [Save Character to a file](#). Then, in the second project, right-clicking on the [Characters](#) item on the Tree Panel and selecting [Get Characters from a file](#). This technique also applies to using locations and props in a series of books.*

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## CHAPTER 6

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# Creating and Editing Chapters and Scenes

### What Other Writers Say About *WriteItNow*: Annabel Joseph

*I'm so hooked on WriteItNow I can't write without it. I love being able to hop between chapters when I'm writing, and the tabs make everything easy and intuitive, so I can focus on the writing instead of figuring out how to work the program.*

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#### Section 6.1 Overview

---

There is no “right” way to write a book. Every writer’s process is different.

Some writers like to outline their book by creating index cards to represent scenes or chapters. The index card might contain a short summary or an idea for the scene. Then the writer spreads the cards out on a large surface and organizes them in the order the scenes are to appear in the final book, subdividing them into chapters. Then they start writing the scenes starting with the first chapter. Others might write the scenes that appeal to them first, but not in any order.

Some writers might write on the back of the index cards, summarizing the characters in the scene, perhaps adding locations and other notes.

Others might never use index cards but just start writing the first chapter on a blank sheet of paper. Yet others may start writing from the middle out.

The next two chapters are designed to show that *WriteItNow 5* can accommodate all these writing styles for creating chapters and scenes. This chapter deals with writers who do not start with index cards, the next with those who do. Both chapters should be read.

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#### Section 6.2 Chapters and Scenes

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The main book text is kept in a combination of chapters and scenes. Traditionally this is called a book’s ‘body matter’. The Wikipedia article [http://en.wikipedia.org/wiki/Book\\_design#Body\\_matter](http://en.wikipedia.org/wiki/Book_design#Body_matter) describes body matter in detail.

In *WriteItNow 5*, chapters and scenes are the places to write the text that goes into the book. To access Chapters and Scenes go to Chapters either on the Main Tabs or on the Tree Panel. This opens Figure 6.1.

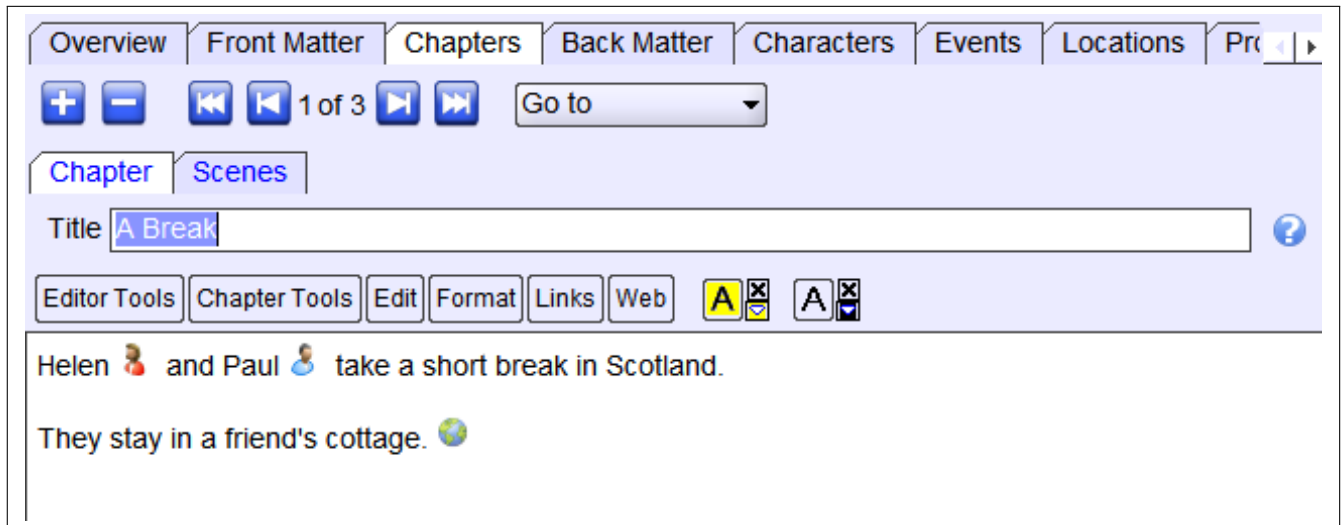


Figure 6.1. A chapter

Figure 6.2 shows part of the Tree Panel for a sample story containing three chapters. Chapter 1—*A Break*—has 2 scenes (*The Journey Up* and *Settling In*). Chapter 2—*Ancient Tales*—has 2 scenes (*Ancient Treasure* and *Searching*). Chapter 3—*Leaving*—has only one scene (*Driven*).

In *WriteItNow 5* a book can consist of any number of chapters and each chapter can have any number of scenes.

### Adding a Blank Chapter

To add a blank chapter go to **Main Tabs > Chapters > Chapter** and click on the **+** button shown in Figure 6.1.

### Deleting a Chapter

To delete a chapter go to **Main Tabs > Chapters > Chapter** and click on the **-** button in Figure 6.1.

**⚠ Deleting a chapter also deletes its scenes. It might be wise to create a snapshot, **Ctrl S**, before deleting a chapter.**

### Moving Between Chapters

To move between chapters, either press the arrow buttons—**⏮**, **⏪**, **⏩**, **⏭**—in Figure 6.3, or click on the **Go To** button. Alternatively, click on the appropriate chapter in the Tree Panel.

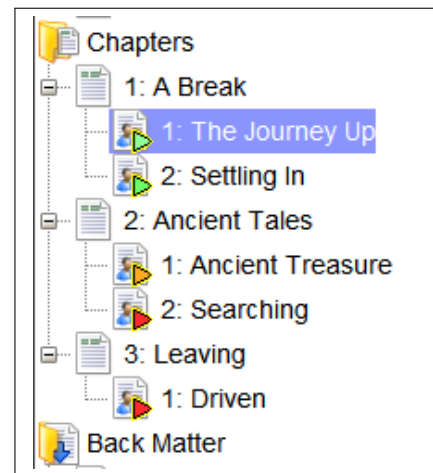
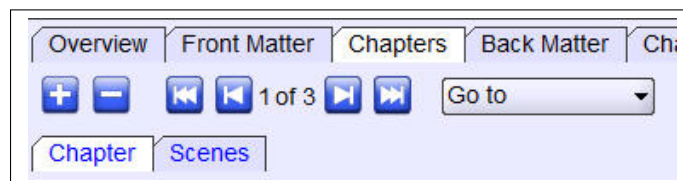



Figure 6.2. Chapters and Scenes

Figure 6.3. Moving Between Chapters

## Adding a blank scene

To add a blank scene go to **Main Tabs** > **Chapters** > **Scene** and click on the  button in Figure 6.4.

 *Scenes can only be added to an existing chapter. If the book has no chapters one must be added before adding scenes.*

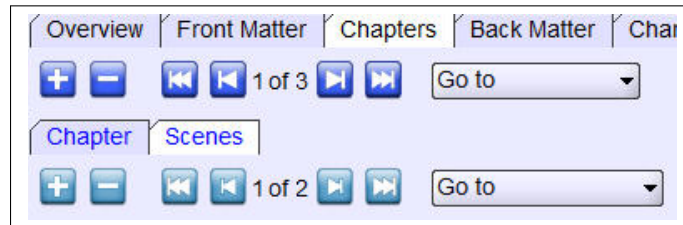









Figure 6.4. Adding, deleting, and moving between scenes



## Deleting a Scene

To delete a scene go to **Main Tabs** > **Chapters** > **Scene** and click on the  button in Figure 6.4.

 *Clicking on the  button in Figure 6.4 instead of the  button, deletes the chapter containing this scene, and all other scenes in this chapter.*

## Moving Between Scenes

To move between scenes, either press the green arrow buttons—, , , —in Figure 6.4, or click on the associated **Go To** button. Alternatively, click on the appropriate scene in the Tree Panel.

 *When reading successive scenes of a chapter for continuity, using the  icon is very effective. Usually it is common to read for repeated expressions within scenes, but this allows the writer to read for them between following scenes.*

### Tip #22: Naming Chapters and Scenes

*WriteItNow 5 prompts the writer to give each chapter and scene a title. Selecting one that is suggestive of the contents helps a writer should they wish to reorganize the book structure, which is so easy to do in WriteItNow 5. Names such as Chapter 1 or Scene 3 should be avoided—if necessary the program can automatically add sequential chapter and scene numbers on export and can show these on the Tree Panel.*

## Section 6.3 Chapters

Normally a writer creates the book as a sequence of chapters and breaks each chapter into several scenes. However, It is difficult to identify what is a chapter and what is a scene. Timothy Halliman on his web site <http://www.timothyhallinan.com/writers.php?id=20&mode=chapter&partid=3> describes a chapter in this way:

*“...here’s what a chapter is to me: It’s a series of scenes that combine to move the story to a new point. It might trace an arc in the development of a character. It might be a sequence of events that makes it clear to a character (or to the reader) that there’s no exit from the situation. It might literally take a character from one location to another. It might put another crocodile in the water. It might do any relatively important thing, but—as with a scene—something is different at the end of a chapter.”*

*WriteItNow 5* is flexible. The book text can be written as several chapters and not use any scenes, or it can be written as several chapters each with a number of scenes. The simplest option is to write the book as several chapters each with a number of scenes and use the chapter text to write a short summary of that chapter that does not appear in the final book, as shown in the Main Text Area of Figure 6.1. (The icons in the Main Text Area of Figure 6.1 are examples of Tab links to characters and locations. These are explained in Chapter 26 on page 185.)

When the project is exported to create a book, the user can select which chapters and sections are included. This is explained in detail in Chapter 15 on page 126.

### The Item Specific Tabs

The Item Specific Tabs in Figure 6.1 has two tabs available, **Chapter** and **Scenes**. These are used to switch between Chapters and the Scenes in that chapter.

### The Editor Menus

The Editor Menus consists of six menus, **Editor Tools**, **Chapter Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Chapter Tools**, the other menus behave the same way as described on page 56.

### Chapter Tools

The **Chapter Tools** opens the choices in Figure 6.5.

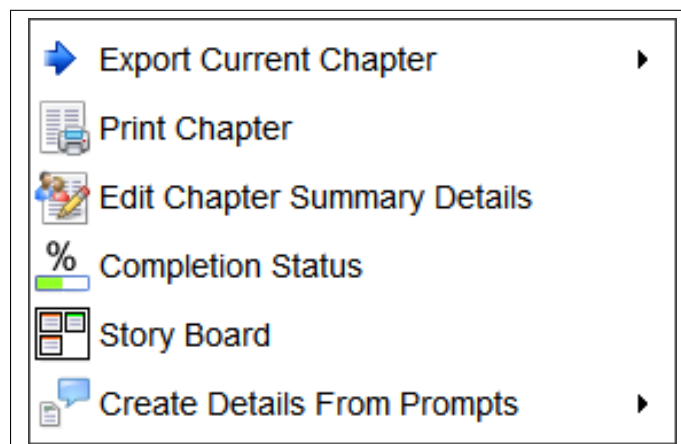
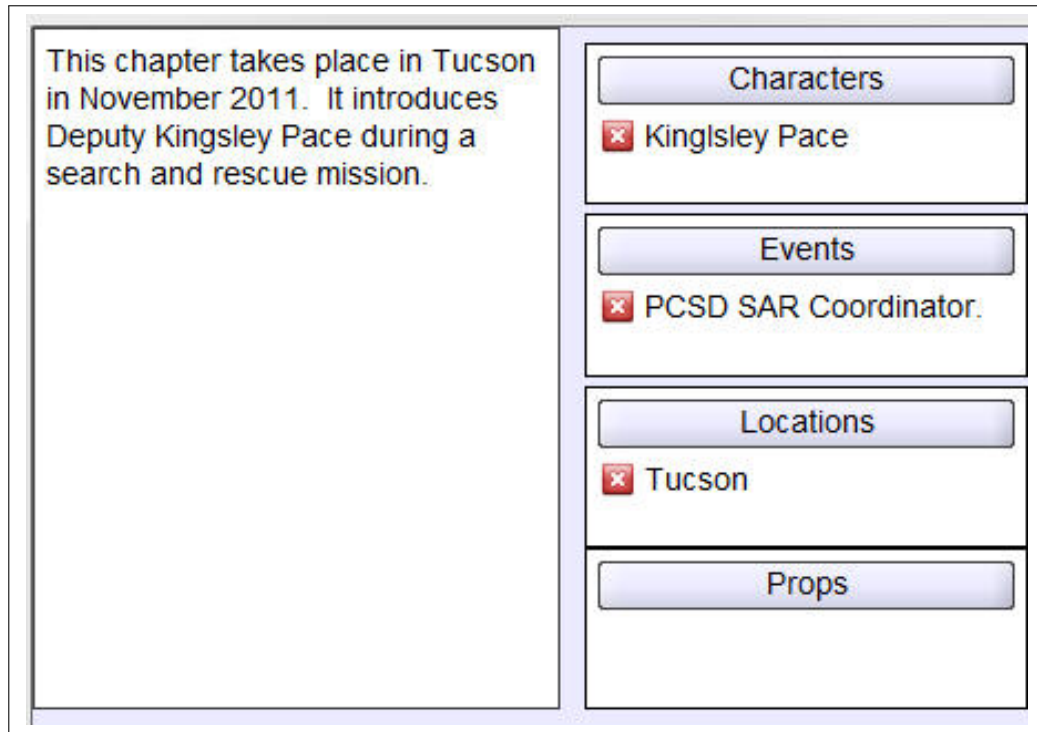


Figure 6.5. Chapter Tools

- **Export Current Chapter.** Selecting [Export Current Chapter](#) allows the chapter to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Chapter.** Selecting [Print Chapter](#) prints a copy of the chapter.
- **Edit Chapter Summary Details.** Selecting [Edit Chapter Summary Details](#) opens Figure 6.6.

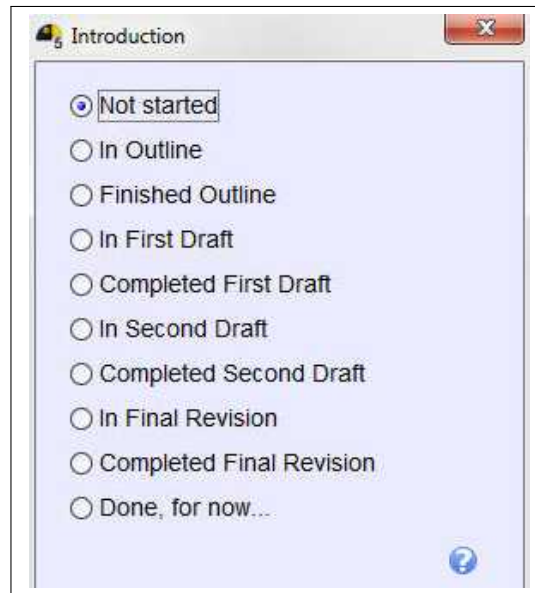


**Figure 6.6.** Chapter Summary Editor

The left-hand window is where the user can enter a summary of the chapter—the Chapter Summary Text. This summary is used by the Story Board, described in Chapter 9 on page 92. The right-hand panel is used to identify the characters, events, locations, and props in that chapter. See Section 8.2 on page 90 for details on the Chapter Summary Editor.

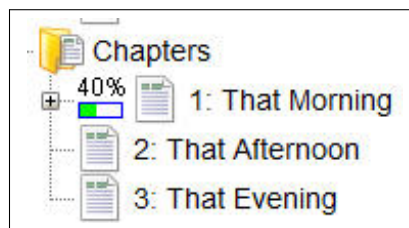
**⚠** *There are two different places where text associated with a chapter can be entered—in the Main Text Area, where it is called the Chapter Text and is part of the book—and in the Chapter Summary Editor, where it is called the Chapter Summary Text. This text is not part of the book, but is used by the Story Board in Chapter 9 on page 92, and the Storyline Editor in Chapter 10 on page 101.*

- **Completion Status.** Selecting [Completion Status](#) shows the choices in Figure 6.7 on page 70.



**Figure 6.7.** Completion Status

Selecting, for example ‘Completed First Draft’ for the chapter ‘That Morning’, immediately adds an icon to the Tree Panel showing the chapter completion status, 40%. See Figure 6.8. The completion status is shown only if, under ‘Tree Appearance’ in Figure 39.1 on page 255 obtained using using [Menu Panel](#) » [Settings](#) » [Appearance](#), the ‘Show’ box is checked along with one of the ‘Small’, ‘Medium’, or ‘Large’ icons.



**Figure 6.8.** Chapter 40% complete

The relationship between the verbal cues in Figure 6.7 and the approximate percentage completed is shown in Table 6.1.

**Table 6.1.** Verbal Cues vs Approximate Percentage Completed

Verbal Cue	Approximate % Completed
Not started	0%
In Outline	5%
Finished Outline	10%
In First Draft	20%
Completed First Draft	40%
In Second Draft	60%
Completed Second Draft	80%
In Final Revision	90%
Completed Final Revision	99%
Done, for now ...	100%

- **Story Board.** Selecting [Story Board](#) opens the Story Board discussed in Chapter 9 on page 92.
- **Create Details From Prompts.** Selecting [Create Details From Prompts](#) brings up Prompt Sets such as ‘Building a Mystery’ and ‘Building Chapters’. Prompts are discussed in Section 43.1 on page 282.

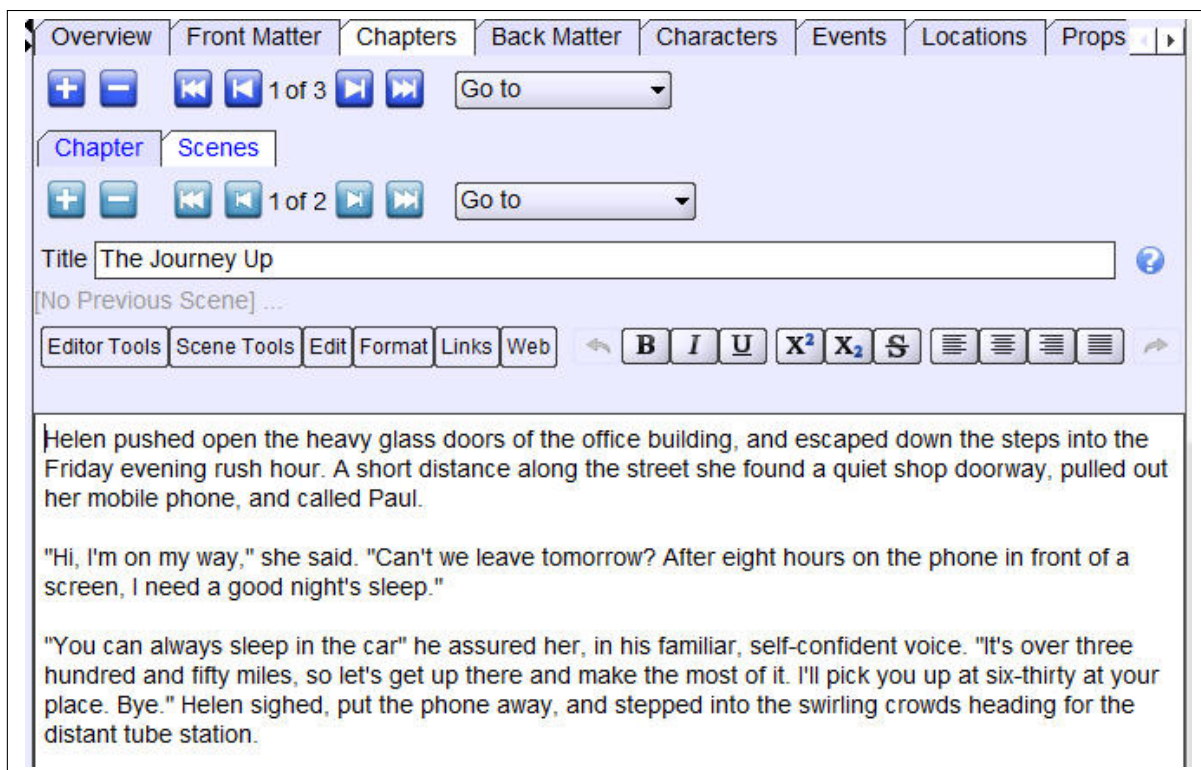
## Section 6.4

### Scenes

What is a scene? Timothy Hallinan on his web site <http://www.timothyhallinan.com/writers.php?id=20&mode=chapter&partid=3> describes a scene in this way:

*“If the fundamental units of writing are words and sentences, the fundamental unit of the novel is the scene. ... For me, a scene is a unit of story in which something changes. It has a beginning, a middle, and an end, and at the end something is different than it was at the beginning. It may be a character or a situation, or just our understanding of a character or a situation, but whatever it is, it’s changed when the scene is over.”*

To access scenes go to **Main Tabs** » **Chapters** » **Scenes**. After adding a title and entering the Scene Text in the Main Text Area, something like Figure 6.9 is shown.



**Figure 6.9.** A scene

The Scene Title not only appears in the Tree Panel, but also is the first line of the scene index cards in the Story Board ( **Menu Panel** » **Writing Tools** » **Story Board** discussed in Chapter 9 on page 92), and the first line of the scene cards in the Storyline Editor ( **Menu Panel** » **Writing Tools** » **Storyline Editor** discussed in Chapter 10 on page 101).

**Tip #23: The Scene Title**

*If the Scene Title is not to be included in the book, then that slot can be used as a memory tickler when viewed in the Tree Panel. For example, the slot might include*

- *The names of the characters in that scene, the point of view character being first. (This could be emphasized further by using the same color for both the scene and the point of view character of that scene. See Section 40.6 on page 266.)*
- *The purpose of the scene.*
- *The time of the scene.*
- *The location of the scene.*

**The Item Specific Tabs**

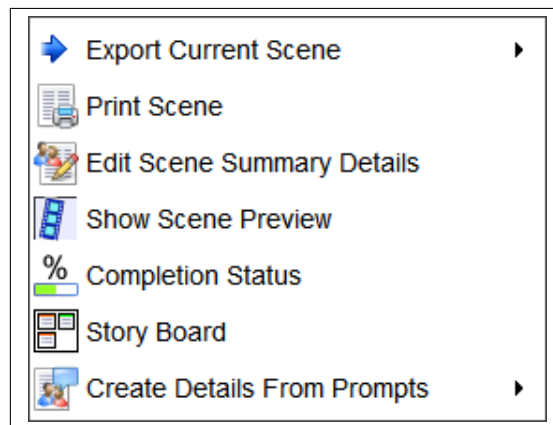
The Item Specific Tabs in Figure 6.1 has two tabs available, **Chapter** and **Scenes**. These are used to switch between Chapters and the Scenes in that chapter.

**The Editor Menus**

The Editor Menus consists of six menu items, **Editor Tools**, **Scene Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Scene Tools**, the other menus behave the same way as described on page 56.

**Scene Tools**

The **Scene Tools** opens the choices in Figure 6.10.



**Figure 6.10.** Scene Tools

- **Export Current Scene.** Selecting **Export Current Scene** allows the scene to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Scene.** Selecting **Print Scene** prints a copy of the scene.
- **Edit Scene Summary Details.** Selecting **Edit Scene Summary Details** opens Figure 6.11. The left-hand window is where the user can enter a summary of the scene—the Scene Summary Text. This summary is used by the Story Board, described in Chapter 9 on page 92. The right-hand panel is used to identify the characters, events, locations, and props in that scene. The information in these four panels is used by the Storyline Editor, described in Chapter 10 on page 101. See Section 8.1 on page 86 for details on the Scene Summary Editor.

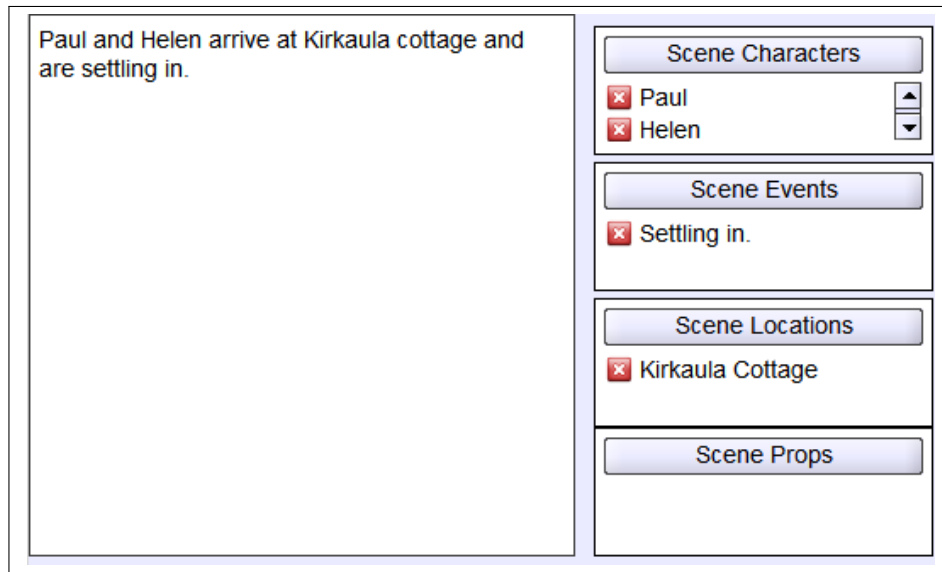


Figure 6.11. Scene Summary Editor

**⚠** *There are two different places where text associated with a scene can be entered—in the Main Text Area, where it is called the Scene Text and is part of the book—and in the Scene Summary Editor, where it is called the Scene Summary Text. This text is not part of the book, but is used by the Story Board in Chapter 9 on page 92, and the Storyline Editor in Chapter 10 on page 101.*

- **Show Scene Preview.** Selecting [Show Scene Preview](#) shows the last line from the previous scene (above the Editor Menus) and the first line from the next scene (below the Main Text Area). If the scene is the first one in the chapter, then there is no previous scene, and this is indicated by 'No Previous Scene'. If the scene is the last one in the chapter, then there is no next scene, and this is indicated by 'No Next Scene'. See Figure 6.12 for an example.

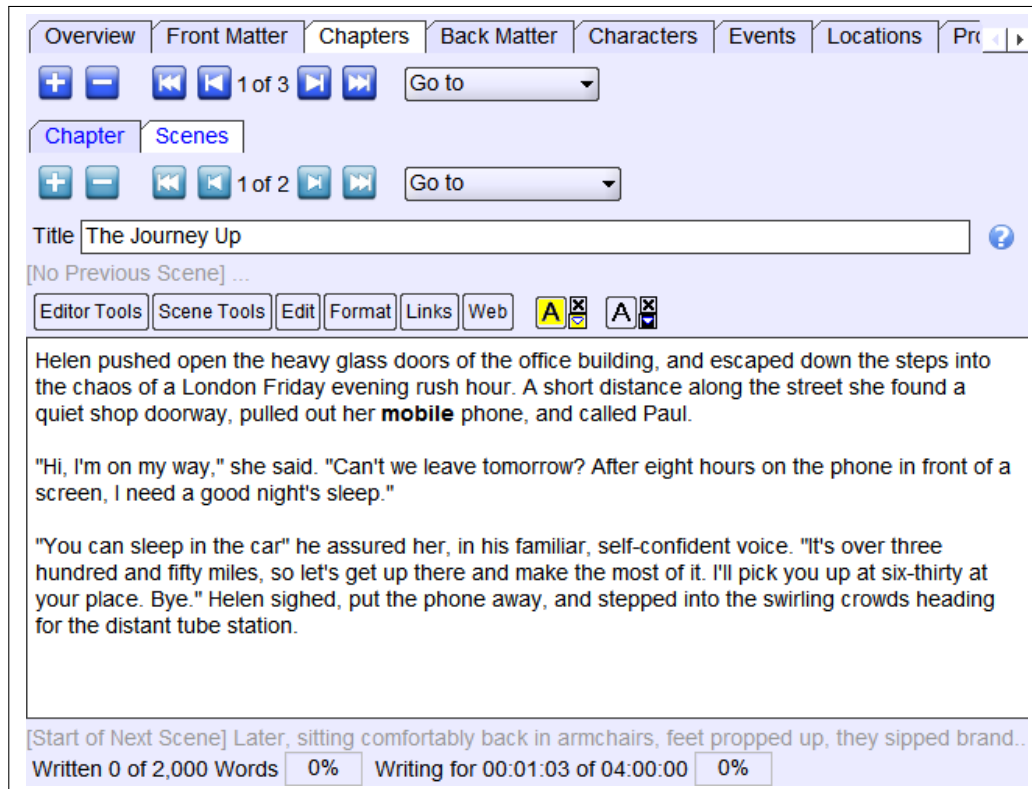


Figure 6.12. Show Scene Preview

- **Completion Status.** Selecting **Completion Status** shows the choices in Figure 6.7. Selecting, for example 'Completed First Draft' for the scene 'The Journey', immediately adds an icon to the Tree Panel showing the scene completion status, 40%. See Figure 6.13. (If **Tiny** icons are selected under **Menu Panel** > **Settings** > **Appearance** > **Look and Feel** > **Tree Icons**, the scene completion status is not shown.)

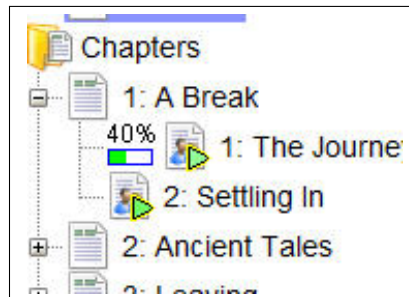



Figure 6.13. 40% complete

The relationship between the verbal cues in Figure 6.7 and the approximate percentage completed is shown in Table 6.1 on page 70.

- **Story Board.** Selecting **Story Board** opens the Story Board discussed in Chapter 9 on page 92.
- **Create Details From Prompts.** Selecting **Create Details From Prompts** brings up Prompt Sets such as 'Building Act 1', 'Building Act 3', 'Building Acts 2A and 2B', 'Building Act 1', 'Building Scenes' and 'Scary Scenes'. Prompts are discussed in Section 43.1 on page 282.










**⚠ A scene is one of the items that can be shown on the Story Board, described in Chapter 9 on page 92, and the Storyline, described in Chapter 10 on page 101.**

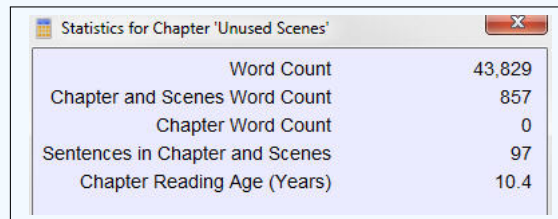
**Tip #24: Saving Unused Scenes**

Imagine a writer has created scenes that they have decided not to use. Rather than deleting those scenes, create a final chapter called “Unused Scenes” and move the unwanted scenes to that chapter. This “Unused Scenes” chapter could also contain scenes, or sketches of scenes, that the writer is uncertain where they fit in the current structure. This chapter could be empathized as Unused by adding the Type “Unused” to the Story Structure described in Section 6.5 on page 75,  16: Unused Scenes.

When the book is ready to be exported the “Unused Scenes” chapter can be saved to a file, described in Tip #57 on page 213.

This chapter elevates the word count of the book—see Section 33.1 on page 232. There are two different ways to get an accurate word count.

1. Save the “Unused Scenes” chapter as just described. Then go to   **Total Word Count** or use the keyboard shortcut  .
2. Obtain the word count for the “Unused Scenes” chapter and scenes, and subtract it from the word count for the book. To do this, open the “Unused Scenes” chapter and go to   **Word Count** or use the keyboard shortcut   . Then mentally subtract the number alongside ‘Chapters and Scenes Word Count’ from the number alongside ‘Word Count’. In the following figure this would be  $43,829 - 857$ , which is about 43,000 words.



Word Count	43,829
Chapter and Scenes Word Count	857
Chapter Word Count	0
Sentences in Chapter and Scenes	97
Chapter Reading Age (Years)	10.4

## Section 6.5

### Story Structure

*WriteItNow 5* has the ability to set the structure of the story by chapter and scene. An example of story structure is the Three-Act Structure described on page 109.

On the right-hand side of both the Chapter and Scene main screens is a drop-down box titled ‘Type’ as shown in Figure 6.14.

Clicking on the box’s down arrow opens Figure 6.15, which shows the initial types of story structure available.<sup>1</sup>

These are based on the Three-Act Structure, but they can be edited, expanded, or deleted by the writer.

For example, if a writer is following the Dan Wells Seven-Point Story Structure System described in Section 45.3 on page 306, then the default types could be replaced with

- Hook.
- Pinch 1.
- Pinch 2.
- Resolution.
- Plot Turn 1.
- Midpoint.
- Plot Turn 2.

Alternatively, the writer might be using a blend of Joseph Campbell’s and Christopher Vogler’s Hero’s Journey, as described on page 52 of Elizabeth Lyon’s *A Writer’s Guide to Fiction*.

<sup>1</sup> The Story Structure Type file, `story_structure_types.txt`, is stored in the sub-folder `structure` of the folder containing the *WriteItNow 5* program. It should not be edited directly. If an updated version of *WriteItNow 5* is installed later, the installation setup program asks whether to overwrite the existing Story Structure Type file.

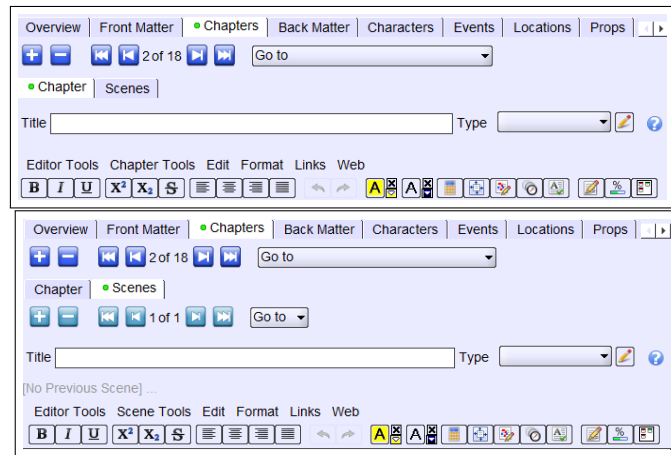


Figure 6.14. Story Structure Type for Chapters (top) and Scenes (below)

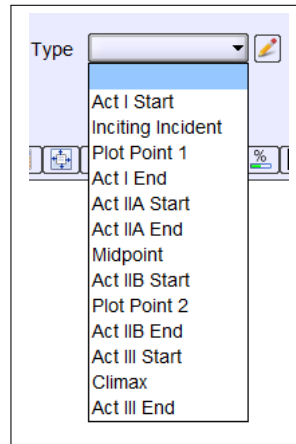



Figure 6.15. The initial Story Structure types

- **Act 1. Departure.**
- Ordinary World.
- Call to Adventure.
- Refusal of the Call.
- Meeting with the Mentor.
- Crossing the First Threshold.
- **Act 2. Descent.**
- Tests, Allies, and Enemies.
- Approach to the Innermost Cave.
- Belly of the Whale.
- Ordeal.
- Reward.
- **Act 3. Return.**
- Refusal of Return.
- Resurrection.
- Return with the Elixir.

In order to edit the list shown in Figure 6.15, click on its edit icon, . This opens Figure 6.16 on page 77.

Having assigned a Story Structure Type to a chapter or scene—remembering that not every chapter or scene needs a Story Structure Type—the writer has two different ways of visualizing it.

1. In the Tree Panel. To see this, use **Menu Panel** > **Settings** > **Appearance** > **Look and Feel** > **Tree Appearance** > **Extra Text** shown in Figure 39.1 on page 255. Selecting 'Above Title' for both Chapter and Scene gives Figure 6.17, where Chapter 1 is the start of Act 1, Scene 1 has no structure type, and Scene 2 contains the Inciting Incident.
2. In the Story Board. To see this, go to **Menu Panel** > **Writing Tools** > **Story Board** > **Show Large Cards** and check 'Show Story Structure' in Figure 9.7 on page 97. Checking 'Show Story Structure' shows

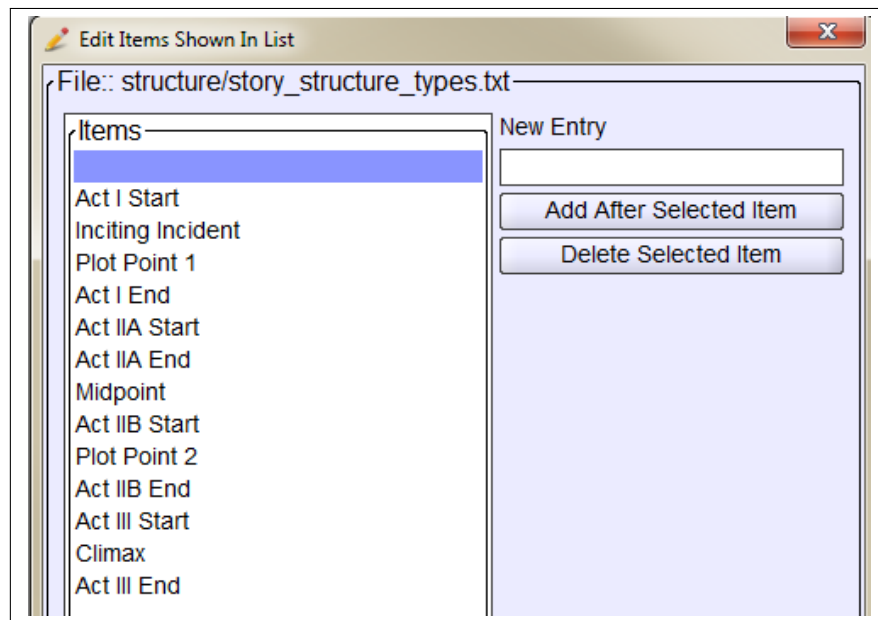


Figure 6.16. Editing Story Structure types

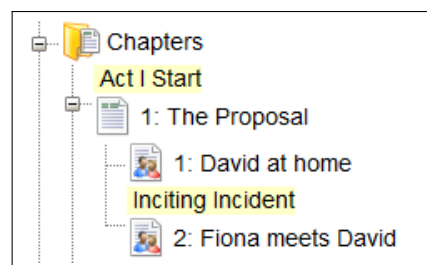


Figure 6.17. Tree Panel showing an example Story Structure

Figure 6.18 on page 77, where Chapter 1 is the start of Act 1, Scene 1 has no structure type, and Scene 2 contains the Inciting Incident. The cards show the title of the chapter or scene together with the type of story structure.

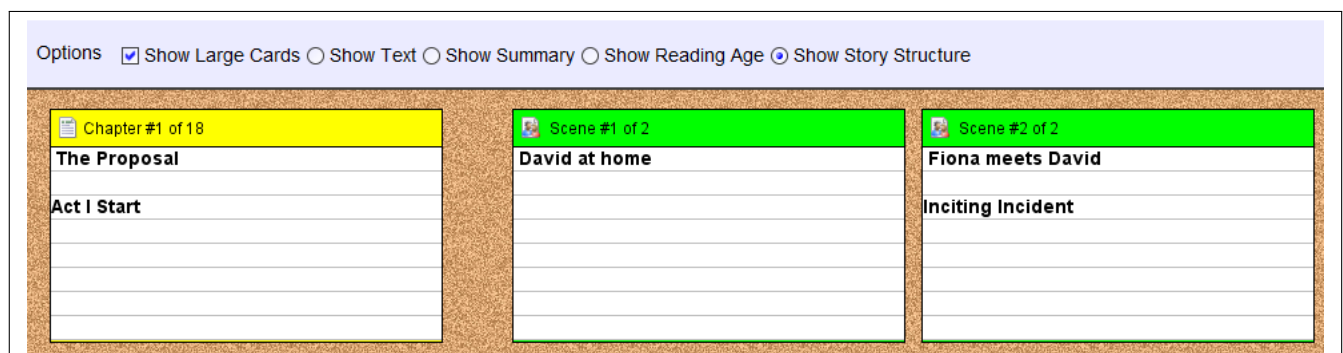


Figure 6.18. Story Board showing an example Story Structure

It is better to write a bad first draft than to write no first draft at all.

*Will Shetterly*

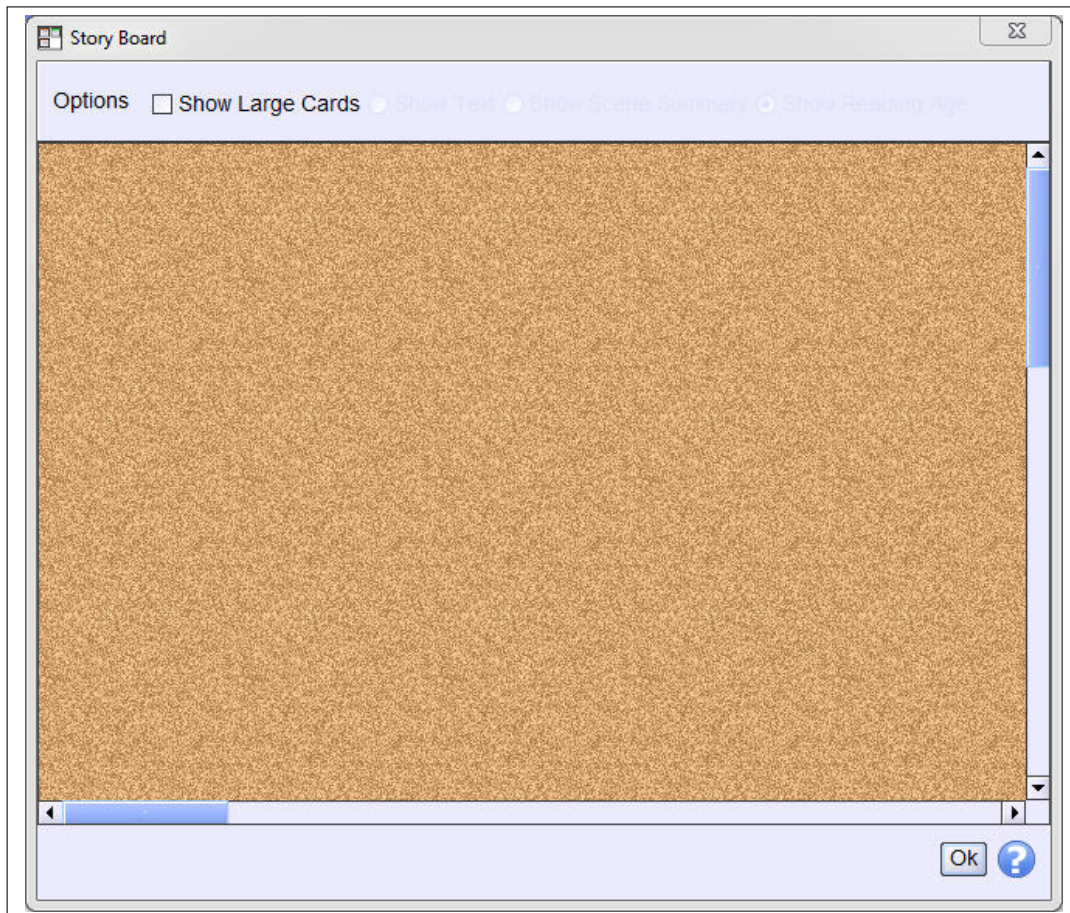
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## CHAPTER 7

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# Creating Chapters and Scenes Using the Story Board

This Chapter is devoted to those writers who prefer to start their projects with index cards. This is done by opening the Story Board by either using the keyboard shortcut **Ctrl F5**, or through the menu item **Menu Panel » Writing Tools » Story Board**. This brings up a blank electronic cork board. See Figure 7.1.



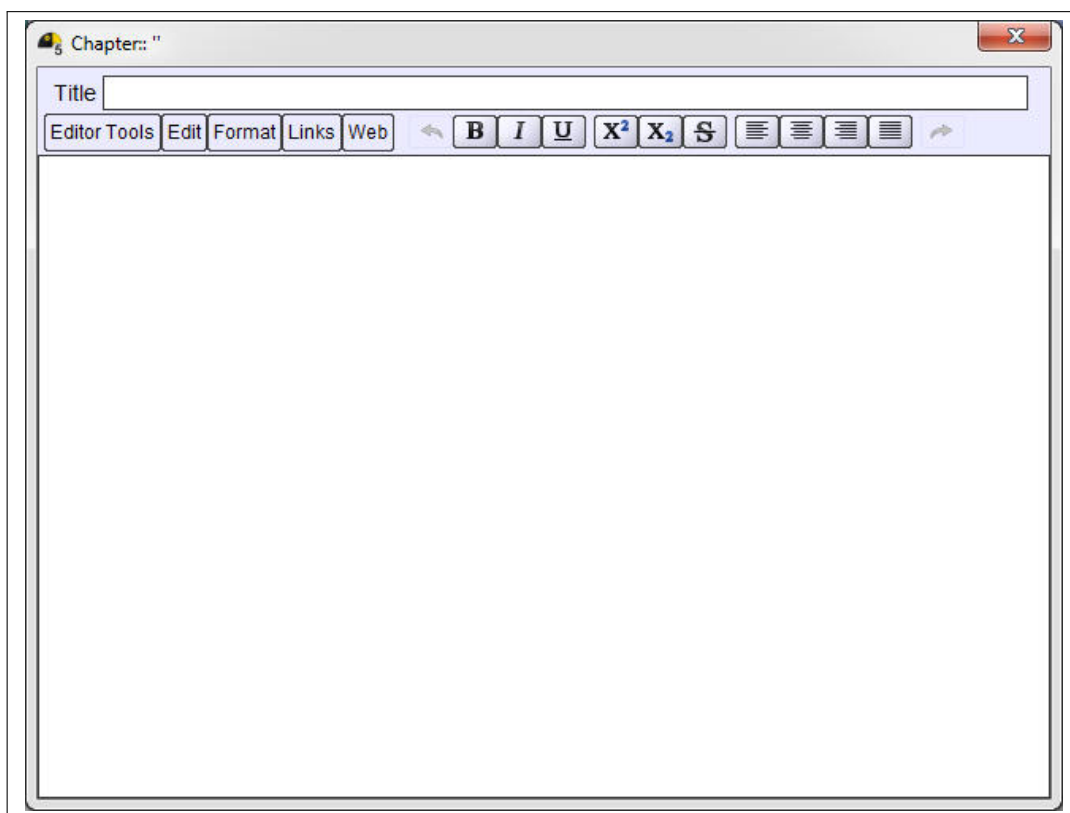
**Figure 7.1.** A blank Story Board

Right-clicking on the cork board brings up the menu item **Add A New Chapter**. Clicking this gives Figure 7.2, where a new Chapter is created.



**Figure 7.2.** A Story Board with a blank chapter

Double clicking on the chapter card opens a blank text area. See Figure 7.3.



**Figure 7.3.** A blank chapter

This is very similar to the Editor Menus discussed on page 68, except the menu item **Chapter Tools** is absent. After entering a title and some text Figure 7.4 is shown.

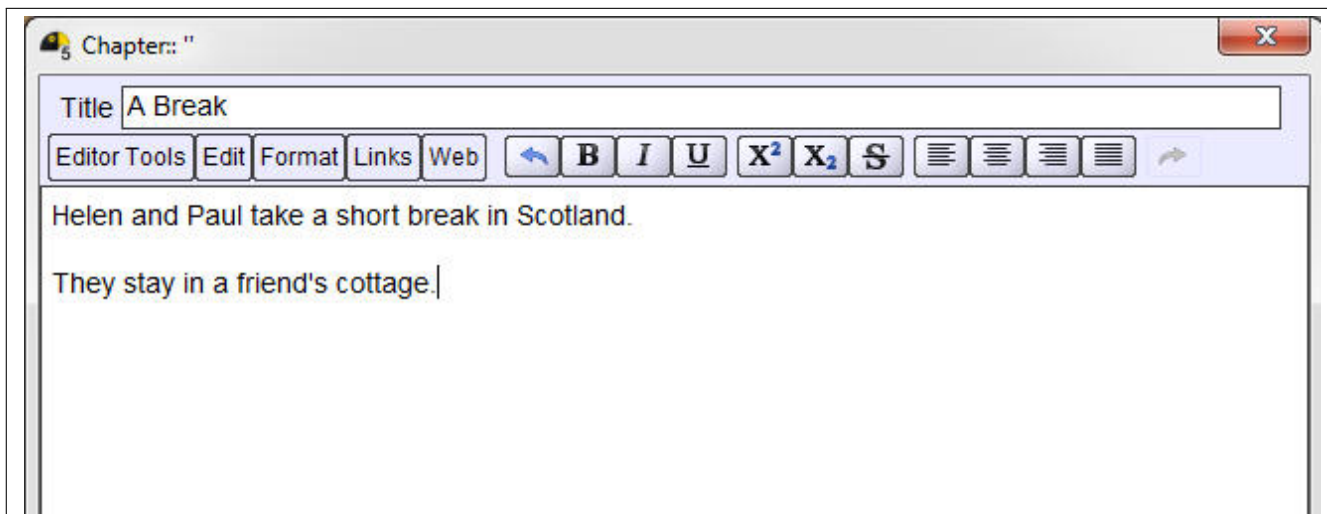



Figure 7.4. A chapter

To close this window and return to the Story Board, press the  button. Right-clicking on the Chapter card opens Figure 7.5. (The context menu is discussed in detail on page 94.) Notice that the Chapter card is no longer blank, but now contains the title of the Chapter.

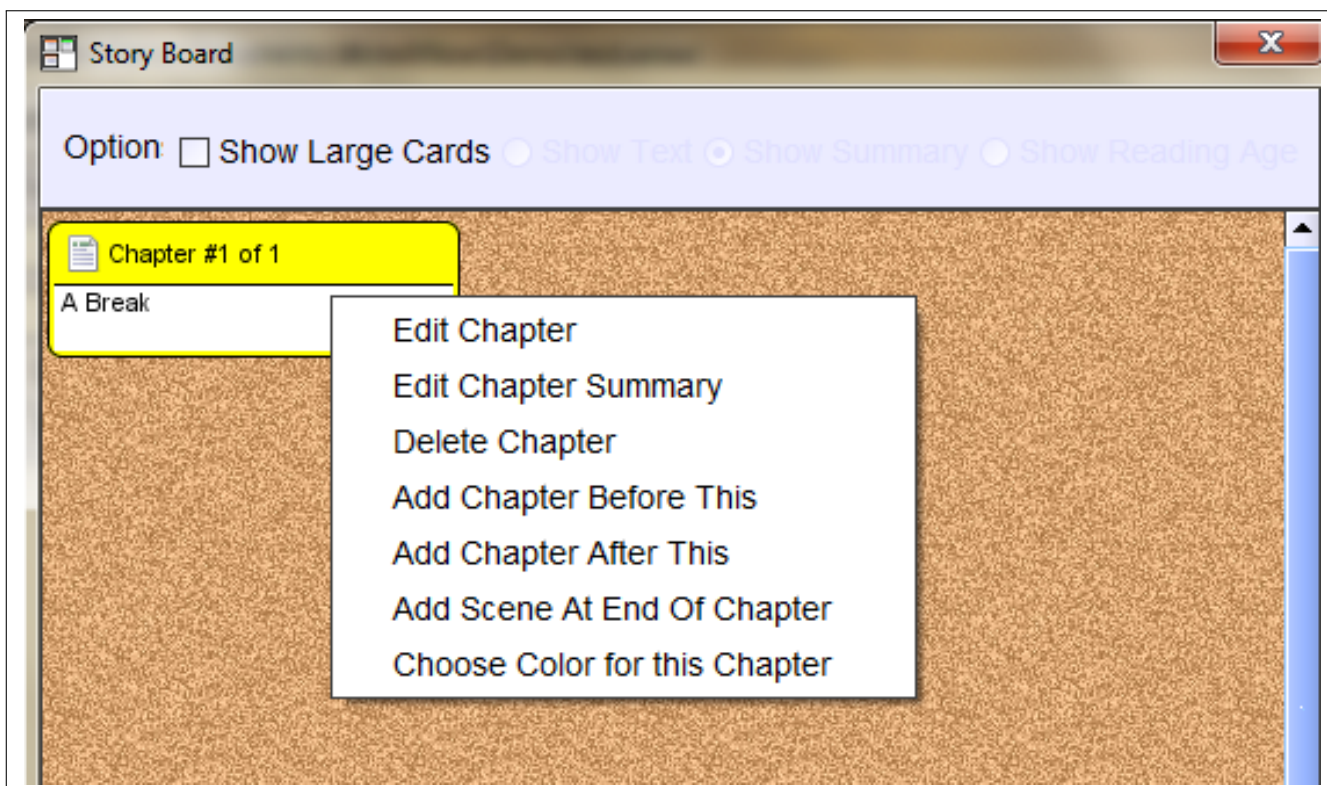


Figure 7.5. The choices

In order to add a scene to a chapter, right-click on the chapter and select **Menu Panel >> Add Scene At End Of Chapter**, which adds a blank scene card. See Figure 7.6. By default chapters are colored yellow and scenes green. These colors can be customized by following the instructions in Chapter 39 on page 255.

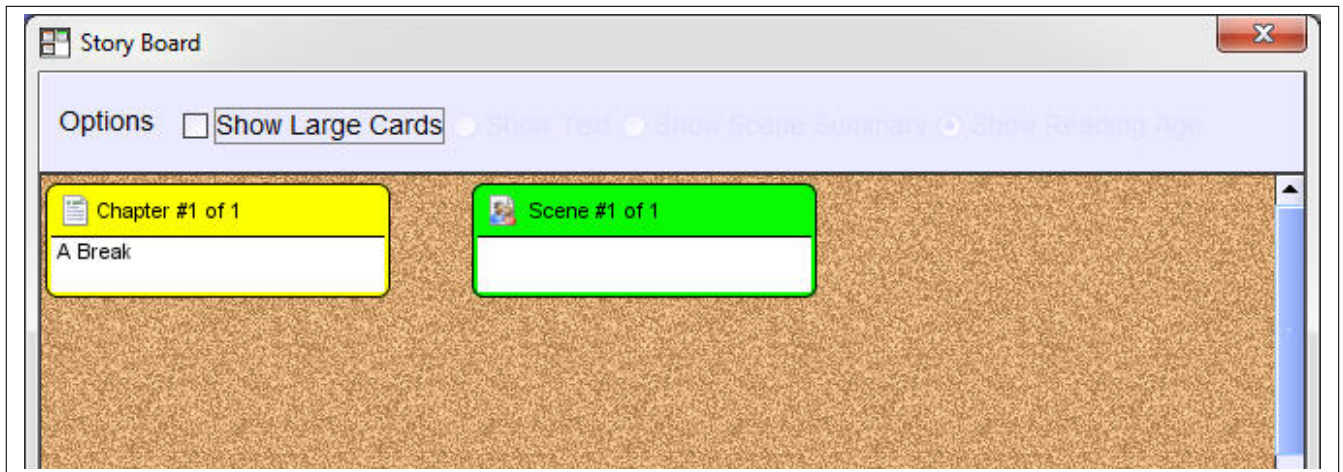


Figure 7.6. A blank scene added to the chapter

Double click on the scene card to add details. See Figure 7.7.

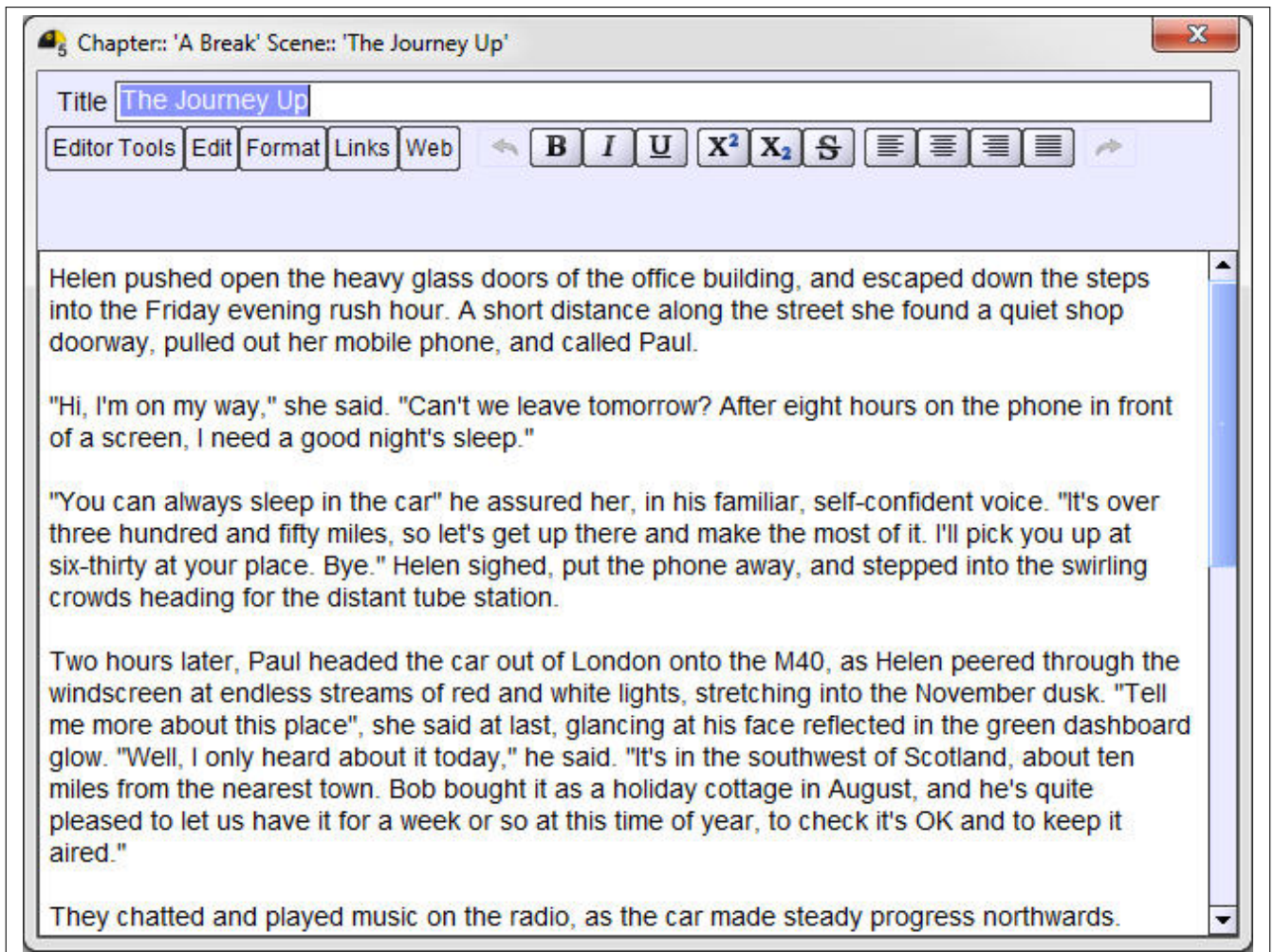


Figure 7.7. A completed scene

To close this window and return to the Story Board, press the  button. See Figure 7.8. Notice the title of the scene is now on the card.

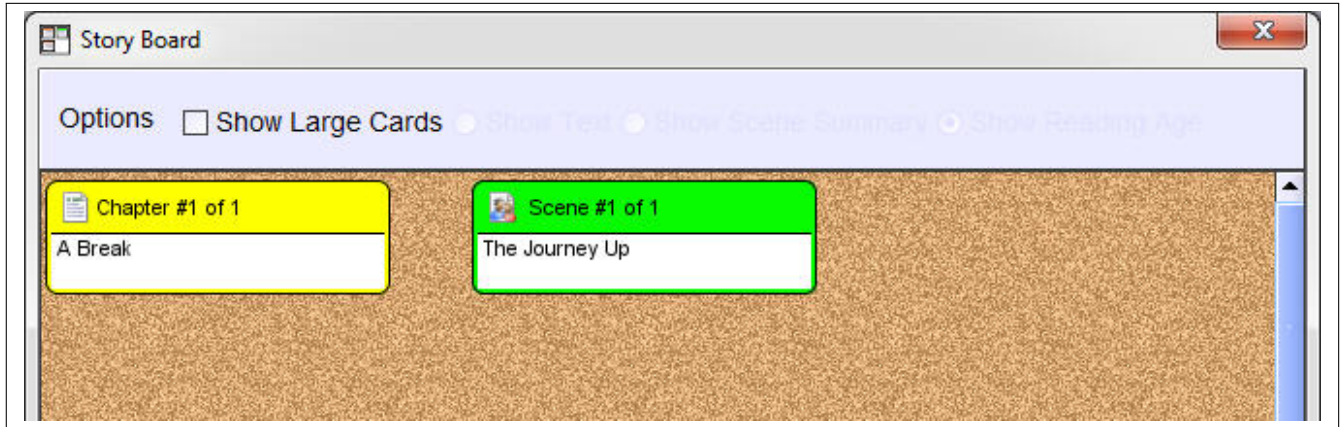


Figure 7.8. A chapter and a scene

Right-clicking on the scene card shows the context menu in Figure 7.9, which is discussed in detail on page 94.

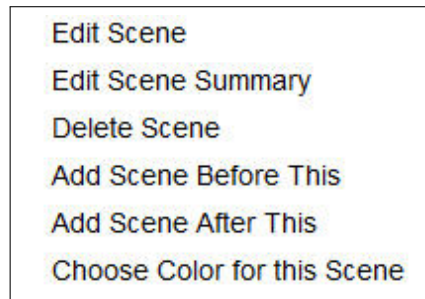


Figure 7.9. The scene context menu options

[Edit Scene](#) allows the editing of the Scene Text—which is part of the book—whereas [Edit Scene Summary](#) allows the editing of the Scene Summary Text—which is not part of the book.

Selecting [Add Scene After This](#) allows the user to complete the details of a second scene. See Figure 7.10.

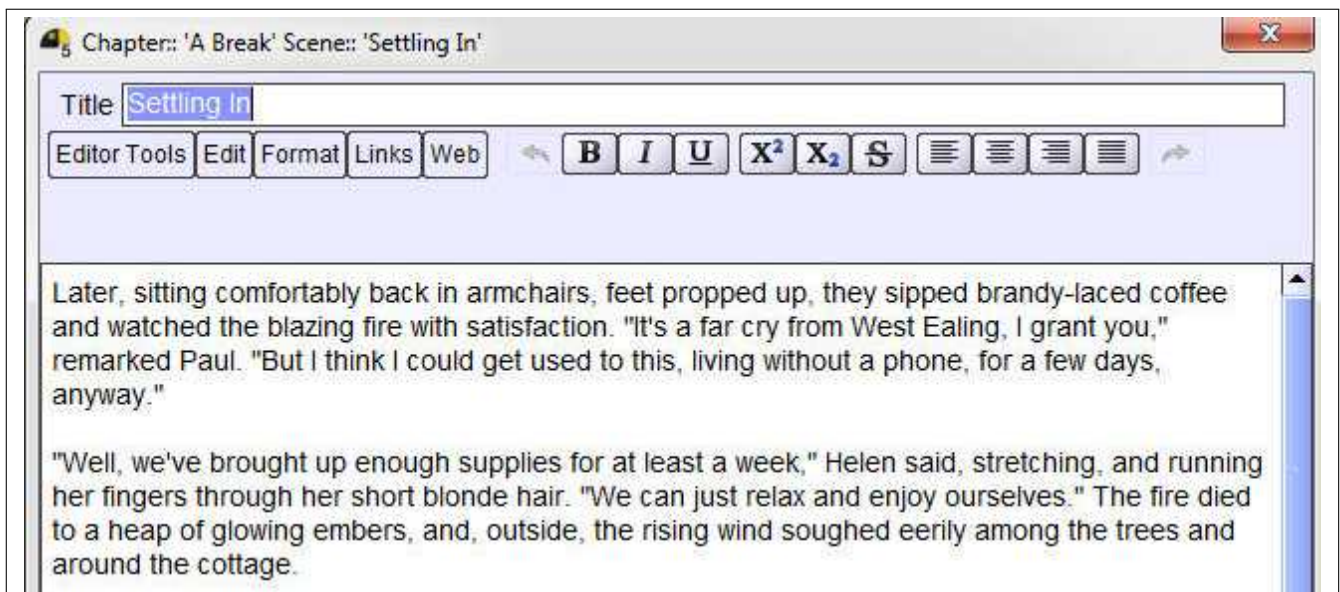
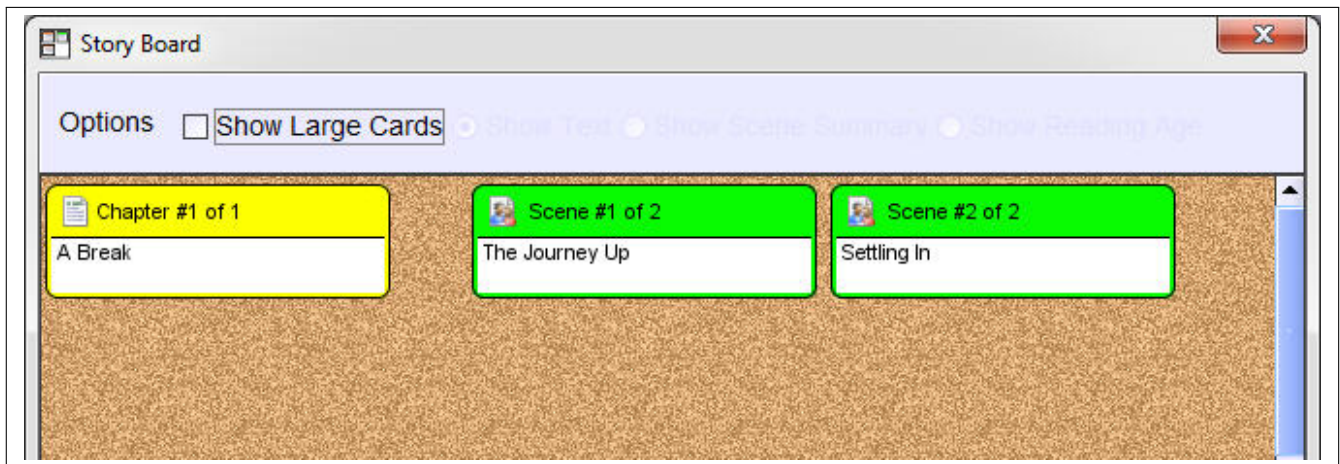


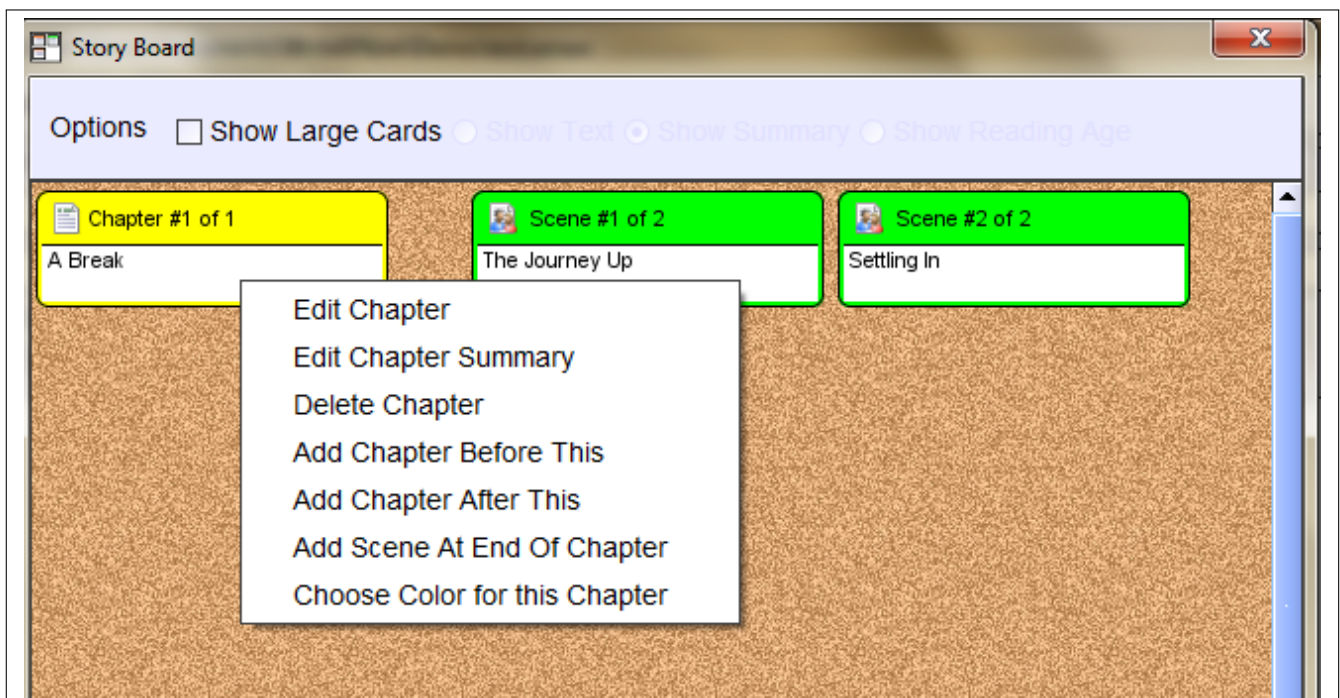
Figure 7.10. The second scene

Figure 7.11 shows the chapter with two scenes.



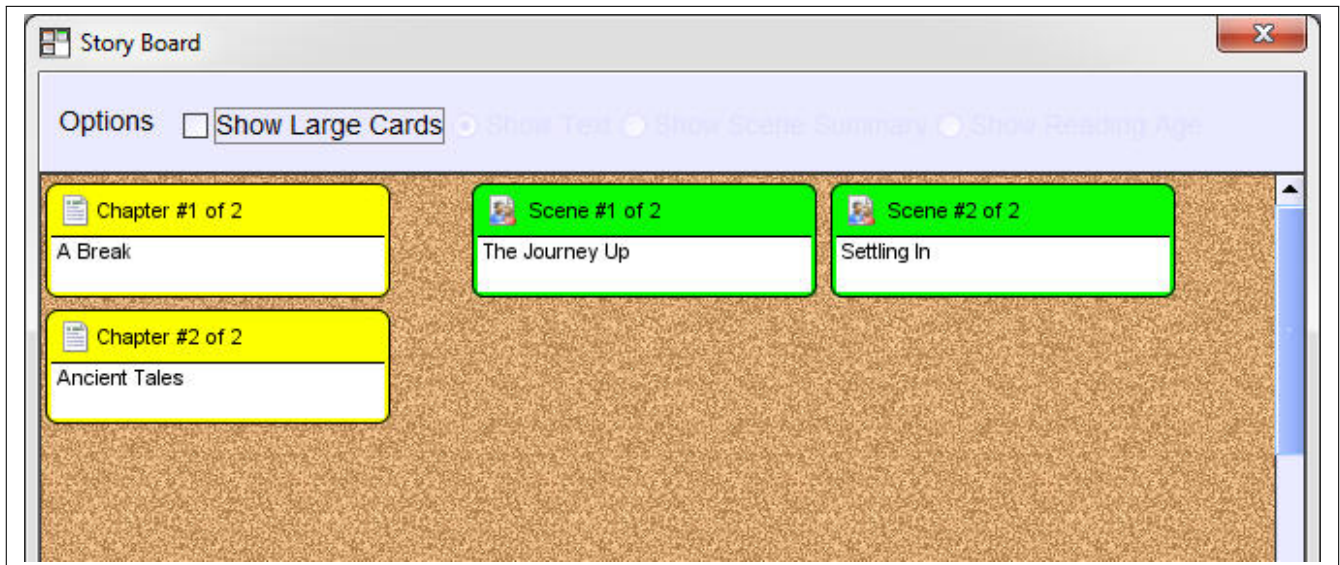
**Figure 7.11.** Chapter and two scenes

Right-clicking on the Chapter card brings up Figure 7.12.



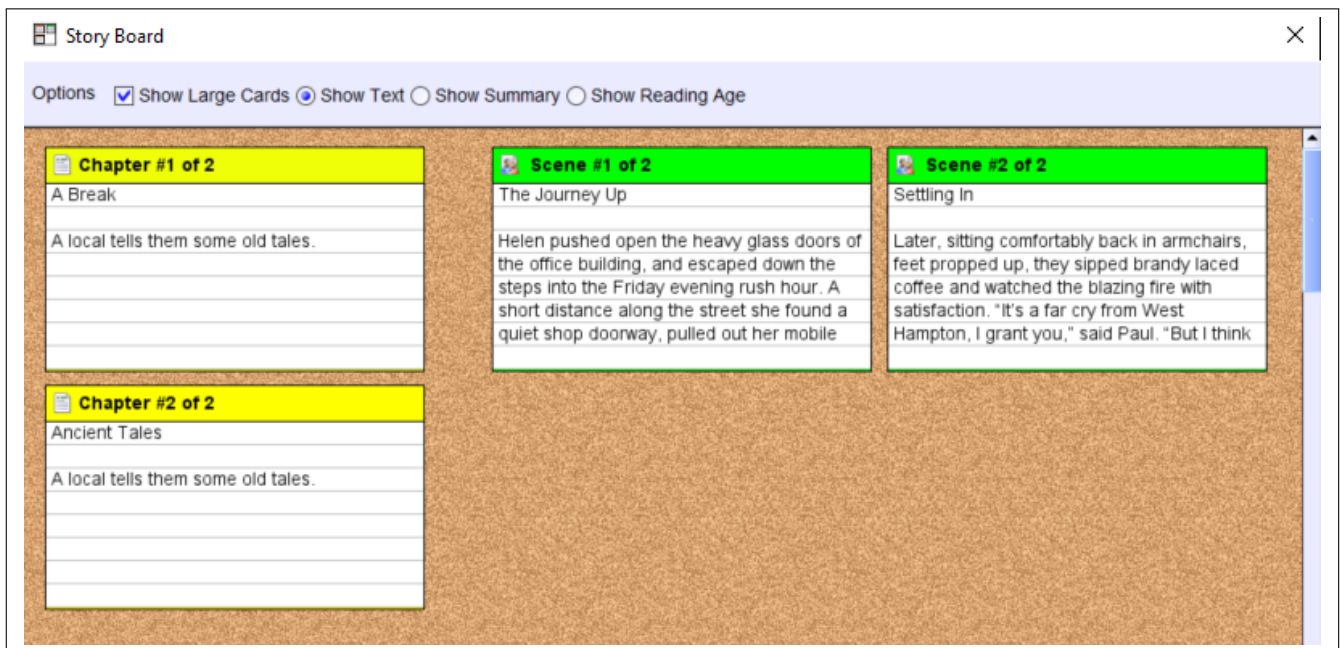
**Figure 7.12.** Chapter options

Select **Add Chapter After This** and create the second chapter card. See Figure 7.13.



**Figure 7.13.** Two chapters

Checking **Show Large Cards** followed by **Show Text** shows part of the scene text on each of the cards. See Figure 7.14. Selecting **Show Scene Summary** displays part of the scene summary text on the index cards, and is described in Section 8.1 on page 86.



**Figure 7.14.** Chapters and scenes with text

The user can add more chapter and scene cards, edit them, and rearrange them, as described in Chapter 9 on page 92. To leave the Story Board click **OK**. This shows Figure 7.15.

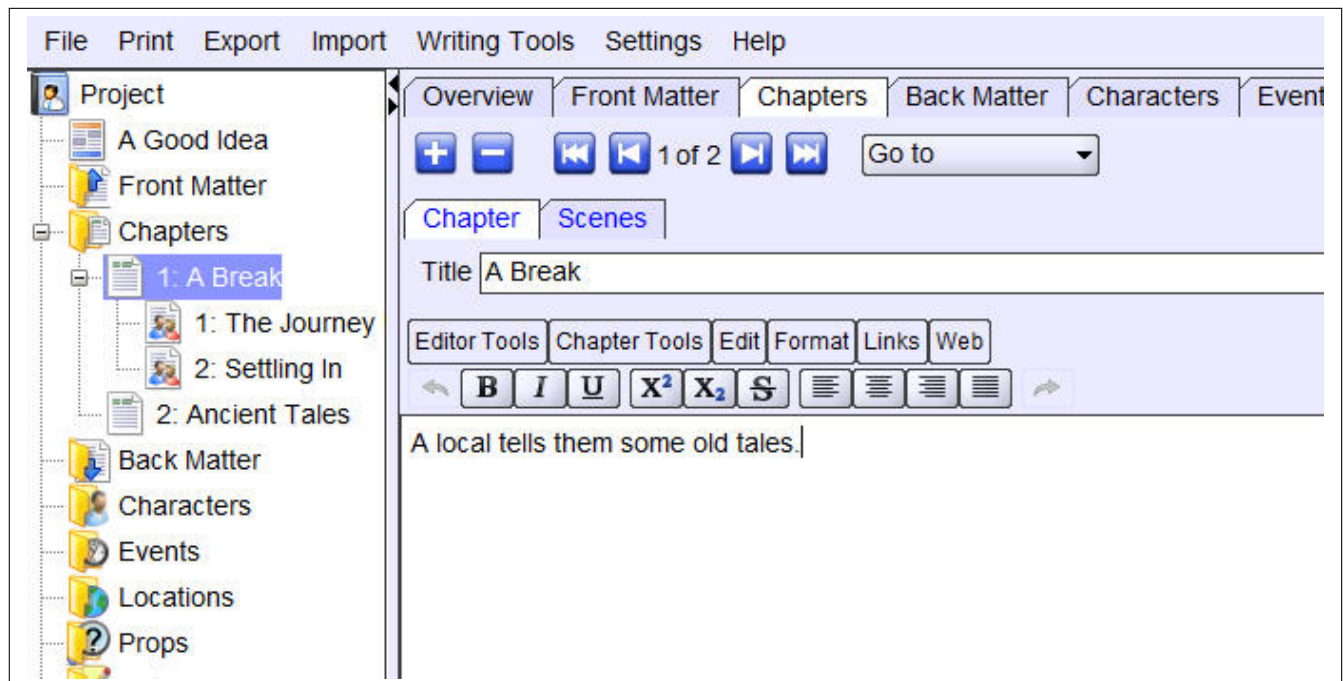


Figure 7.15. The Main Screen

In Figure 7.15 notice the **Chapters** tab on the Main Tabs is selected. Notice that on the Tree Panel, Chapters and Scenes have been added.

Editing Chapters and Scenes is described in Chapter 6 on page 65.

To summarize: it is a well-known fact that those people who must want to rule people are, ipso facto, those least suited to do it. To summarize the summary: anyone who is capable of getting themselves made President should on no account be allowed to do the job. To summarize the summary of the summary: people are a problem.

*Douglas Adams*

## CHAPTER 8

# Scene and Chapter Summary Editors

### Section 8.1 Scene Summary Editor

Each scene has a scene summary section. This can be used to keep an overview of the scene and details of which characters, events, locations, and props are connected to that scene.

The Scene Summary Editor can be accessed in a variety of ways:

- From **Main Tabs** » **Chapters** » **Scenes** » **Scene Tools** » **Edit Scene Summary Details**.
- By right-clicking on any scene in the Story Board opened through **Menu Panel** » **Writing Tools** » **Story Board**, described in Chapter 9.
- By clicking on any scene in the Storyline Editor opened through **Menu Panel** » **Writing Tools** » **Storyline Editor**, described in Chapter 10.

Figure 8.1 is an example of the Scene Summary Editor. This window can be re-sized, although the width of the block of four entries on the right-hand side remains fixed.

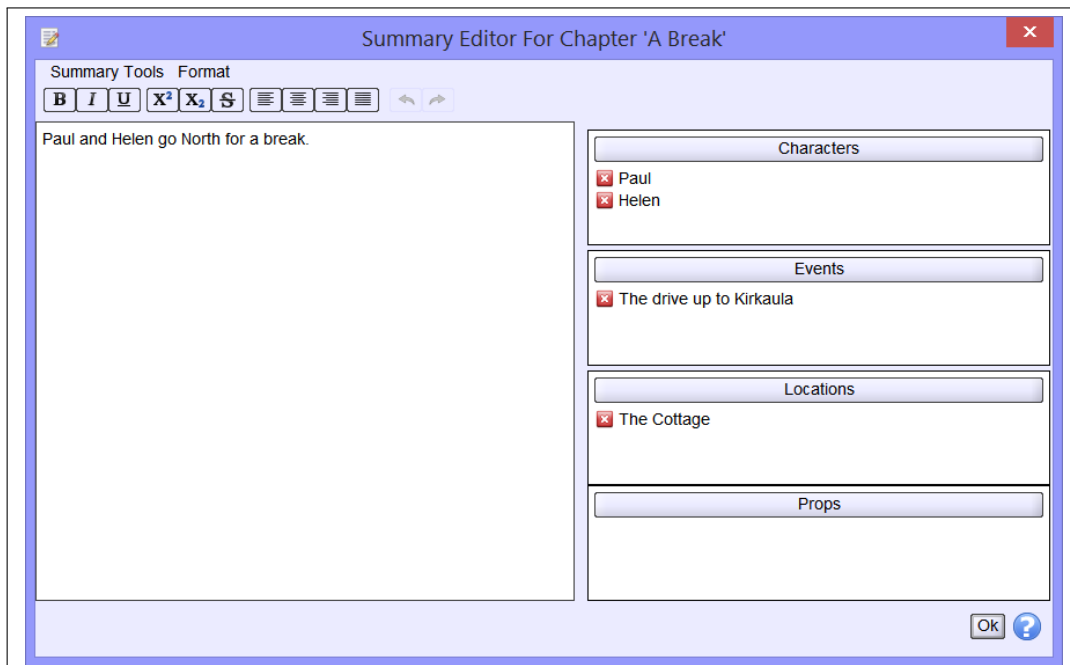


Figure 8.1. Scene Summary Editor

There are two major panels in Figure 8.1: the left- and right-hand panels.

### The left-hand panel

The left-hand panel of Figure 8.1 is where the user enters a summary of the scene, called the Scene Summary Text. This summary is used by the Story Board, described in Chapter 9. One of the options is for this summary to be displayed on the scene cards. ‘Scene #2 of 2’ in Figure 8.2 shows an example of this. Note that the **Show Summary** option is selected.

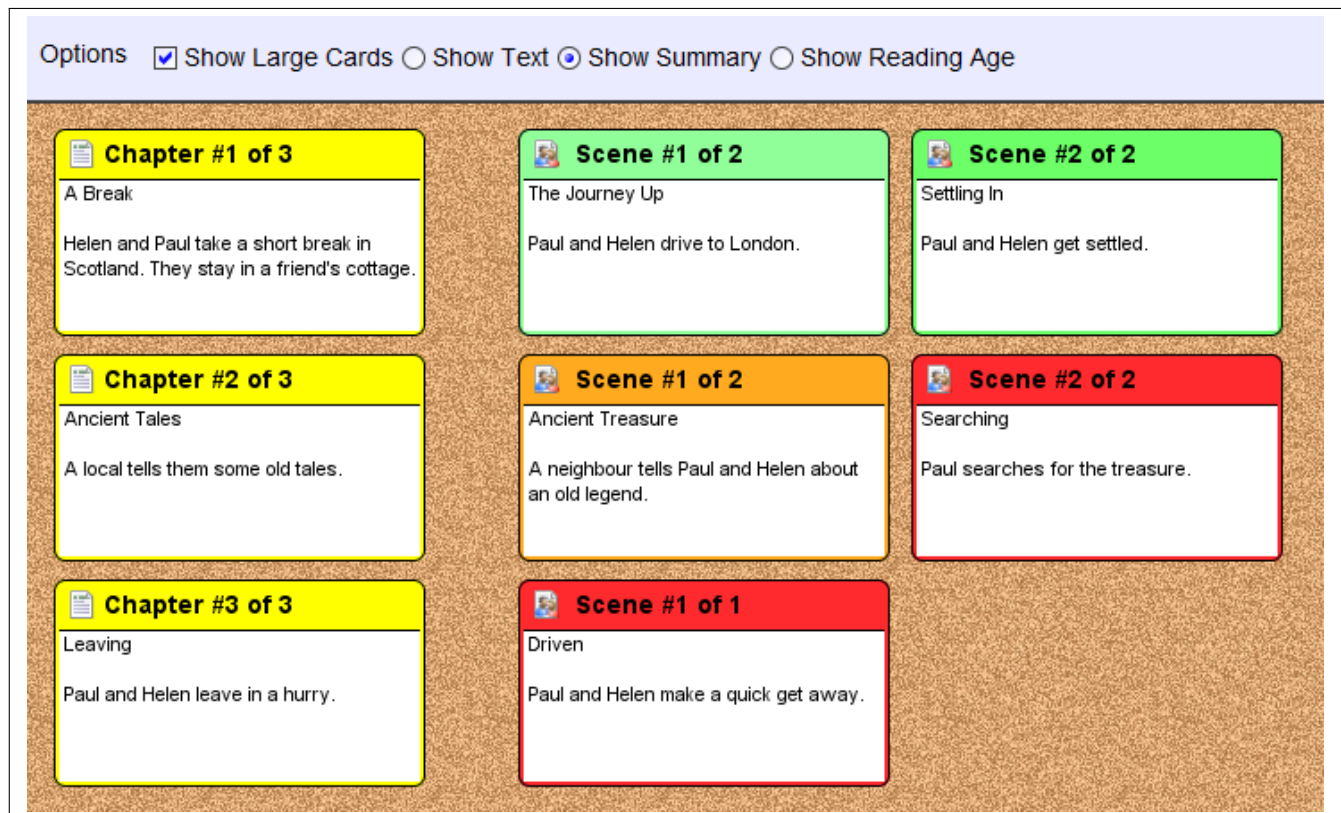


Figure 8.2. Story Board

There are two menu items above the left-hand panel of Figure 8.1 that apply to the Scene Summary Text, **Summary Tools** and **Format**.

Clicking on **Summary Tools** exposes the selection shown in Figure 8.3.

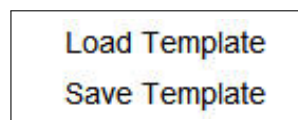


Figure 8.3. Summary Tools

**Load Template** loads a pre-existing template into the Scene Summary Text. If necessary a writer can customize this template and then save it for future use with **Save Template**.<sup>1</sup> Using a template is optional. Some writers like to use the same structure to summarize scenes, and a template is an ideal way to avoid typing the same outline each time a scene is created. It can also serve as a reminder of things to include in the Scene Text.

<sup>1</sup> The Scene and Chapter Summary Text templates are stored in the sub-folder **templates** of the folder containing the *WriteItNow 5* program. They should not be edited directly. If an updated version of *WriteItNow 5* is installed later, the installation setup program asks whether to overwrite the existing Scene and Chapter Summary Text templates.

An example of a scene template, which is ready for the writer to complete or edit, follows.

```
POV:
Date/Month/Year:
Season:
Time of Day:
Weather:
The Action:
    Opening:
    Body:
    Closing:
Goal(s):
Outcome:
Importance:
    Plot or Subplot:
Duration:
Qualities:
    Relevance to plot progression:
    Sources of Conflict:
    Humor:
```

If the Scene Summary Text is not empty, then clicking **Load Template** opens Figure 8.4, which allows the user to decide where to insert the pre-existing template.



Figure 8.4. Where to add template

#### Tip #25: Creating Scene and Chapter Summary Templates


*To create a personalized scene or chapter summary template, load the existing template, edit it, and save it. However, if any text-formatting (Bold, Italic, or Underline) is used in the template, then, when adding to that part of the template, the text is automatically formatted in the same style. To avoid this, in the template enter non-formatted text (such as a colon, or a hyphen) immediately following the formatted text. For example, if **POV:** is entered in the template, then after loading the template any text added following **POV:** is in boldface. However using **POV:**, where the colon is not in boldface, instead of **POV:**, where the colon is in boldface, avoids this problem.*

Clicking on **Format** in Figure 8.1 shows Figure 8.5. These are the standard text-formatting tools, which are also accessible from the tool bar above the Scene Summary Text.

<b>B</b>	Set Selected To Bold	Ctrl-B
<i>I</i>	Set Selected To Italic	Ctrl-I
<u>U</u>	Underline Selected	Ctrl-U
<del>S</del>	Strikethrough	Ctrl+Shift-S
X <sup>2</sup>	Superscript	Ctrl+Shift-Plus
X <sub>2</sub>	Subscript	Ctrl-Equals
≡	Align Left	Ctrl+Alt-L
≡	Align Center	Ctrl+Alt-C
≡	Align Right	Ctrl+Alt-R
≡	Align Justified	Ctrl+Alt-J

Figure 8.5. Format

### The right-hand panel

The right-hand panel of Figure 8.1 is used to identify the characters, events, locations, and props in that scene. Clicking on the relevant button produces a drop-down menu with all available items. For example, Figure 8.6 is shown when the **Scene Characters** button is clicked. Those characters appearing in this scene can then be checked or unchecked. Items can also be removed from the right-hand panel by clicking the  icon in Figure 8.1.

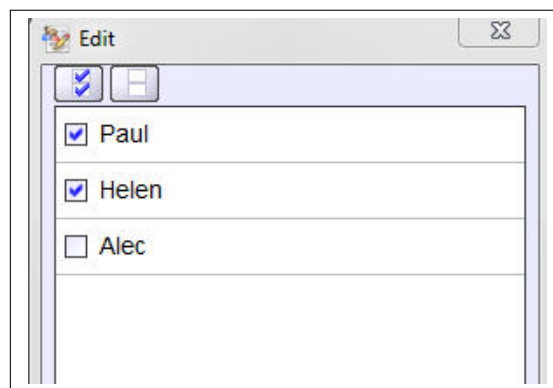


Figure 8.6. Select characters

The information in these four panels is used by the **Book Outline**, described in Chapter 11, and the **Storyline Editor**, described in Chapter 10. Figure 8.7 shows an example of the Storyline Editor, where Paul and Helen appear in 'Ch 1. Sc 2', but Alec does not.

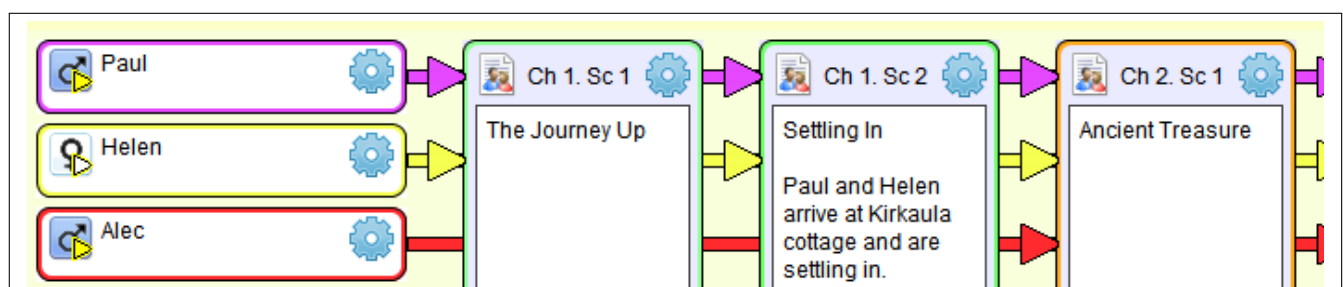


Figure 8.7. The Storyline Editor

## Section 8.2

# Chapter Summary Editor

There are three primary audiences for the Chapter Summary Editor.

- Writers who use only chapters and not scenes.
- Writers who plan the entire book by summarizing each chapter using a template before writing any scenes.
- Writers whose publishers request a book synopsis to determine if the idea behind the proposed story is good enough, or if it follows their proposed marketing trends, or if it clashes with another author's work-in-progress.

The Chapter Summary Editor behaves in the same way as the Scene Summary Editor, described in Section 8.1 on page 86, except that neither Chapter Text nor the details in the Chapter Summary Editor are included in the Storyline Editor.

### Tip #26: Using the Storyline Editor with Chapters

*If a writer wants to work using chapters and not scenes and still use the storyline editor this is possible. For each chapter create a single scene. All summary details should then be added to the scene summary of this scene. These will appear in the storyline editor.*



The Chapter Summary Editor can be accessed in a variety of ways:

- From **Main Tabs** » **Chapters** » **Chapter** » **Chapter Tools** » **Edit Chapter Summary Details**.
- By right-clicking on any chapter in the Story Board opened through **Menu Panel** » **Writing Tools** » **Story Board**, described in Chapter 9.

An example of a possible Chapter Template follows. (The term 'MacGuffin' is described on page 162.)

```
Chapter is part of Act:
Synopsis and/or list of events:
POV(s):
Starting time or date:
Duration:
Structure:
    Major Plot Points within the Chapter:
    Minor Plot Points within the Chapter:
    The Rising Action is:
    The reversal (if any) is:
    If there is a MacGuffin what happens to it?
Character Activities:
    Characters that are introduced:
    Points of conflict:
    The outcome(s) that result from the conflict(s):
Protagonist and Antagonist:
    Protagonist's frame of mind, and if/how it changes:
    Protagonist's defining characteristics the reader will be shown are:
    Does the protagonist act or react in this chapter?
    Antagonist's frame of mind:
    Antagonist's defining characteristics the reader will be shown are:
The goals of each significant character are:
```

**Tip #27: Spell Checking Scene and Chapter Summaries**

*If the background spelling checker is enabled (the default) then misspellings in chapter and scene summaries are automatically highlighted, as is discussed in Section 29.3 on page 219. If the checker is disabled, then the text can be checked using the keyboard shortcut  .*

Writers who use the Dan Wells Seven-Point Story Structure System described in Section 45.3 on page 306 may find the Chapter Summary Editor useful.

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## CHAPTER 9

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# Visualizing the Project—The Story Board

Section 9.1

Overview

The Tree Panel is one view of the structure of a *WriteItNow 5* book. The program offers three other views, discussed in this and the following two chapters.

1. The Story Board, described in this chapter. This visualizes the story and can include all chapters and scenes, both text and summary text. It can create, edit, and move chapters and scenes. This view can include both the text and the summary text for chapters and scenes.
2. The Storyline Editor, described in Chapter 10 on page 101. This visualizes the Storyline Items (characters, events, locations, and props) that are important for each scene. It cannot create, edit, or move scenes.
3. The Book Outline, described in Chapter 11 on page 113. This can extract and compile the text from the chapter and scene summaries. It can include the Storyline Items for each chapter and scene.

These options are summarized in Table 9.1 on page 92 and repeated at the end of Chapter 11 on page 113.

**Table 9.1.** Viewing the Structure of the Book

	Story Board	Storyline Editor	Book Outline
Presentation	Visual	Visual	Text
Chapter Summary	Yes	No	Yes
Chapter Text	Yes	No	No
Chapter Storyline Items	No	No	Yes
Scene Summary	Yes	Yes	Yes
Scene Text	Yes	No	No
Scene Storyline Items	No	Yes	Yes
Readability, Word Count	Yes	No	No

## Section 9.2 The Story Board

### What Other Writers Say About *WriteItNow*: Kathy Nelzen

*I use WriteItNow to write all my stories and books. Saves me buying index cards and littering the house with post it notes and scraps of paper! All the info is in one place, all sorted out. Genius!*

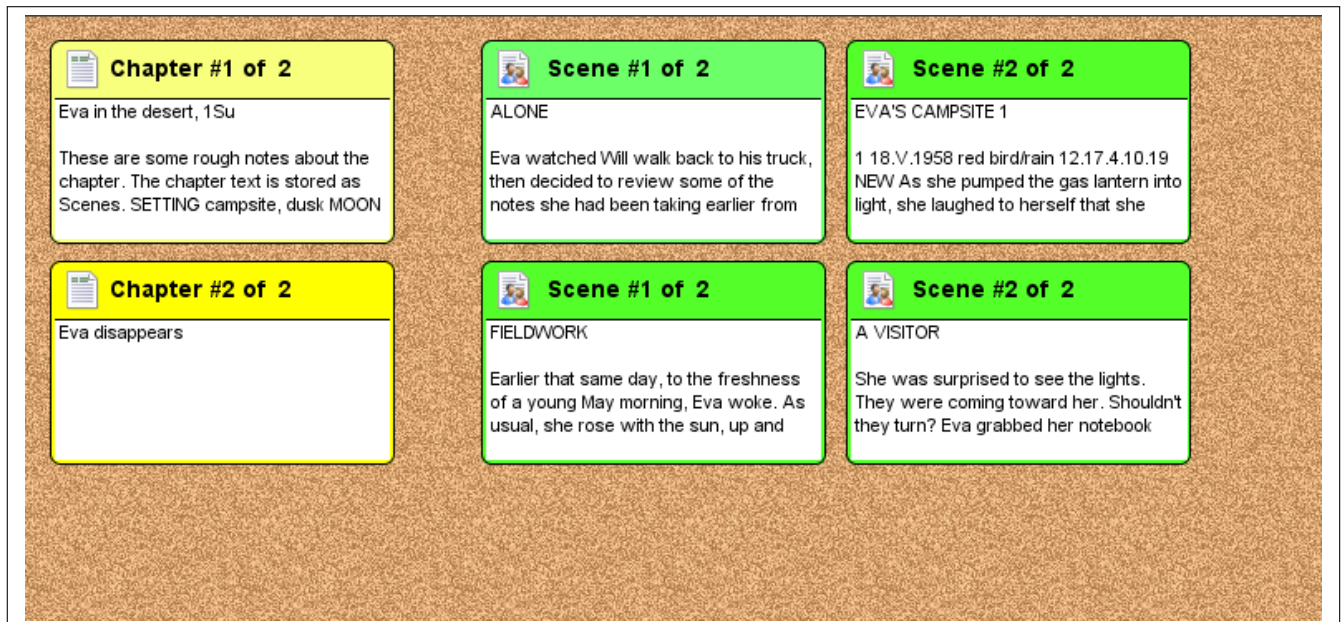
The Story Board is an electronic counterpart of a cork board with index cards—but it is considerably more powerful. The Story Board can be used to move chapters and scenes around, to add and remove chapters and scenes, and to edit Chapter and Scene Text, and Chapter and Scene Summary Text. It is also possible to change what is displayed, change color, and change the background. This is one of the ways, described in Tip #33 on page 116, to view the structure of a *WriteItNow 5* book.

**⚠ Every change made on the Story Board is also instantly made to the book.**

The Story Board is accessed in a variety of ways.

- Through the keyboard shortcut **Ctrl** **F5**.
- Through the menu item **Menu Panel** **Writing Tools** **Story Board**.
- Through the tab item **Main Tabs** **Chapters** **Chapter** **Chapter Tools** **Story Board**.
- Through the tab item **Main Tabs** **Chapters** **Scenes** **Scene Tools** **Story Board**.

This brings up the main Story Board, as shown in Figure 9.1.



**Figure 9.1.** The Story Board

The Story Board shows the chapters as a column down the left. Any scenes associated with a chapter are shown to its right. The titles of each chapter and scene are also shown. (The default is to show only titles, however these cards can also show additional information as detailed on page 96.)

## Moving Chapters and Scenes

Chapters and scenes can be quickly and easily rearranged using the mouse.

Click and drag a scene or chapter card to a new location on the Story board by moving the mouse to a new position. For example, in Figure 9.1, to move Chapter 1 Scene 2 ('Scene #2 of 2') to the end of Chapter 2 just drag the scene to its new position.

If a chapter is moved all the scenes associated with it are also moved. After rearrangement, scenes and chapters are renumbered.

The Story Board in Figure 9.2 shows Figure 9.1 with the last scene of Chapter 1 moved to the end of Chapter 2. Note that the moved scene is now renumbered as 'Scene #3 of 3'.

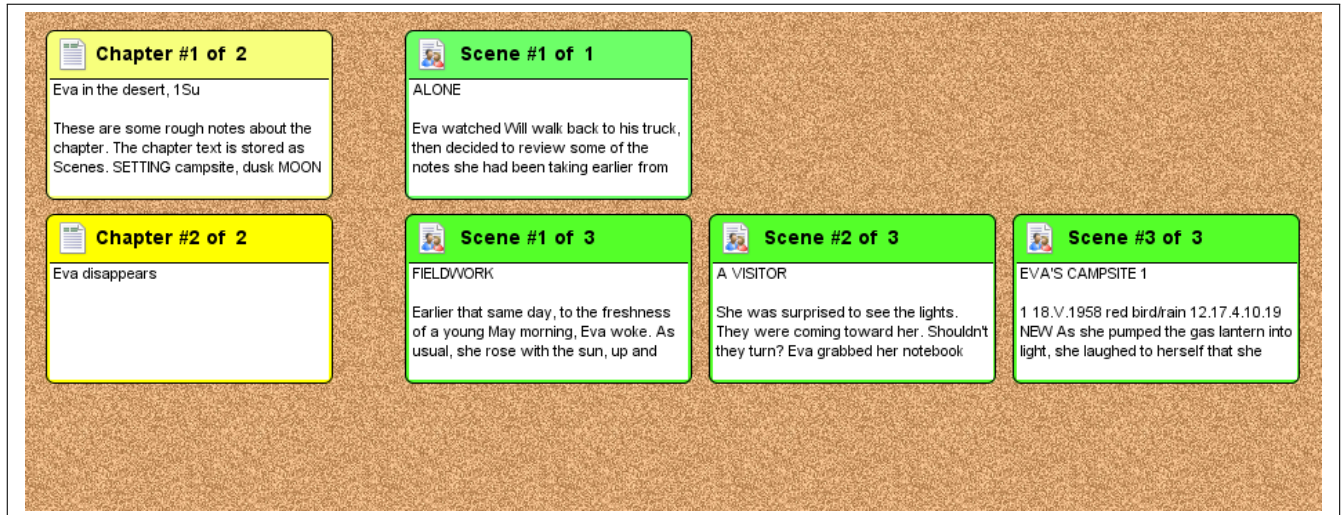


Figure 9.2. The Story Board rearranged

**⚠ Moving chapters and scenes is permanent. There is no 'undo' feature using **Ctrl** **Z** , although chapters and scenes can always be moved back to their original locations manually. However, before moving a chapter or scene using the Story Board, it might be wise to save the project, **Ctrl** **S** . Then, if necessary, the project can be restored to its previous state using **Menu Panel** **File** **Restore From Snapshot** .**

## Context Menus

There are three different context menus that can be seen by right-clicking on a chapter, a scene, or on a blank area of the cork board.

### Chapter Context Menu

Right-clicking on a chapter opens the context menu shown in Figure 9.3.

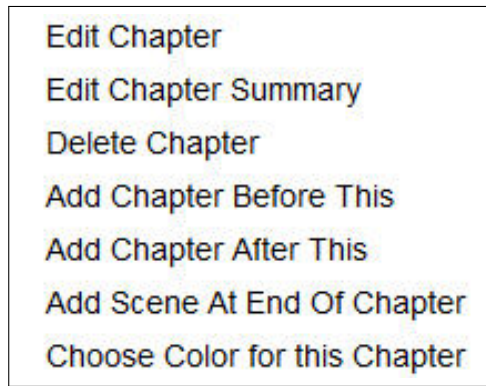


Figure 9.3. Chapter context menu

- **Edit Chapter.** This opens the current chapter (not the Chapter's Summary Text) for editing purposes in the Full Screen Editor, described in Chapter 38 on page 247.
- **Edit Chapter Summary.** This opens the current chapter's summary (not the Chapter Text) for editing purposes.
- **Delete Chapter.** This deletes the current chapter—not just the index card.
- **Add Chapter Before This.** This creates a blank chapter and its index card, before the current chapter and index card.

#### Tip #28: Splitting a Chapter

*One way to split a chapter with too many scenes is to create a new chapter **before** the chapter to be split, and then move the scenes, one by one, from the start of the old chapter to the end of the new chapter.*

- **Add Chapter After This.** This creates a blank chapter and its index card, after the current chapter and index card.
- **Add Scene At End Of Chapter.** This creates a blank scene and its index card, after the last scene of the current chapter and index card.
- **Choose Color for this Chapter.** This opens the Color Picker described on page 265 from which the title color can be selected. This color is overwritten if the [Set Chapter and Scene Colors to Current Defaults](#) menu item is selected in Figure 9.11. This color change impacts not only the Story Board, but also the Tree Panel and the Storyline Editor.

### Scene Context Menu

Right-clicking on a scene opens the context menu shown in Figure 9.4.

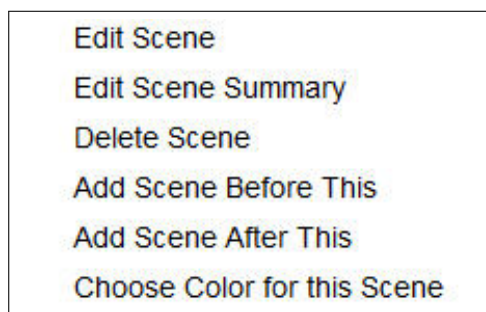


Figure 9.4. Scene context menu

- **Edit Scene.** This opens the current scene (not the Scene's Summary Text) for editing purposes in the Full Screen Editor, described in Chapter 38 on page 247.
- **Edit Scene Summary.** This opens the current scene's summary (not the Scene Text) for editing purposes.
- **Delete Scene.** This deletes the current scene—not just the index card.
- **Add Scene Before This.** This creates a blank scene and its index card, before the current scene and index card.
- **Add Scene After This.** This creates a blank scene and its index card, after the current scene and index card.
- **Choose Color for this Scene.** This opens the Color Picker described on page 265 from which the title color can be selected. This color is overwritten if the [Set Chapter and Scene Colors to Current Defaults](#) menu item is selected in Figure 9.11. This color change impacts not only the Story Board, but also the Tree Panel and the Storyline Editor.

### Tip #29: Ideas for Coloring Scenes

*Writers might color scenes for various reasons.*

- *A scene could be assigned a unique color to reflect a character's point-of-view. See Section 40.6 on page 266.*
- *Colors could be used to indicate the Completion Status of Chapters and Scenes. See Section 6.4 on page 71.*
- *Scenes could be colored to identify the antagonist or protagonist.*
- *Scenes that represent dramatic changes in the story, such as the end of Act I, turning points, taking new directions, milestones, and so on, could be given the same color.*
- *The inherent emotion in a scene could be indicated by coloring that scene. For example,*
  - ◊ *Black for anger/rage.*
  - ◊ *Blue for elation/happiness.*
  - ◊ *Green for annoyance/frustration.*
  - ◊ *Red for shock/surprise.*
  - ◊ *Yellow for dread/fear/terror.*

### Blank Area Context menu

Right-clicking on an unused part of the cork board, opens the context menu with one item, [Add New Chapter](#). Selecting this creates a new chapter. The placement of that chapter depends on where the cork board is clicked.

### Changing What Is Displayed

The Story Board can show different types of text in the chapters and scenes on the board. At the top of the Story Board is a check box called 'Show Large Cards'. See Figure 9.5.

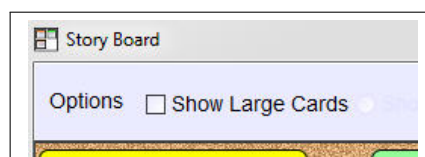


Figure 9.5. Show Large Cards check box

The default is unchecked. In this case the Story Board looks like Figure 9.6.

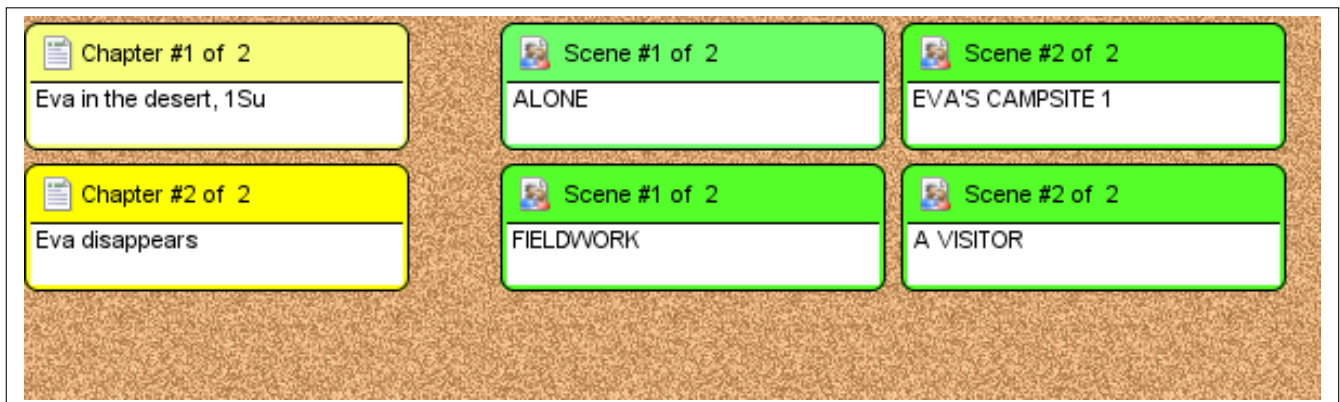


Figure 9.6. Show Large Cards unchecked

If the 'Show Large Cards' box is checked it looks like Figure 9.7.



Figure 9.7. Show Large Cards Checkbox checked

There are four choices.

1. **Show Text.** This shows the beginning of the chapter or Scene Text that was written in the Main Text Area.
2. **Show Summary.** This shows the Scene Summary Text taken directly from the Scene Summary, see Section 8.1 on page 86.
3. **Show Reading Age.** This shows the chapter or scene reading age, according to the FRE Conversions discussed in Section 32.2 on page 229.
4. **Show Story Structure.** This shows the chapter or scene Story Structure Type discussed in Section 6.5 on page 75.

Selecting 'Show Text' gives Figure 9.8.

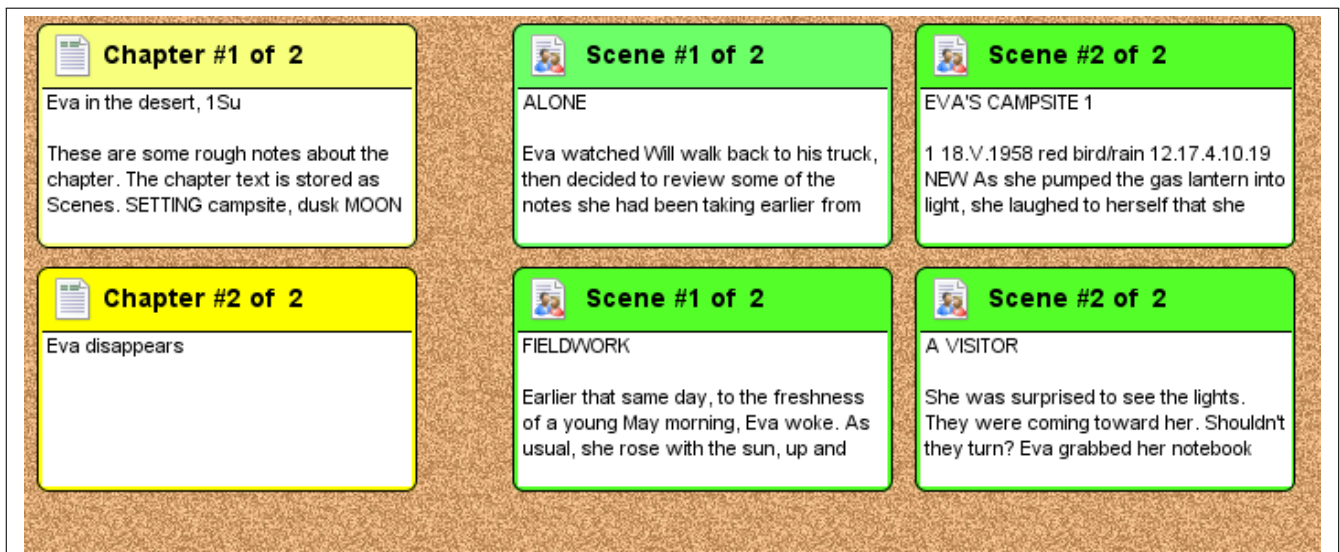


Figure 9.8. Show Large Cards checked

**Tip #30: Word Count for all Chapters and Scenes**

By selecting **Show Reading Age** the word count for every chapter and scene is shown at the bottom of each index card. See the figure, where Chapter 1 has a total of three scenes with a total word count of 878 words, while Chapter 2 has seven scenes with a total word count of 4815 words. This facility can be used to ensure that all chapters contain approximately the same number of words.



## Changing Colors, Backgrounds, and Zooming

To the left of the 'Show Large Cards' box, is the **Options** menu, shown in Figure 9.5. Clicking on it shows Figure 9.9.

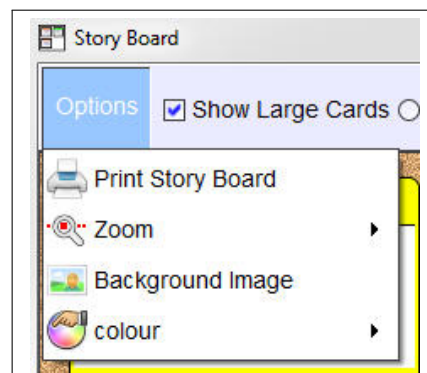


Figure 9.9. Options menu

The first two items need no explanation. The last two do.

### Background Image

Clicking on **Background Image** allows the user to change the Story Board background image. Figure 9.10 shows the choices, some of which are the files downloaded on page 35. The default background image is `corkboard.jpg`.

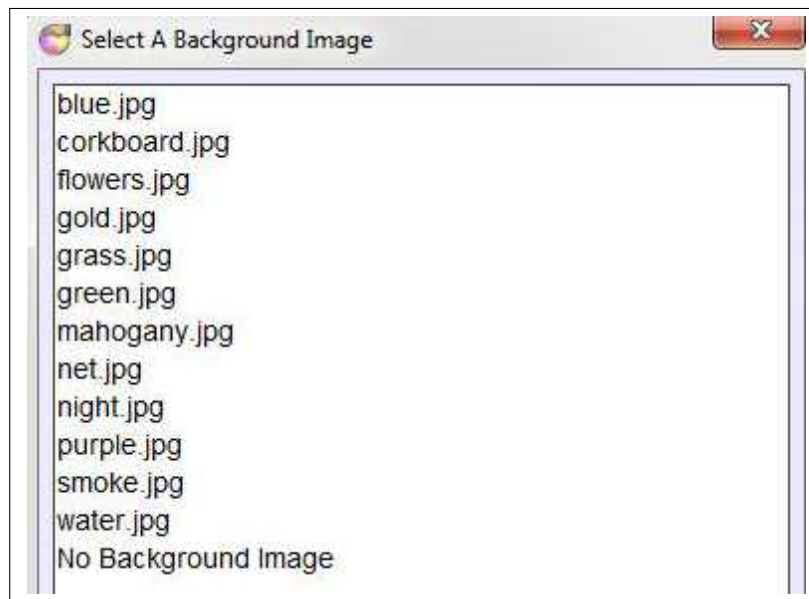


Figure 9.10. Background Image files

Click on any one to preview the background.

### Tip #31: Your own Background Image for Story Board

*A user can apply their own background image to the Story Board. To do this, copy any JPG or PNG file into the WriteItNow5\background folder. The background image is tiled so it is best to use small images and, if possible, to make sure the edges match up. It will appear in the list of images shown in Figure 9.10. A Google™ search for 'seamless background tiled images' produces a large number of choices.*

*It is also possible to create backgrounds from personal images by using software such as the free program GIMP, <http://www.gimp.org/>. After opening an image in GIMP, the sequence **Filters > Map > Make Seamless** generates a seamless image with no effort.*

## Color

Clicking on **Color** brings up the choices in Figure 9.11. This is where the background, chapter, and scene colors are set. See page 265 for details.

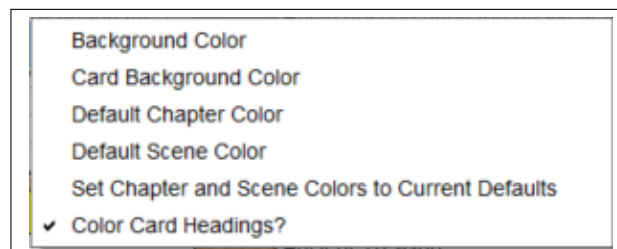



Figure 9.11. Color Menu

- **Background Color.** This is where the background image can be replaced with a color.
- **Card Background Color.** This is where the background color of all the cards can be set.
- **Default Chapter Color.** This is where the chapter title color can be selected. To activate the color the **Set Chapter and Scene Colors to Current Defaults** menu items needs to be selected.

- **Default Scene Color.** This is where the scene title color can be selected. To activate the color the [Set Chapter and Scene Colors to Current Defaults](#) menu item needs to be selected.
- **Set Chapter and Scene Colors to Current Defaults.** This activates the colors selected in the previous two menu items. This color change impacts, not only the Story Board, but also in the Tree Panel and the Storyline Editor.

 *The [Set Chapter and Scene Colors to Current Defaults](#) menu item overwrites any individual chapter and scene colors selected in Figures 9.3 and 9.4.*

- **Color Card Headings?** If checked then the heading of the cards are colored, otherwise they are white. The default is checked.



The left-hand column of the Storyline Editor contains the Storyline Items (characters, events, locations, and props) from the Background Details. The text in each box is copied from the title of that item shown in the Tree Panel. The order of these items is determined by the order they appear in the Tree Panel. They cannot be re-ordered within the Storyline Editor, but they can from within the Tree Panel.

The remaining columns contain the Scenes from the Book Text. The text in each scene is copied from the Scene Summary described in Section 8.1 on page 86.

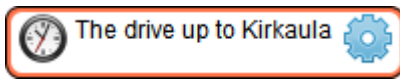
In the example shown in Figure 10.1 on page 101, there are 13 Storyline Items and 5 Scenes, all represented by boxes. Storyline Items boxes are connected to Scene boxes by Lines, creating 13 Storylines.

## Section 10.2 Storyline Items

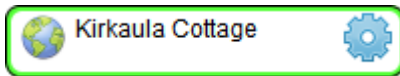
Storyline items consist of Characters (who), Props (what), Locations (where), and Events (when).



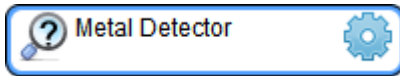
Paul is an example of a Character (who).



The drive up to Kirkaula is an example of an Event (when).



Kirkaula Cottage is an example of a Location (where).



Metal Detector is an example of a Prop (what).

Any Storyline Item can be connected to any scene by clicking the scene and using the Scene Summary Editor described in Section 8.1 on page 86. It is possible to connect every Storyline Item to every Scene in which it appears.

### Examples of Storyline Items

In Figure 10.1 on page 101, Paul, Helen, and Alec are the Characters. In any story these are usually the most important parts. There are six Events. These describe when something happened. Kirkaula Cottage and Kirkaula Church are the Locations. They have details of where something happened. The metal detector and lorry (also known as a truck) are the Props. These are important items in the story.

**⚠ Storyline items are created, renamed, or deleted from the main program, not from the Storyline Editor. The Scene Summary Text, but not the Scene Text, may be edited within the Storyline Editor by clicking on any scene.**

## Section 10.3 Scenes

Scene boxes are shown in a single row across the chart. In Figure 10.1 on page 101 there are 5 scenes, represented by boxes like the one shown in Figure 10.2 on page 103.

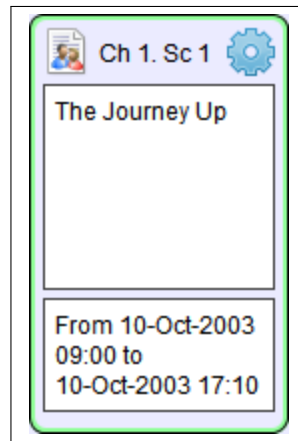


Figure 10.2. A Storyline Scene

Scenes are created, edited, renamed, or deleted using the [Main Tabs](#) [» Chapters](#) [» Scenes](#).

## Section 10.4

### Lines

Lines connect Storyline Items to the Scenes in which they appear. A Storyline Item is connected to its scenes with arrows, unless it is the last scene in which that Storyline item appears in the book, in which case the item is connected to that scene with a circle.

Figure 10.3 shows the top three items in Figure 10.1 on page 101. The purple line shows that Paul is in every scene, ending in Chapter 3 Scene 1. Similarly the yellow line shows that Helen is in every scene. Because Paul and Helen appear in every scene, there are triangles or a circle connecting them to each scene.

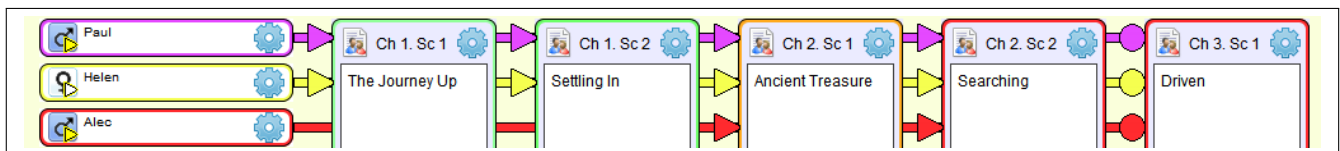


Figure 10.3. Paul in every scene

When an item is not connected to a scene the line goes ‘under’ the scene. So the red line for Alec shows he is not involved in either Chapter 1 Scene 1 or Chapter 1 Scene 2. He is in every scene in Chapters 2 and 3. Because Alec does not appear in Chapter 1, the line for Alec goes under each of the Chapter 1 scenes.

### Connecting Storyline Items To Scenes

To connect a Storyline Item to a Scene click the Scene and this shows the Scene Summary Editor, described in Section 8.1 on page 86.

## Section 10.5

### The Menu

There is a menu, shown in Figure 10.4, at the top of the Storyline Editor window.



Figure 10.4. The Menu

## Save

**Save** is used to save either all the selected Storylines in the Storyline Editor or just the visible portion of the Storylines, as a PNG image. The Storylines and scenes are selected under the **Settings** menu item in Figure 10.5, using either **Show All Items**, or **Only Show Connected Items**, or **Only Show Unconnected Items**, or **Select Storylines** and **Select Scenes**.

## Print

**Print** is used to print either all the selected Storylines in the Storyline Editor or just the visible portion of the Storylines. The Storylines and scenes are selected under the **Settings** menu item in Figure 10.5, using either **Show All Items**, or **Only Show Connected Items**, or **Only Show Unconnected Items**, or **Select Storylines** and **Select Scenes**.

## Settings

Selecting **Settings** shows the Settings Menu, Figure 10.5.

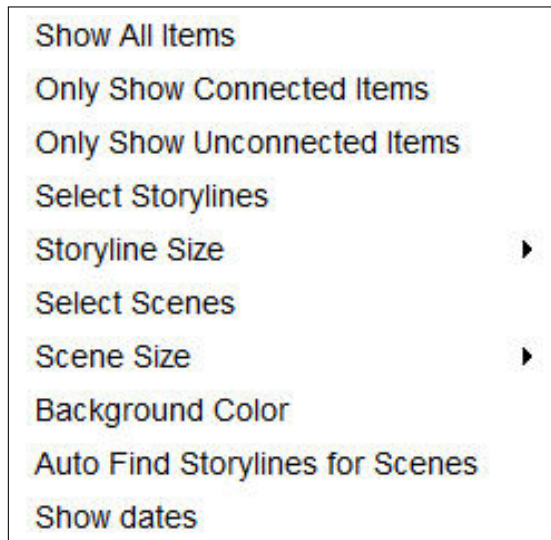


Figure 10.5. The Settings Menu

- **Show All Items**. This shows all storylines and scenes. See Figure 10.6 for an example. Notice that the eighth Storyline item in the left-hand column, “Paul and Helen meet Alec Macdonald”, has no connections.

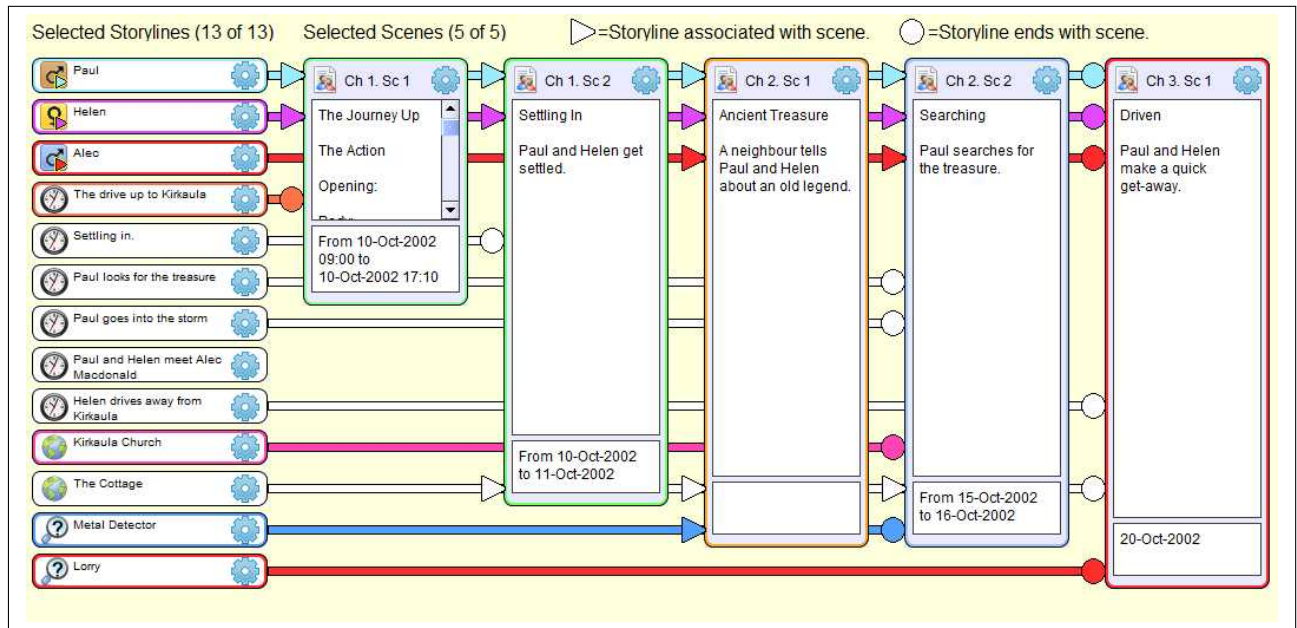


Figure 10.6. Show All Items

- **Only Show Connected Items**. This shows all storylines and scenes that have at least one connection. See Figure 10.7 for an example based on Figure 10.6. Notice that the “Paul and Helen meet Alec Macdonald” Storyline item is absent.

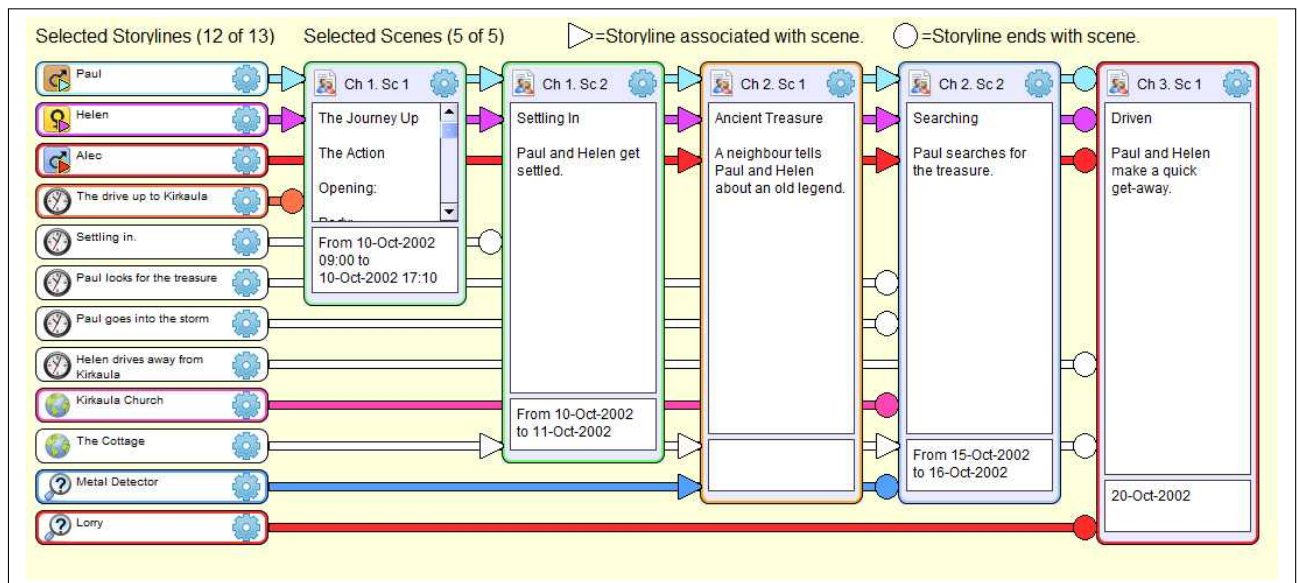


Figure 10.7. Only Show Connected Items

- **Only Show Unconnected Items**. This shows all storylines and scenes that have no connections. See Figure 10.8 for an example based on Figure 10.6.

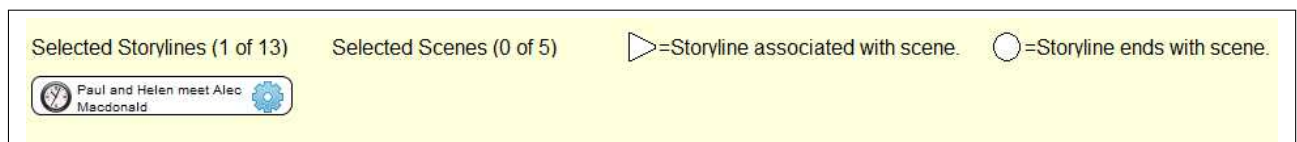
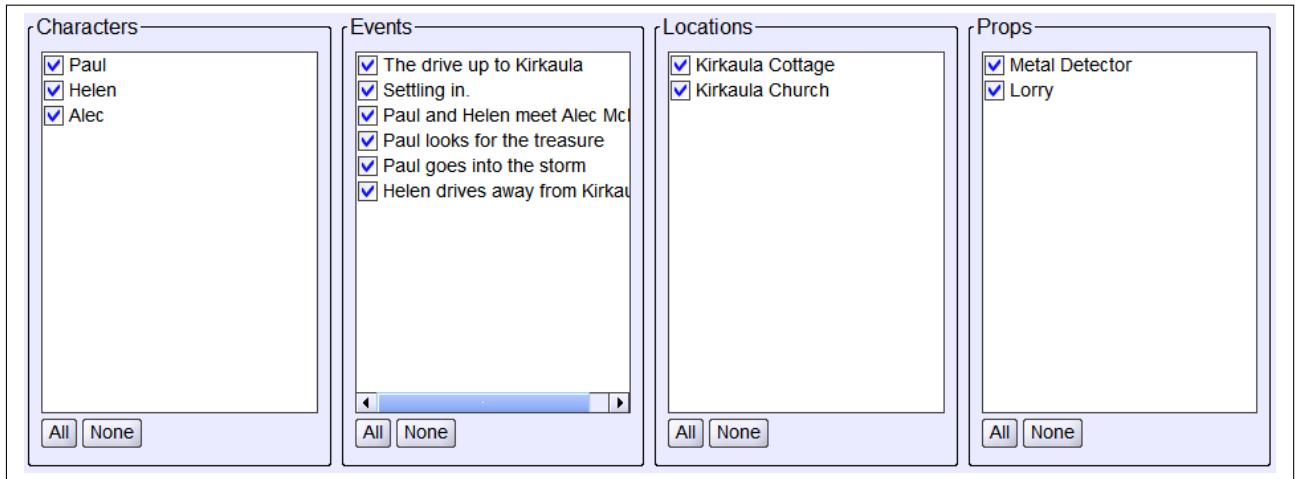


Figure 10.8. Only Show Unconnected Items

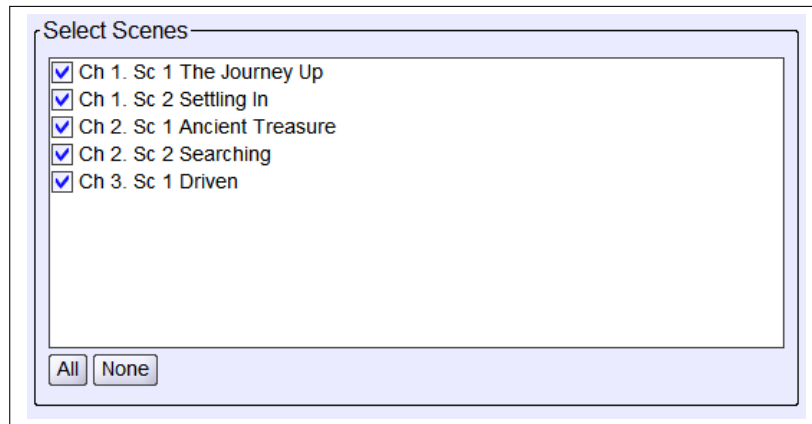
- **Select Storylines**. This is used to identify the Storyline Items that are to be displayed. See Figure 10.9.



**Figure 10.9.** Select Storyline Items

A large project may have dozens of Storylines and this option helps when looking at part of such a project.

- **Storyline Size**. This sets the storyline boxes to small, medium, or large.
- **Select Scenes**. This is used to identify the Scenes that are to be displayed. See Figure 10.10.



**Figure 10.10.** Select Storyline Scenes

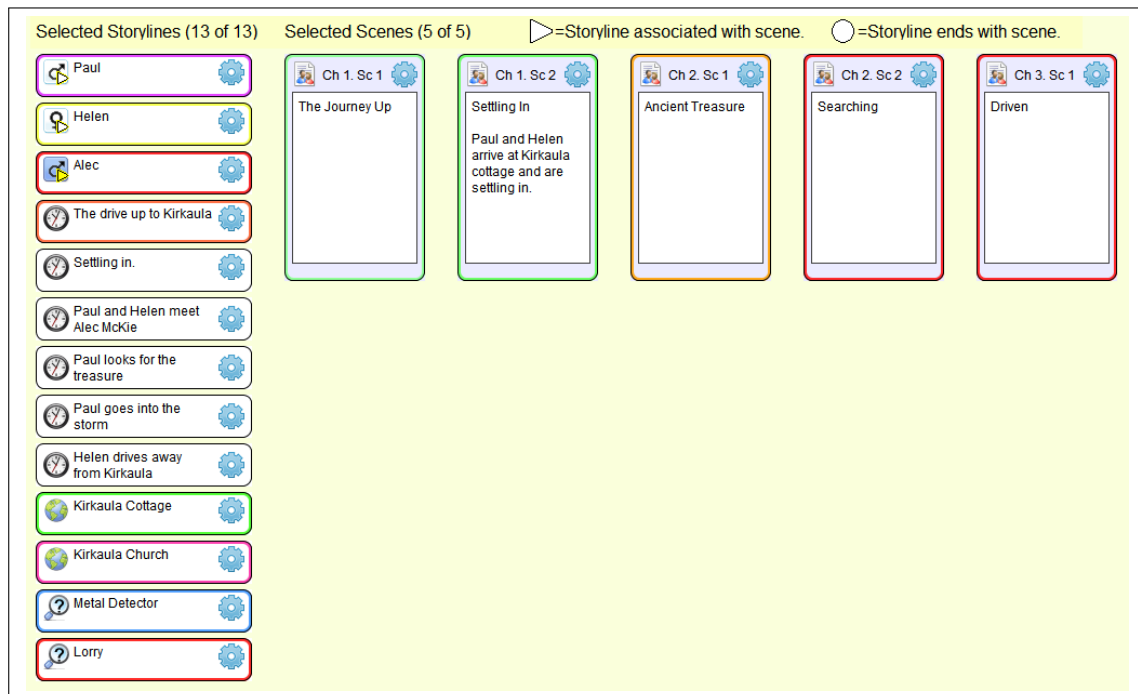
- **Background Color**. This sets the main color for the background of the Storyline Editor. It uses the Color Picker describes in Section 40.5 on page 265.

### Auto Find Storyline for Scenes

This attempts to find connections between Storyline Items and Scenes. If an existing story has numerous scenes, characters, events, locations, and props, this option offers a quick way to associate these items with scenes.

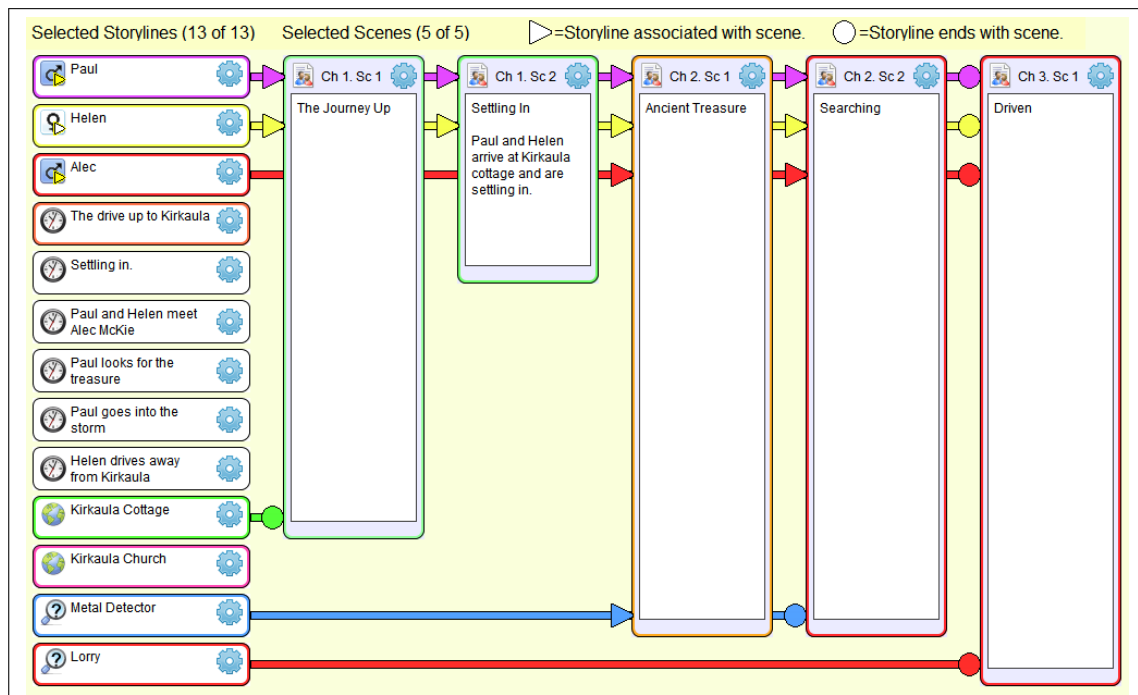
It searches the Scene Text of each scene for a mention of a (case-insensitive) specific Storyline Item title. It searches for the full text, not a partial one. (It does not search the Scene Summary Text.) If it finds a match it connects the Storyline Item to its Scene and updates the Scene Summary editor. This process works well for characters, locations, and props. It works less well at finding events because their names do not usually appear in the Scene Text.

Figure 10.11 shows the storyline editor for an example with no storylines connected to scenes before using Auto Find Storyline. In other words, the Scene Summary editor had not been used.




**Figure 10.11.** Before using Auto Find Storyline

Figure 10.12 shows the storyline editor for the same example after using Auto Find to connect Storyline Items to scenes. Auto Find has not managed to connect the events to the scenes but it has found many other connections. Notice that in the text for Chapter 1 Scene 2, there is reference to ‘Kirkaula Cottage’, but the ‘Kirkaula Cottage’ location in the Storyline Items is not connected to Chapter 1 Scene 2. This is because ‘Kirkaula Cottage’ is mentioned in the Scene Summary Text, but not in the Scene Text.



**Figure 10.12.** After using Auto Find Connections

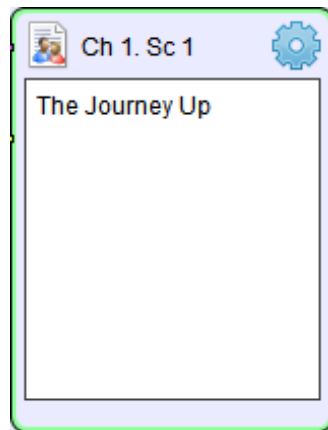
**⚠** *If any two Storyline Item names are identical—for example, a character is named just ‘Lovelock’ and a location has the same name (there is a town of Lovelock in Nevada)—and the word ‘Lovelock’ is in a particular scene, then the Auto Find option will draw lines from the Lovelock character and the Lovelock location boxes to the scene, which most likely means one of the Summary Scenes needs to be corrected.*

Clicking on the cogwheel icon, , on either a scene or a storyline item, gives two choices:

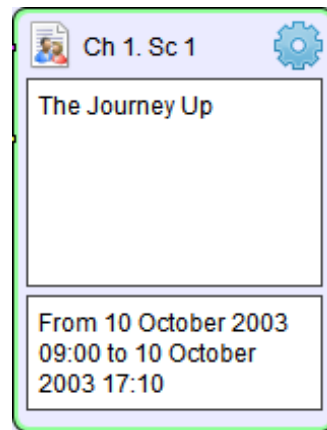
- **Set Identifying Color**. This changes the color of the item. For example, the Metal Detector in Figure 10.12 has been colored blue, which accounts for the color of the line. Any color changes made here apply throughout the program.
- **Remove Item From Selection**. To restore an item that has been removed, check the item in Figure 10.9 or Figure 10.10.

## Show Dates

If **Show Dates** is selected then the scene shows the date range for all events connected to that scene. Figure 10.13 shows a scene without dates, while Figure 10.14 shows the same scene with dates.




**Figure 10.13.** Scene without dates



**Figure 10.14.** Scene with dates

## Section 10.6 Using the Storyline

The Storyline Editor can be used in various ways.

1. To give a visual overview of the structure of the entire book.
2. To identify in which scenes a specific character, event, location, or prop occurs. For example, in Figure 10.12, it is easy to see the Metal Detector, a prop, occurs only in Chapter 2, Scenes 1 and 2. With many more Storyline Items and many more scenes, this might not be so obvious. In this case, the user could go to Figure 10.9, select **None** under Characters, Events, and Locations, and uncheck Lorry, leaving just the Metal Detector as the sole Item. Then step through each scene on the Storyline, clicking on the cogwheel icon, , to remove scenes that are not connected to the Metal Detector Storyline.

3. To ensure a character's information is consistent. This is an extension of the previous item. By identifying the scenes in which a character is present and reading them successively, the writer can discover any information the character could not have known, because they were not present in the scene when that information was presented. For example, the protagonist's confidant does not know everything the protagonist knows, unless the confidant is always in the same scenes as the protagonist—an unlikely occurrence.
4. To identify which characters, events, locations, or props are unused. These will be Storyline Items with no line attached. For example, in Figure 10.12 the location Kirkaula Church is unused, which could be confirmed by using **Only Show Unconnected Items** in Figure 10.5. This item might be unused because it is unnecessary, or it was not checked in a Scene Summary.
5. To identify the point of view character in each scene. This could be done in two different ways.
  - a) If the suggestion in Tip #23 on page 72 is adopted—where the scene title contains the names of the characters in the scene, the point of view character being first—then each scene's point of view can be seen in the Storyline Editor, by character.
  - b) If the suggestion in Section 40.6 on page 266 is adopted—where color is used to identify the point of view character—then each scene's point of view can be seen in the Storyline Editor, by color.

To make the image less cluttered, select **None** under Events, Locations, and Props in Figure 10.9 on page 106, leaving just the characters.

6. To identify those scenes with no Summary Editor information. This might be useful to someone who writes a scene but forgets to complete the associated Summary Editor data. First run **Auto Find Storyline for Scenes** described in Section 10.5 on page 106. In the Storyline Editor those scenes with no Summary Editor information will be 'bare', that is, they will have no Lines attached to them. Chapter 1 Scene 3 in Figure 10.15 is an example of a scene whose Summary Editor has still to be completed.

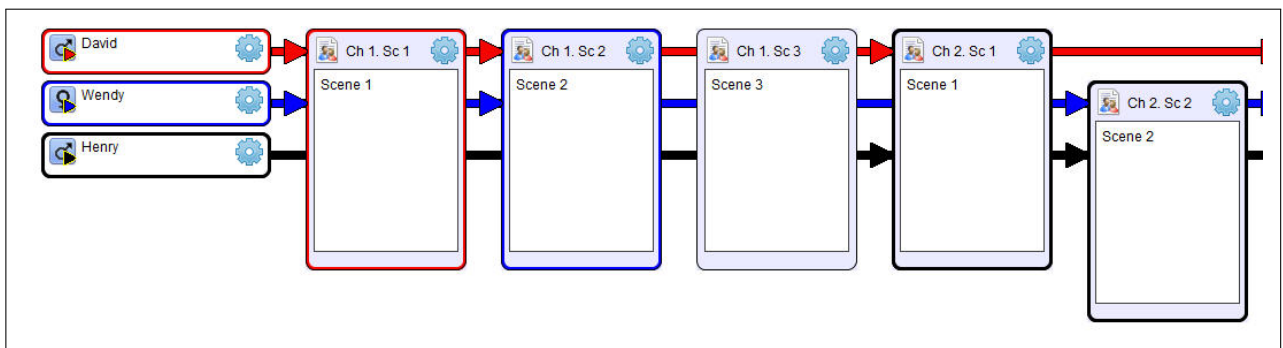


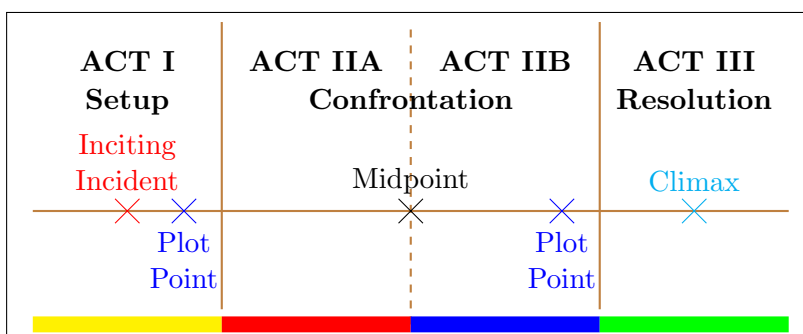
Figure 10.15. Chapter 1 Scene 3 is 'Bare' Scene

## Visualizing the Three-Act Structure

Some writers use the Three-Act Structure—or a variation of it<sup>1</sup>—to divide a novel into three acts in four approximately equal parts, Act I, Act IIA, Act IIB, and Act III, as shown in Figure 10.16. For more on the Three-Act Structure, see websites such as

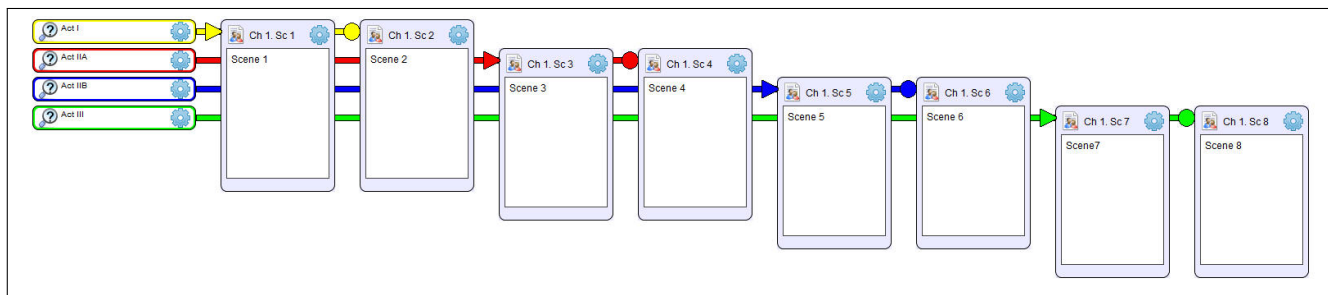
- [http://en.wikipedia.org/wiki/Three-act\\_structure](http://en.wikipedia.org/wiki/Three-act_structure).
- <http://writerunboxed.com/2009/02/16/the-three-act-structure/>.
- <http://sydfield.com/writers-tools/the-paradigm-worksheet/>.

<sup>1</sup> See <http://othernetwork.com/2014/03/01/the-story-structure-countdown-how-different-experts-say-you-should-structure-a-story/> for many variations.



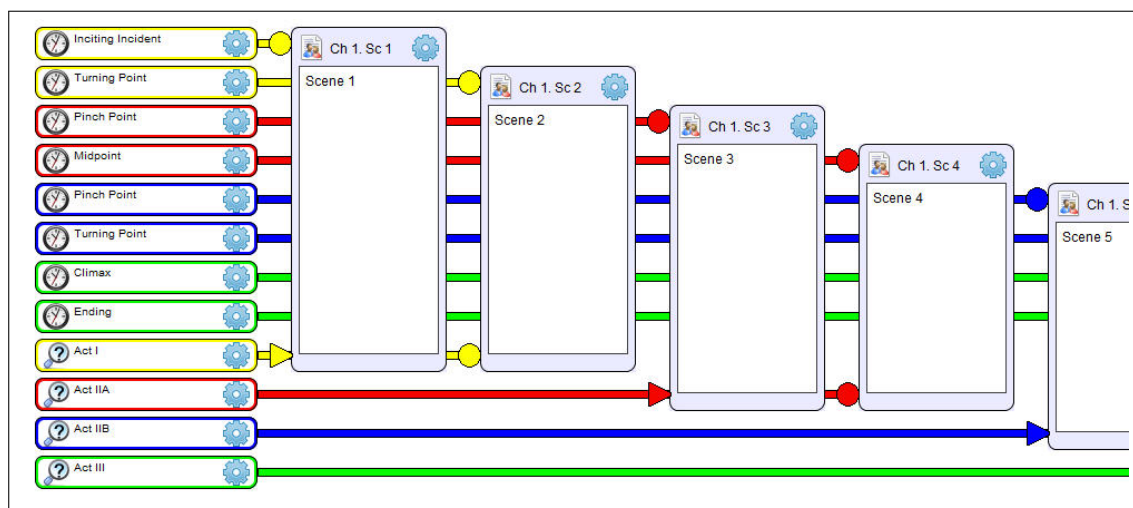
**Figure 10.16.** Typical Three-Act Structure

*WriteItNow 5*'s Storyline Editor can be used to give a visual representation of these acts. This can be done by creating four Prop Items—described in Chapter 21 on page 162—called 'Act I', 'Act IIA', 'Act IIB', and 'Act III', and then checking the appropriate Scene Prop boxes in each Scene Summary Editor—described in Section 8.1 on page 86—to identify the act in which each scene falls. Figure 10.17 shows an idealized example of this. Act I is in yellow,  , Act IIA in red,  , and so on. Notice the vertical positioning of the scene boxes gives a clear visual separation of the acts.



**Figure 10.17.** Visualizing the Three-Act Structure

Within each act there are often individual scenes that contain events such as the inciting incident, turning points, pinch points, midpoint, climax, ending, and so on. If needed, Event Items can be created for each of these, and 'placed' in the appropriate scenes to visualize their positions within the Three-Act Structure. Figure 10.18 shows part of an example of this where the Events have been given the color of the Act in which they appear.



**Figure 10.18.** Visualizing the Three-Act Structure with Events

The tension or conflict in any novel, including those based on the Three-Act Structure, can be visualized using a Conflict Chart, described in Section 24.3 on page 180. See Figure 10.19.

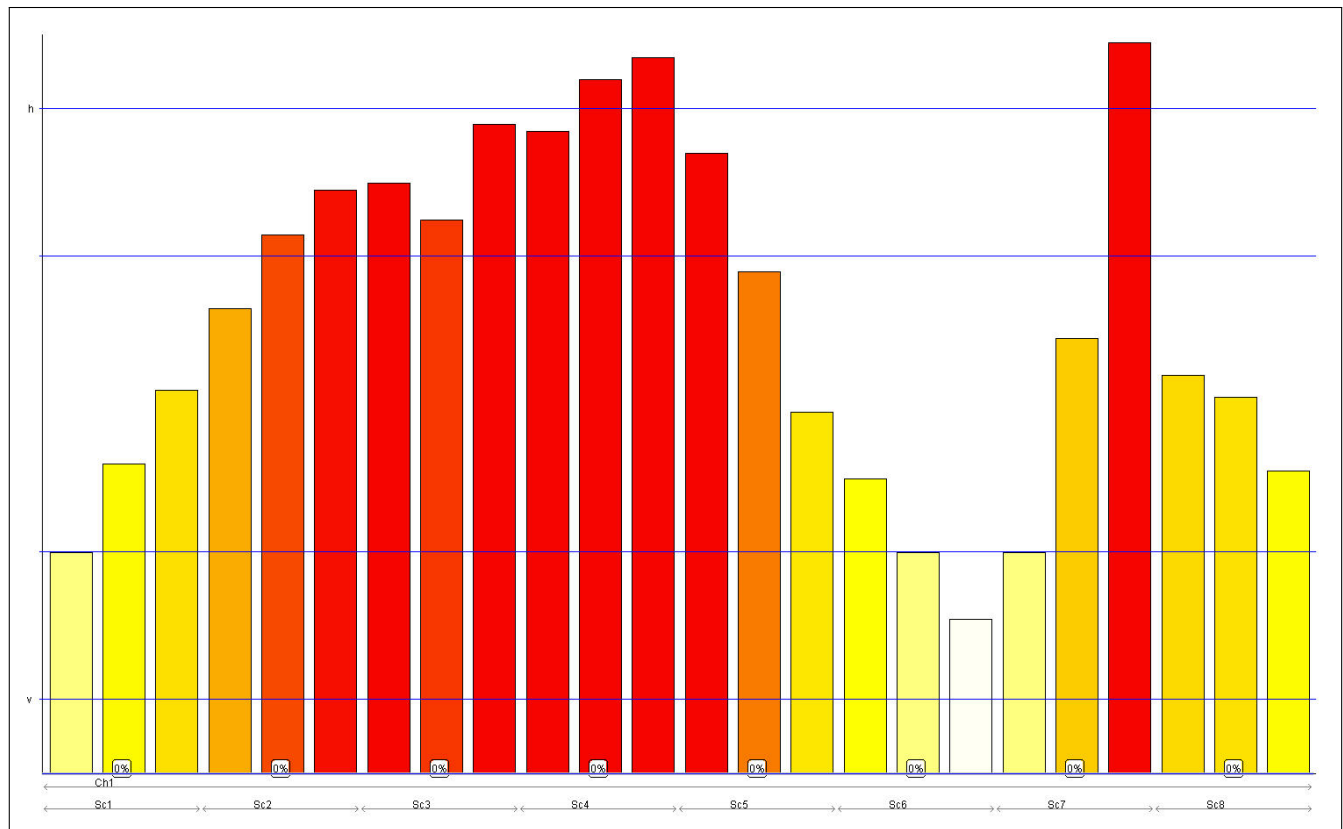


Figure 10.19. Visualizing the Three-Act Structure conflicts

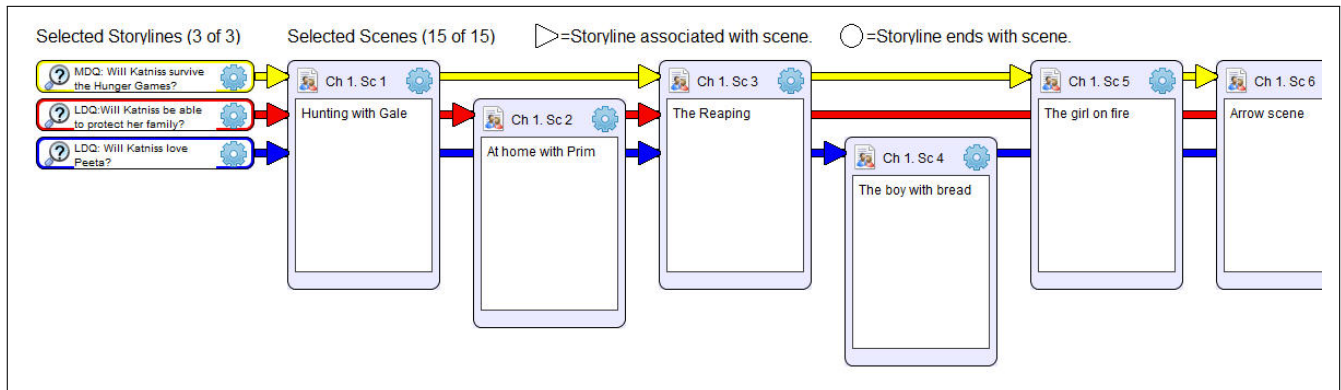
## Visualizing Dramatic Questions

To quote from Gabriela Pereira’s ‘Mapping Out Your Story’, <http://diymfa.com/writing/mapping-out-your-story>,

*“Every novel has a main plot thread and at least one or two subplots. Each of these plot threads is driven by what’s called the Dramatic Question. For the main plot thread we have the Major Dramatic Question (MDQ) and for the subplots we have what I like to call the Lesser Dramatic Questions (LDQ’s). These Dramatic Questions boil down each plot thread and propel them forward.”*

Dramatic Questions are the spine of the story and have “yes/no” answers. Examples of dramatic questions are: “Will they get married?”, “Will the detective solve the crime?”, “Did the priest molest the student?”, “Will he be able to prove his innocence in time?”, and so on.

It is possible to incorporate MDQ’s and LDQ’s into any *WriteItNow 5* project to produce Storyline diagrams containing the same information as the ones in ‘Mapping Out Your Story’. This can be done by creating a Prop Item for each of the dramatic questions, and then checking the appropriate Prop boxes in each Scene Summary Editor. See Figure 10.20, where the yellow ■ indicates the first question, the red ■ the second, and the blue ■ the third.



**Figure 10.20.** Dramatic Questions in Storyline for Hunger Games

In Figure 10.20, the first dramatic question is associated with Scenes 1, 3, 5, and 6; the second with Scenes 1, 2, and 3; and the last with Scenes 1, 3, and 4. All plots come together in Scenes 1 and 3.

**⚠ Scenes in which two or more plots come together are candidates for conflict, because typically each plot has a different objective.**

Notice the positioning of the scene boxes. The Scene 2 box is lowered because it does not occur in the first dramatic question. The Scene 4 box is lower still because it does not occur in the first or second dramatic questions. This explains the behavior seen in Figure 10.17.

For more on dramatic questions, see websites such as

- <http://www.helpingwritersbecomeauthors.com/storys-most-important-question/>.
- <http://thewritepractice.com/the-dramatic-question-and-suspense-in-fiction/>.
- <https://spectv.wordpress.com/2009/04/02/the-dramatic-question/>.
- <http://www.livewritethrive.com/2012/02/08/the-crucial-question-you-must-ask-in-your-opening-scene/>.

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.

*William Strunk Jr.*

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# CHAPTER 11

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## Book Outline

The Book Outline creates an outline of the book that can be saved to disk, put on the clipboard, or copied to the [Overview](#). This is one of the ways, described in Tip #33 on page 116, to view the structure of a *WriteItNow 5* book.

The Book Outline is accessed from [Menu Panel](#) » [Writing Tools](#) » [Book Outline](#), or from the keyboard shortcut [Ctrl](#) [F3](#). Figure 11.1 shows part of an example of a Book Outline. The check-boxes are divided into three groups: Book, Chapter, and Scenes.

The outline can include

- Book
  - **Book Title.** This is copied from the ‘Title’ box in the [Overview](#) tab from the Main Tabs.
- Chapters
  - **Chapter Summaries.** These are copied from boxes in the [Chapters](#) » [Chapter](#) » [Chapter Tools](#) » [Edit Chapter Summary Details](#) tab from the Main Tabs.
  - **Chapter Titles.** These are copied from ‘Title’ boxes in the [Chapters](#) » [Chapter](#) tab from the Main Tabs.
  - **Chapter Completion Status.** These are copied from ‘Chapter’ items from the Tree Panel.
  - **Character Lists.** These are copied from the ‘Chapter Characters’ boxes in the [Chapters](#) » [Chapter](#) » [Chapter Tools](#) » [Edit Chapter Summary Details](#) tab from the Main Tabs.
  - **Event Lists.** These are copied from the ‘Chapter Events’ boxes in the [Chapters](#) » [Chapter](#) » [Chapter Tools](#) » [Edit Chapter Summary Details](#) tab from the Main Tabs.
  - **Location Lists.** These are copied from the ‘Chapter Locations’ boxes in the [Chapters](#) » [Chapter](#) » [Chapter Tools](#) » [Edit Chapter Summary Details](#) tab from the Main Tabs.
  - **Prop Lists.** These are copied from the ‘Chapter Props’ boxes in the [Chapters](#) » [Chapter](#) » [Chapter Tools](#) » [Edit Chapter Summary Details](#) tab from the Main Tabs.
- Scenes
  - **Scene Summaries.** These are copied from the boxes in the [Chapters](#) » [Scenes](#) » [Scene Tools](#) » [Edit Scene Summary Details](#) tab from the Main Tabs.
  - **Scene Titles.** These are copied from ‘Title’ boxes in the [Chapters](#) » [Scenes](#) tab from the Main Tabs.
  - **Scene Completion Status.** These are copied from ‘Scene’ items from the Tree Panel.
  - **Character Lists.** These are copied from the ‘Scene Characters’ boxes in the [Chapters](#) » [Scenes](#) » [Scene Tools](#) » [Edit Scene Summary Details](#) tab from the Main Tabs.
  - **Event Lists.** These are copied from the ‘Scene Events’ boxes in the [Chapters](#) » [Scenes](#) » [Scene Tools](#) » [Edit Scene Summary Details](#) tab from the Main Tabs.

- **Location Lists.** These are copied from the ‘Scene Locations’ boxes in the [Chapters](#) [Scenes](#) [Scene Tools](#) [Edit Scene Summary Details](#) tab from the Main Tabs.
- **Prop Lists.** These are copied from the ‘Scene Props’ boxes in the [Chapters](#) [Scenes](#) [Scene Tools](#) [Edit Scene Summary Details](#) tab from the Main Tabs.

Figure 11.1 has all these items selected, whereas Figure 11.2 is the result of having checked just the three title boxes.

### Tip #32: Using the Book Outline

*By selecting the Chapter ‘Titles’, Chapter ‘Summaries’, and Scene ‘Summaries’ in the Book Outline, a writer can usually get a very good overview of the book’s structure, if each Chapter Summary and Scene Summary contains a synopsis.*

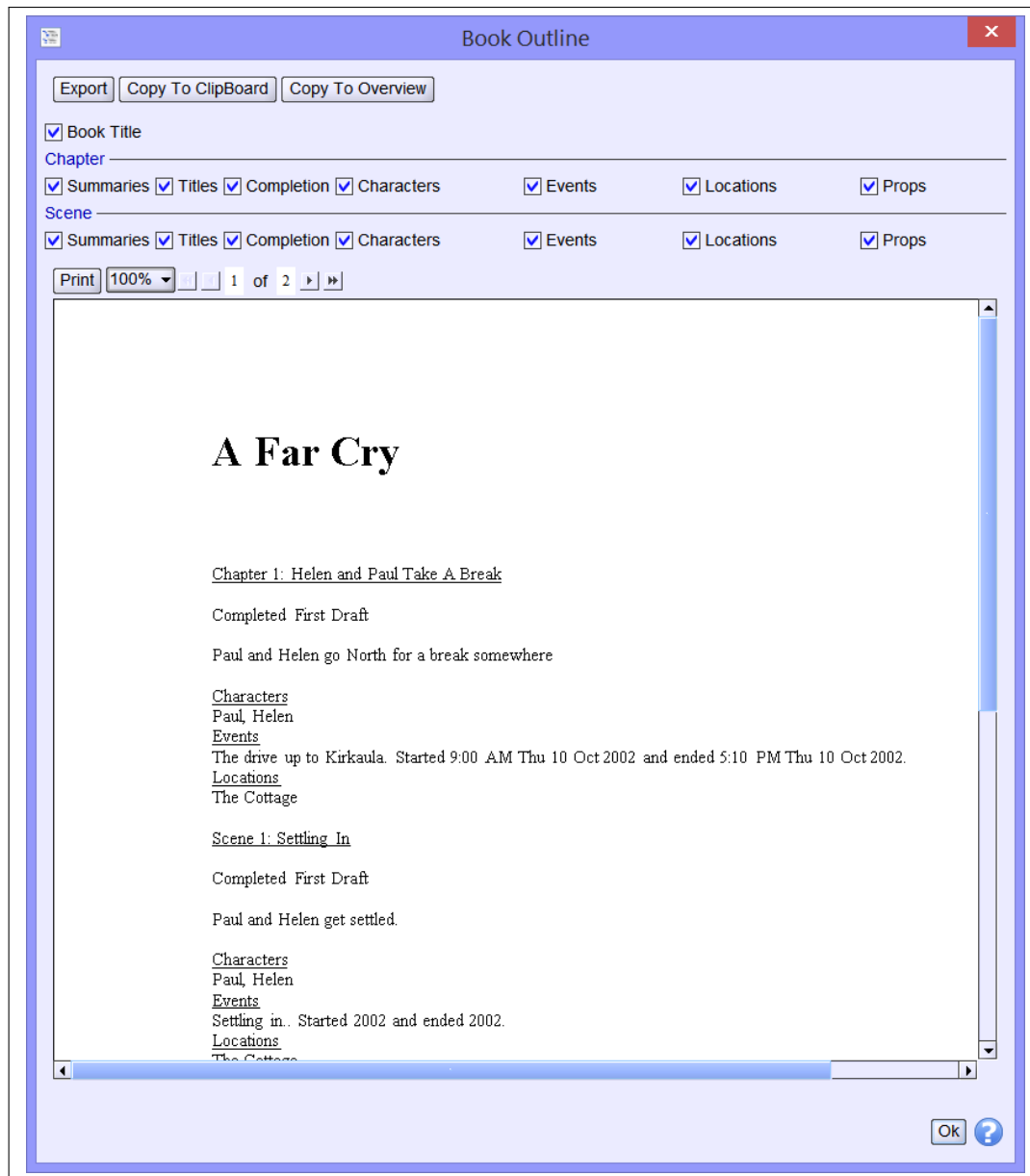


Figure 11.1. Book Outline

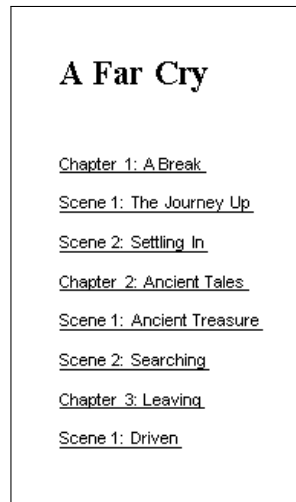


Figure 11.2. Another Book Outline

There are three options available in Figure 11.1.

1. **Export.** Selecting **Export** allows the outline to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
2. **Copy To Clipboard.** Selecting **Copy To Clipboard** allows the user to paste the outline wherever necessary.
3. **Copy To Overview.** Selecting **Copy To Overview** places a copy of the outline in the text section of the Overview Area—described in Chapter 12 on page 117—after responding to the dialog in Figure 11.3.



Figure 11.3. Where to copy to Overview

If the **Completion** box in Figure 11.1 is checked, and if the **Main Tabs > Chapters > Chapter > Chapter Tools > Completion Status** and/or **Main Tabs > Chapters > Scene > Scene Tools > Completion Status** have been used, then that text interpretation of the percentage scores, from Table 6.1 on page 70, is included in the outline.

**Tip #33: Different Views of a Book**

*The Tree Panel is one view of the structure of a WriteItNow 5 book. The program offers three other views.*

- 1. The Story Board, described in Chapter 9 on page 92. This visualizes the story and can include all chapters and scenes, both text and summary text. It can create, edit, and move chapters and scenes. This view can include both the text and the summary text for chapters and scenes.*
- 2. The Storyline Editor, described in Chapter 10 on page 101. This visualizes the Storyline Items (characters, events, locations, and props) that are important for each scene. It cannot create, edit, or move scenes.*
- 3. The Book Outline, described in Chapter 11 on page 113. This can extract and compile the text from the chapter and scene summaries. It can include the Storyline Items for each chapter and scene.*

	<i>Story Board</i>	<i>Storyline Editor</i>	<i>Book Outline</i>
<i>Presentation</i>	<i>Visual</i>	<i>Visual</i>	<i>Text</i>
<i>Chapter Summary</i>	<i>Yes</i>	<i>No</i>	<i>Yes</i>
<i>Chapter Text</i>	<i>Yes</i>	<i>No</i>	<i>No</i>
<i>Chapter Storyline Items</i>	<i>No</i>	<i>No</i>	<i>Yes</i>
<i>Scene Summary</i>	<i>Yes</i>	<i>Yes</i>	<i>Yes</i>
<i>Scene Text</i>	<i>Yes</i>	<i>No</i>	<i>No</i>
<i>Scene Storyline Items</i>	<i>No</i>	<i>Yes</i>	<i>Yes</i>
<i>Readability, Word Count</i>	<i>Yes</i>	<i>No</i>	<i>No</i>

Writing a novel is like driving a car at night.  
You can see only as far as your headlights, but  
you can make the whole trip that way.

*E.L. Doctorow*

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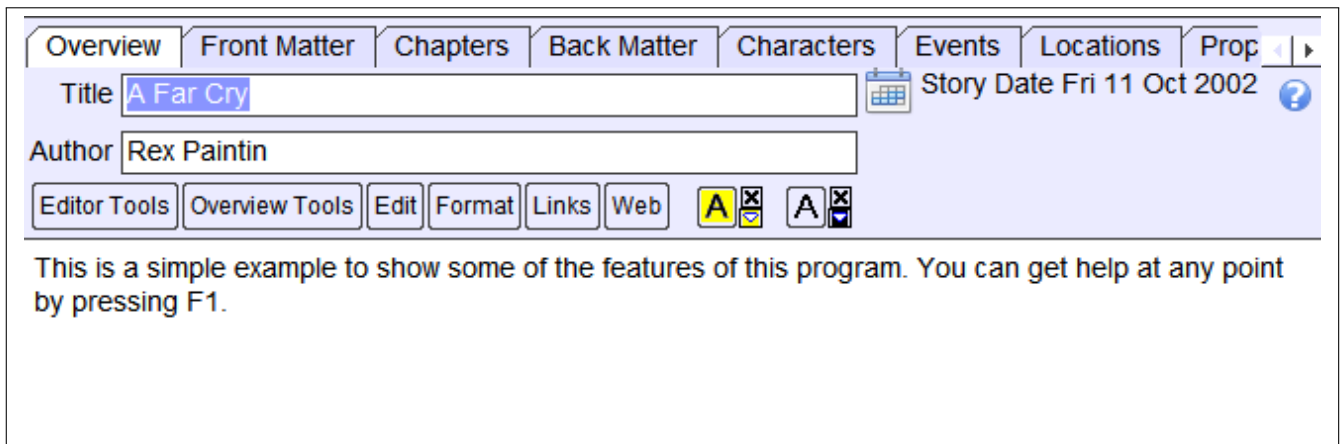
## CHAPTER 12

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### The Overview Area

This chapter describes the Overview area in the Main Tabs. This area can be used to keep the story title, the author, and a summary of the book, as well as generating titles and editing ePub details. The Overview is part of the Background Details described on page 46.

The Overview area can be accessed either from the **Main Tabs** > **Overview** tab, or from the Tree Panel, where it has the same name as the book—in this case ‘A Far Cry’. See Figure 12.1.



**Figure 12.1.** Overview Area

The title and author’s name are entered. The Story Date is set by clicking on the  icon, to the right of the *Title* line. Setting this date automatically gives the character’s ages in their **Main Tabs** > **Characters** tab, shown in Figure 5.1 on page 49. This is also the default date used when creating an Event. See Chapter 19 on page 151.

The Main Text Area can be used for anything.

#### **Tip #34: Outline of the Book**

*An outline of the book can be pasted in the Overview area using the Book Outline option discussed in Chapter 11 on page 113.*

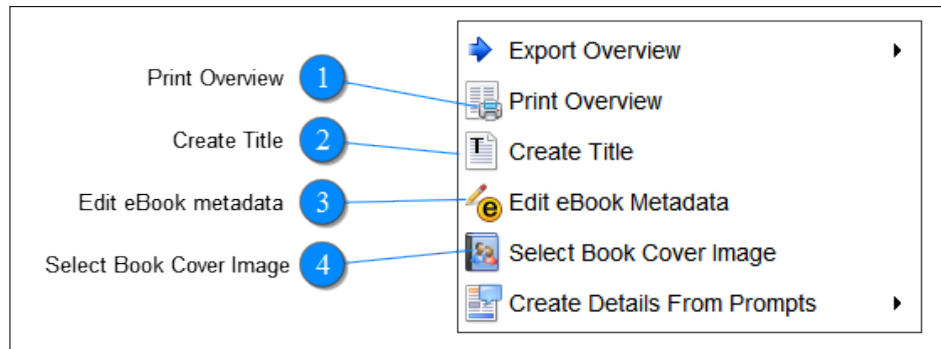
## Section 12.1

# The Editor Menus

There are six Editor Menus' items, **Editor Tools**, **Overview Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Overview Tools**, the other menus behave the same way as described on page 56.

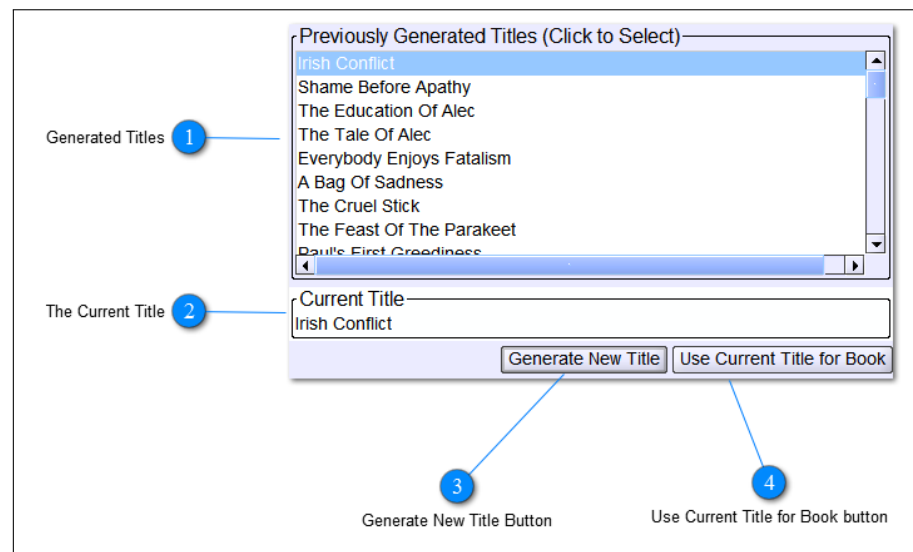
### Overview Tools

The **Overview Tools** opens the choices in Figure 12.2.



**Figure 12.2.** Overview Tools

- ① **Export Overview.** Selecting **Export Overview** allows the overview to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- ① **Print Overview.** Selecting **Print Overview** prints a copy of the overview.
- ② **Create Title.** The option can create tens of thousands of random titles for the book, some of which include existing project characters, locations, and events. Selecting **Create Title** opens Figure 12.3.



**Figure 12.3.** Create Title

- ① **Generated Titles.** The list of previously generated titles.
- ② **The Current Title.** Shows the currently selected title. This is used if the **Use Current Title for Book** button is pressed.
- ③ **Generate New Title Button.** Press to generate a new title.
- ④ **Use Current Title for Book button.** Press to accept the highlighted title.

- ③ **Edit eBook Metadata.** When a book is exported as an eBook it is helpful to include metadata. The most important fields are the book title and name(s) of the author(s). See Figure 12.4.

The screenshot shows a form for editing eBook metadata. The fields are as follows:

- Title:** Ophelia's Ghost
- Author:** Gary Lee Entsminger and Susan Elizabeth Elliott
- Key words:** Anasazi, 1960's, UFOs, Mystery, US
- Comments:** A mystery set in the US south West in the 1960's.
- Publisher:** Pinyon
- ISBN ID:** (empty)
- Amazon ID:** (empty)
- DOI ID:** (empty)
- Series Name:** South West
- Series Index:** 1
- Publication Date:** Wed 21 Mar 2007

**Figure 12.4.** eBook Metadata

Programs such as *calibre*,<sup>1</sup> <http://calibre-ebook.com/>, use this data.

- ④ **Select Book Cover Image.** The cover image for this book can be stored here.
- ⑤ **Create Details From Prompts.** Selecting [Create Details From Prompts](#) brings up the Prompt Sets 'Building a New Look' and 'Basic the Story Board'. Prompts are discussed in Section 43.1 on page 282.

<sup>1</sup> *calibre* is a free and open source e-book library management application developed by users of e-books for users of e-books.

## CHAPTER 13

### Front Matter

The text of a book is traditionally split into three parts: front matter, body matter, and back matter. The Wikipedia article [http://en.wikipedia.org/wiki/Book\\_design#Book\\_structure](http://en.wikipedia.org/wiki/Book_design#Book_structure) describes this structure in detail.

If the book is to be published electronically as an ePub, then the Cover is included, if available.

#### Section 13.1 Front Matter

Front matter is the first section of a book, and is usually the shortest section. Table 13.1 shows the items that might be part of the Front matter.

**Table 13.1.** Front Matter

Name	Who Writes This	Description
Acknowledgment	Author	Acknowledges those who contributed to creating the book.
Colophon	Printer	Technical information such as edition dates and copyrights plus the name and address of the printer.
Contents	Publisher	A list of chapter headings together with their page numbers.
Dedication	Author	A page where the author names the person or persons for whom the book is written.
Epigraph	Author	A phrase, quote or poem.
Foreword	Person, not author.	Tell of some interaction between the foreword writer and the story or the author.
Introduction	Author	A beginning section stating the goals of the book.
Licence	Publisher	Describes whether the book can be copied, lent, sold, etc.
Preface	Author	Describes how the book came into being.
Prologue	Narrator or character	An opening to a story that establishes the setting and provides background details. Typically this is now the first scene rather than front matter.

In *WriteItNow 5*, Front Matter is accessed through the **Front Matter** item either on the Main Tabs or in the Tree Panel. Figure 13.1 shows a representative Front Matter. It is going to be the Introduction, as can be seen from the Title.

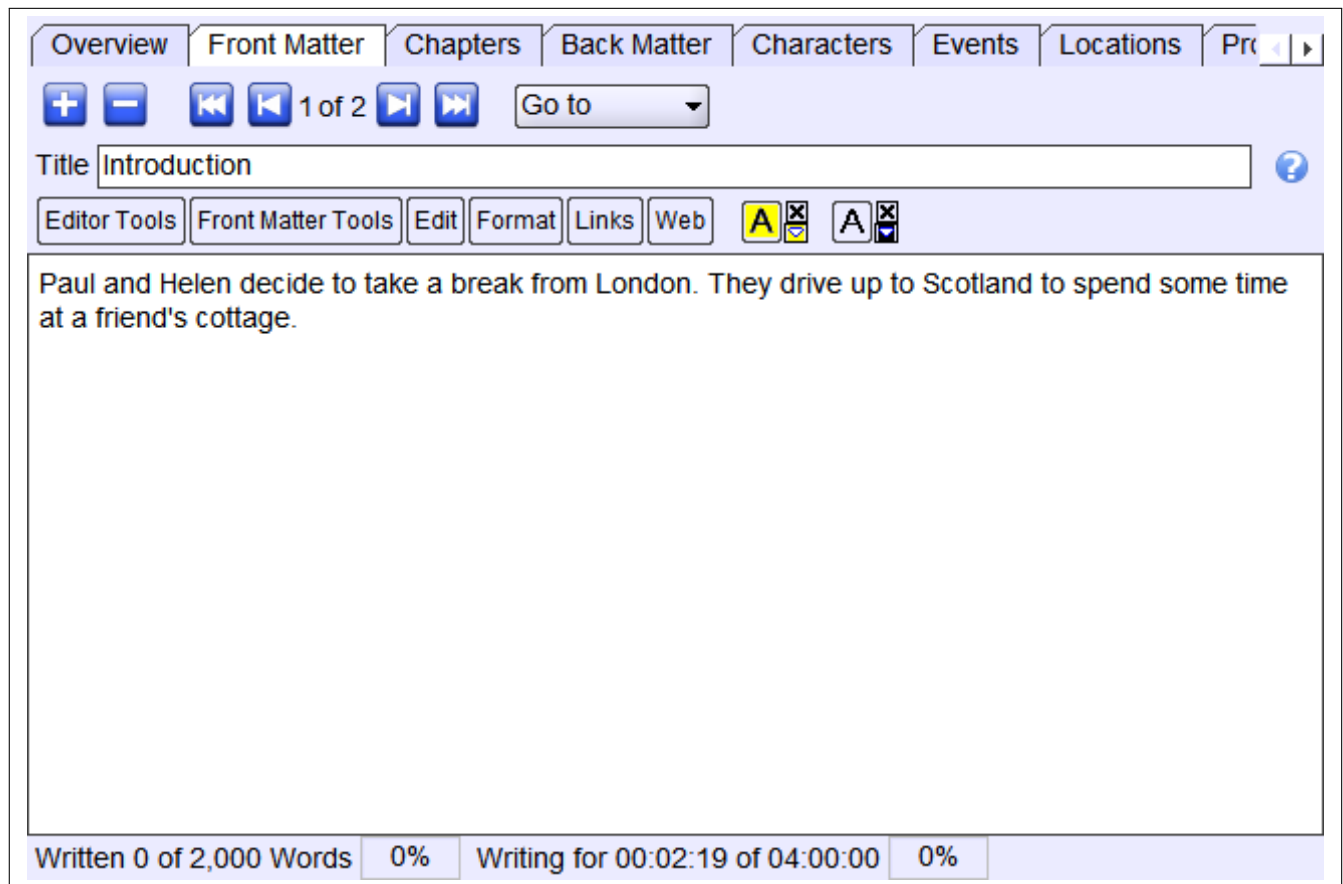



Figure 13.1. Front Matter

## Adding A Blank Front Matter Item

To add a blank Front Matter Item click on the  button shown in Figure 13.1.

## Deleting A Front Matter Item

To delete a Front Matter Item click on the  button in Figure 13.1.

### Section 13.2 The Editor Menus

The Editor Menus consists of six menus, **Editor Tools**, **Front Matter Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Front Matter Tools**, the other menus behave the same way as described on page 56.

## Front Matter Tools

The **Front Matter Tools** opens the choices in Figure 13.2.



Figure 13.2. Front Matter Tools

- **Export Current Front Matter Item.** Selecting [Export Current Front Matter Item](#) allows the front matter to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Front Matter.** Selecting [Print Front Matter](#) prints a copy of the front matter.
- **Completion Status.** Selecting [Completion Status](#) opens the selection shown in Figure 13.3.

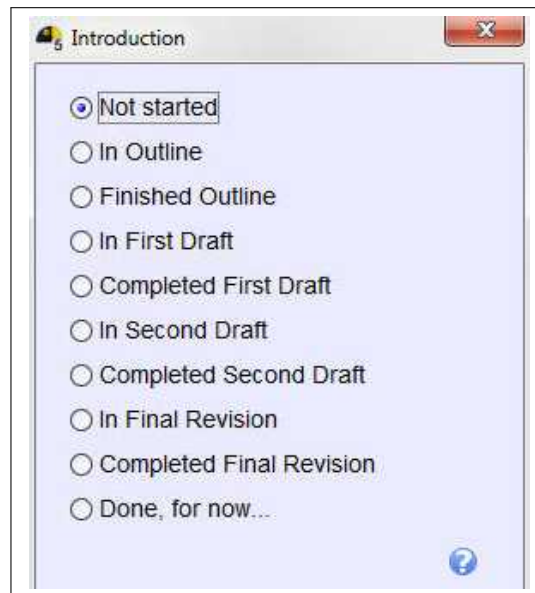


Figure 13.3. Completion Status

T

The relationship between the verbal cues in Figure 13.3 and the approximate percentage completed is shown in Table 6.1 on page 70. Selecting, for example 'In Second Draft', immediately adds an icon to the Tree Panel showing the completions status, 60%. See Figure 13.4.

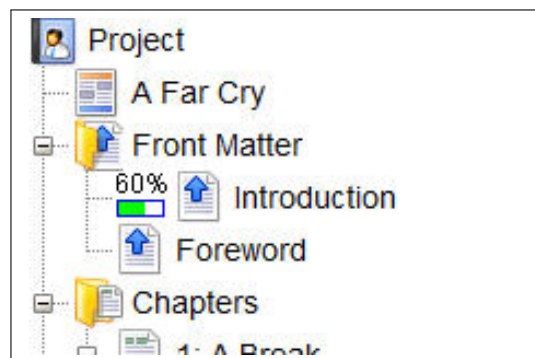


Figure 13.4. 60% complete

- **Create Details From Prompts.** Selecting [Create Details From Prompts](#) opens the prompts available. Prompts are discussed in Section 43.1 on page 282.

Everything is going to be fine in the end. If it's not fine it's not the end.

*Oscar Wilde*

# CHAPTER 14

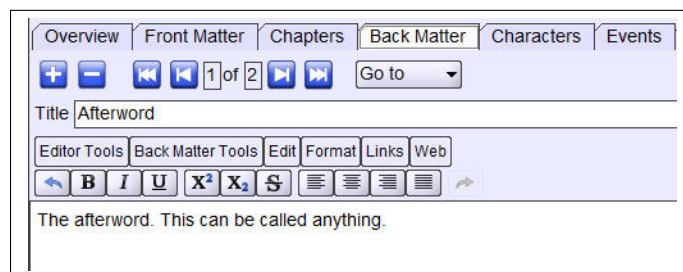
## Back Matter

The Back Matter appears after the main text of the book. Table 14.1 shows the items that might be part of the Back matter.

**Table 14.1.** Back Matter

Name	Who Writes This	Description
Afterword	Author or other person	Tells how book came into being and was created.
Appendix or Addendum	Author	Corrects errors and explains inconsistencies.
Bibliography	Author	Names other works used. More typical in non-fiction.
Colophon	Publisher	Describes details relevant to a particular edition of book.
Conclusion	Author	Brings book to a close. Ties up any loose ends.
Epilogue	Narrator or character	Used to bring closure to the work. Nowadays this is typically the final scene and not a back matter item.
Glossary	Author	List of definitions of words important to work. Usually in alphabetical order.

In *WriteItNow 5*, Back Matter is accessed through the **Back Matter** item either on the Main Tabs or in the Tree Panel. Figure 14.1 shows a representative Back Matter. It is going to be the Afterword, as can be seen from the Title. However, the title can be anything the user wants.



**Figure 14.1.** Back Matter

## Adding A Blank Back Matter Item

To add a blank Back Matter Item click on the  button shown in Figure 14.1. Any number of sections may be added.

## Deleting A Back Matter Item

To delete a Back Matter Item click on the  button in Figure 14.1.

### Section 14.1 The Editor Menus

The Editor Menus consists of six menus, [Editor Tools](#), [Back Matter Tools](#), [Edit](#), [Format](#), [Links](#), and [Web](#). Except for [Back Matter Tools](#), the other menus behave the same way as described on page 56.

## Back Matter Tools

The [Back Matter Tools](#) opens the choices in Figure 14.2.



Figure 14.2. Back Matter Tools

- **Export Current Back Matter Item.** Selecting [Export Current Back Matter Item](#) allows the back matter to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Back Matter.** Selecting [Print Back Matter](#) prints a copy of the back matter.
- **Completion Status.** Selecting [Completion Status](#) opens the selection shown in Figure 14.3.

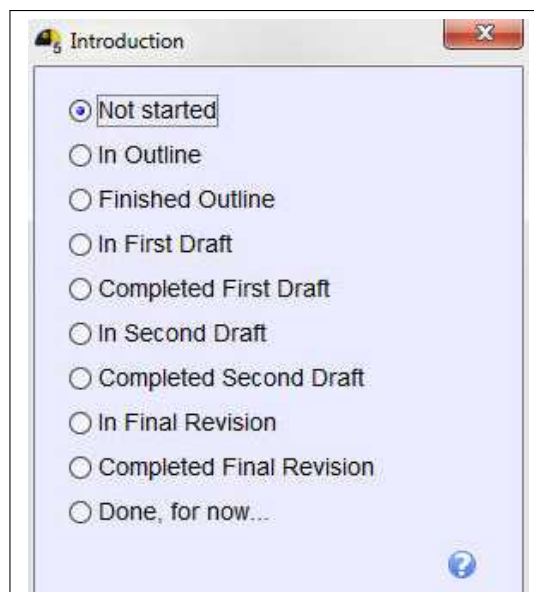
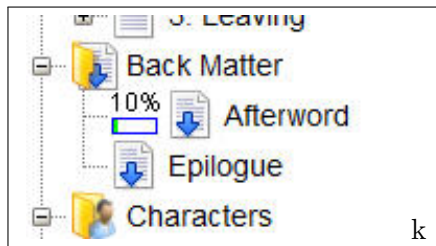


Figure 14.3. Completion Status

Selecting, for example ‘Finished Outline’, immediately adds an icon to the Tree Panel showing the completions status, 10%. See Figure 14.4.



**Figure 14.4.** 10% complete

No letter from a lover is ever more welcome, brings more joy, than a publisher's expression of interest does to a new author!

Judith Brocklehurst

## CHAPTER 15

# Exporting

### Section 15.1 Introduction to Exporting

Exporting is the process of converting a *WriteItNow 5* project, or part of a project, into a file formatted for use with an external program, such as Microsoft® Word or Adobe Reader®. It does not alter the project. Selecting **Menu Panel** » **Export** opens Figure 15.1. These export options are dealt with in the next four sections.

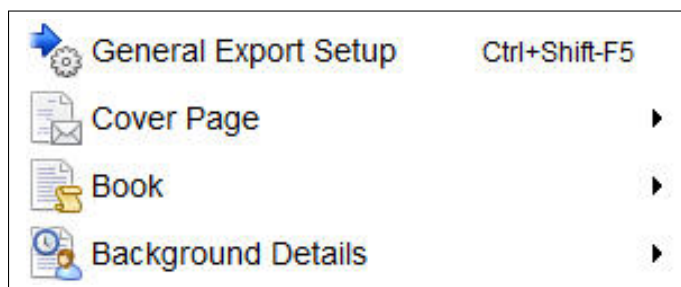


Figure 15.1. General Export Setup options

### Section 15.2 General Export Setup

This is accessed through **Export** » **General Export Setup** on the Menu Panel, or by the keyboard shortcut **Ctrl** **Shift** **F5**. These settings apply to the way exporting both the Book Text and the Background Details are formatted. The General Export Setup tabs are shown in Figure 15.2 and discussed in turn.



Figure 15.2. Setup Option tabs

### Fonts

**⚠** *These font settings impact the exported project. They do not affect the screen fonts. To change those see Section 39.2 on page 258.*

Figure 15.3 shows the options.

Figure 15.3. Font Settings

- **Heading Alignment.** Selects the heading font alignment.
- **Main Heading.** The font used for main headings—like chapter and scene titles. For example, an exported file with a red Times New Roman heading set like Figure 15.4 looks like Figure 15.5.

Figure 15.4. Heading Font Settings

Figure 15.5. Heading Font Settings result

- **Sub Heading.** The font used for minor headings—like background information titles. For example, an exported file with a red Times New Roman heading set according to Figure 15.4 and the sub heading font is set according to Figure 15.6 looks like Figure 15.7.

Times New Roman Size 14 ☐ B ☐ I ☒ U Abc 123

Text Color Text Case Title Case "A Tale Of Two Cities" Lines After 1

Figure 15.6. Sub Heading Font Settings

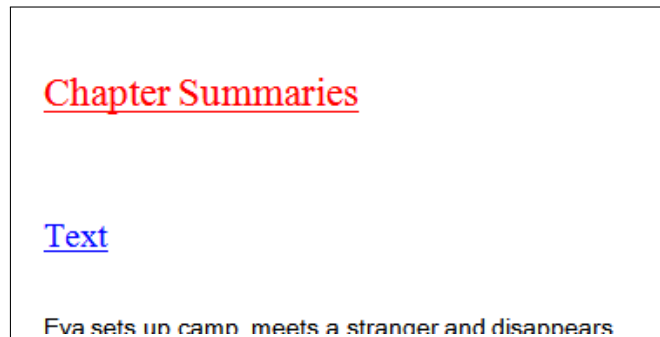


Figure 15.7. Sub Heading Font Settings result

- **Body Text.** Set the export body font details. This font is used for most text. For example, an exported file with the body font set to Arial looks like Figure 15.8.

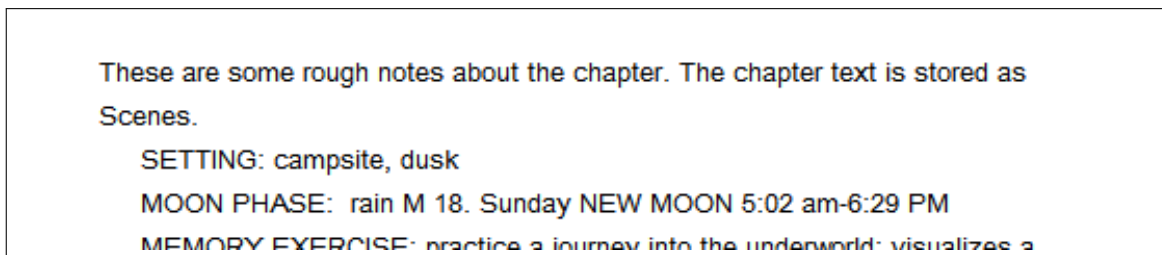


Figure 15.8. Body Font Settings result

## Header

When a book is exported as a DOC or RTF file then the appearance of the headers at the top of each page can be set. See Figure 15.9.

Header Font Courier New Size 22 ☐ B ☐ I ☐ U Abc 123

Header Text

	Left	Center	Right	Book Title?	Section Title?	Page No.?	Pages?	Text To Display
First Page	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	First Page Header
Right Pages	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Right Page Header
Left Pages	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Left Page Header

Figure 15.9. Header Settings

The pages in a book can be divided into three types: first, right, and left, depending on where they are placed when the book is open.

For example, the settings in Figure 15.9 control the headers in the Microsoft® Word document shown in Figure 15.10. The first page has the header centered, the second page (a right page) has the header on the right, while the third page (a left page) has the header on the left. This continues through the next three pages.



Figure 15.10. Microsoft® Word document

## Footer

When a book is exported as a DOC or RTF file then the appearance of the footers at the bottom of each page can be set. See Figure 15.11.

For example, the settings in Figure 15.11 control the footers in the Microsoft® Word document shown in Figure 15.10. The first page has the footer centered, the second page (a right page) has the footer on the right, while the third page (a left page) has the footer on the left. This continues through the next three pages.

**Footer Font** —————  
 Courier New Size 16 B I U Abc 123

**Footer Text** —————

	Left	Center	Right	Book Title?	Section Title?	Page No.?	Pages?	Text To Display
First Page	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	first footer
Right Pages	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	right footer
Left Pages	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	left footer

Figure 15.11. Footer Settings

## Margins and Page Size

The **Margins and Page Size** tab opens Figure 15.12, which allows the setting of all four margins and the size of the page for the exported book. The **Default Size** button has a drop-down menu of standard sized paper, envelopes, and cards, as well as the ability to “Set A Custom Page Size”.

**Export Setup** [X]

Fonts Header Footer **Margins and Page size** Text Changes Miscellaneous

Reset Page Size to Defaults

**Margins**

Top 1 Bottom 1.5  
 Left 1 Right 1

**Page Size**

Width 8.5 Height 11

Default Sizes Letter (8.5"x11")  
☒ Use Inches ☐ Use Centimetres

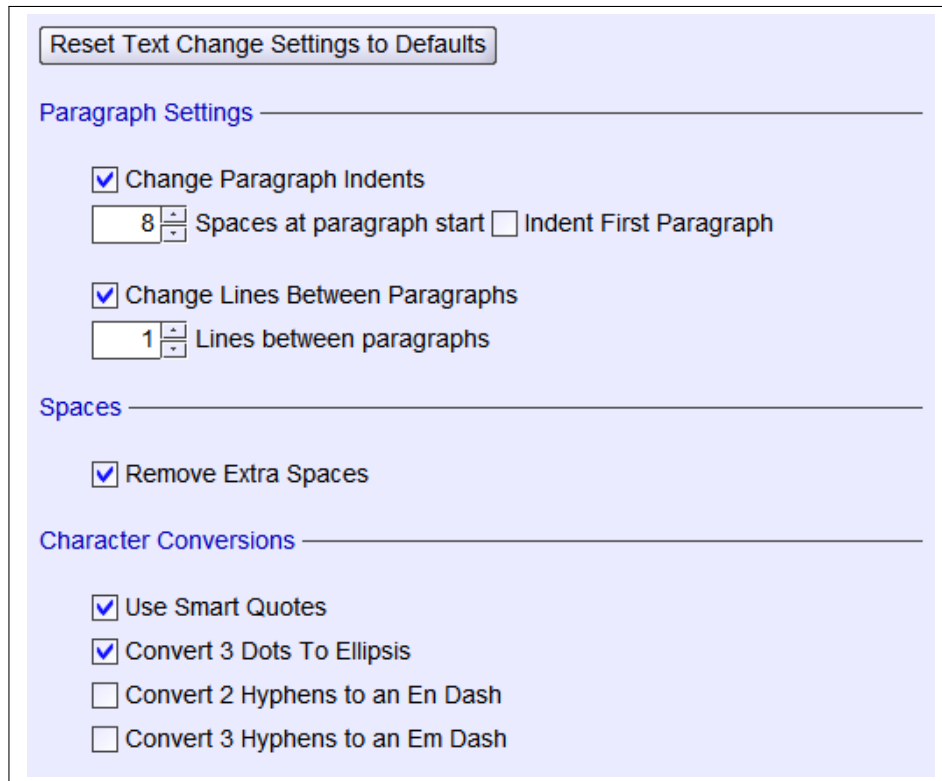
OK ?

Figure 15.12. Margins and Page Size

## Text Changes

Figure 15.13 shows the options, which are the same as those used by ‘Tidy Text’, and are fully discussed on page 243. However, the Tidy Text settings are cosmetic and are applied to the Main Text Area. The settings in Figure 15.13 apply to the book being exported.

**⚠ Changing the settings in Figure 15.13 automatically changes the corresponding settings in Tidy Text on page 243.**



Reset Text Change Settings to Defaults

**Paragraph Settings**

☒ Change Paragraph Indents  
 8 Spaces at paragraph start ☐ Indent First Paragraph

☒ Change Lines Between Paragraphs  
 1 Lines between paragraphs

**Spaces**

☒ Remove Extra Spaces

**Character Conversions**

☒ Use Smart Quotes  
☒ Convert 3 Dots To Ellipsis  
☐ Convert 2 Hyphens to an En Dash  
☐ Convert 3 Hyphens to an Em Dash

Figure 15.13. Text Changes

**Tip #35: Hyphens, En Dashes, and Em Dashes**

*There are three different dashes.*

1. The **hyphen**, -. This is used to break words at the end of lines, or to join words, such as “a drop-down menu”.
2. The **en dash**, -. Typically this is used in place of commas or parentheses, such as “Upon discovering his mistakes—all 20 of them—he stopped writing his thesis”.
3. The **em dash**, —. This is used to indicate numbers in a range, such as “1939—1945” or “pages 20—25”.

*From a typesetting point of view, these all differ from the minus sign,  $4 - 2 = 2$ .*

**Miscellaneous Settings**

This is where the user can select whether to export pictures and links. See Figure 15.14.

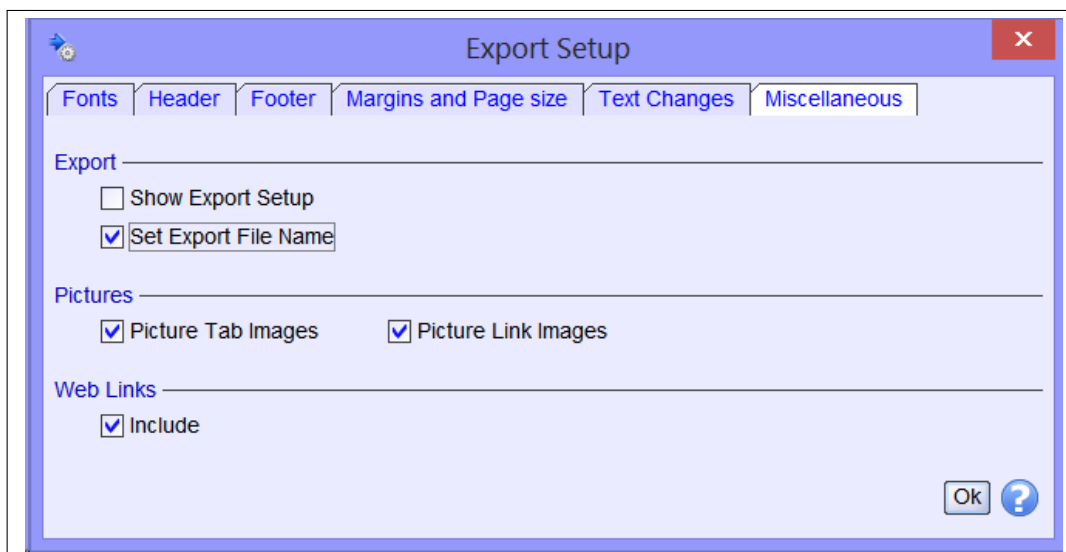


Figure 15.14. Miscellaneous Settings

- If **Show Export Setup** is checked, then this export setup dialog is shown before each export.
- If **Set Export File Name** is checked, then *WriteItNow 5* requests a name for the exported documents. If unchecked (the default) *WriteItNow 5* generates a name for the exported documents.
- If **Picture Tab Images** is checked, then any pictures, described on page 52, that occur in the Background Details—specifically as part of characters, events, locations, props, notes, and ideas—are exported.
- If **Picture Link Images** is checked, then the picture links, described on page 186, that occur in any Main Text Area, are converted to images, and exported.
- If **Web Links** is checked, then web links, described on page 188, are exported.

### Section 15.3

## Cover Page

It is usual to include a cover page when a printed version of a manuscript is sent to a publisher. This cover page should not be confused with the cover of a book, discussed on page 119. Selecting **Menu Panel** **Export** **Cover Page** shows Figure 15.15.

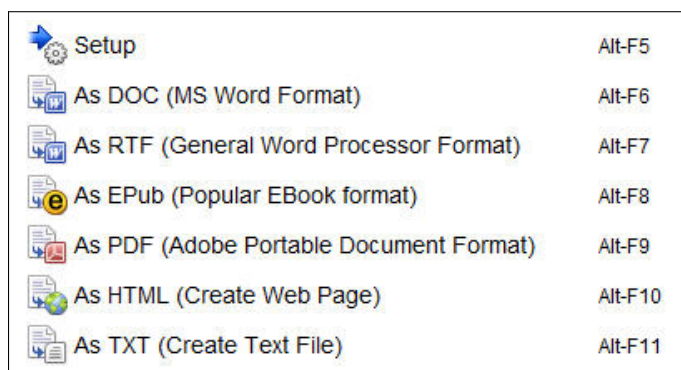


Figure 15.15. Export Cover options

- **Setup.** The Cover Page Setup is explained on page 133.
- **As DOC (MS Word Format).** Export in a format that can be opened and edited in Microsoft® Word.

- **As RTF (General Word Processor Format).** Export in a format that can be opened and edited by most word processors.
- **As ePub (Popular EBook format).** Export in a format that can be opened in most eBook Readers.
- **As PDF (Adobe Portable Document Format).** Export in a format that can be read using free PDF readers such as Adobe Reader®, Sumatra PDF, and Foxit Reader.
- **As HTML (Create Web Page).** Export in a format that can be viewed in a web browser.
- **As TXT (Create Text File).** Export in a simple text format that can be opened by most editors.

#### Tip #36: Alternatives to Commercial Word Processors

*There are free alternatives to Microsoft® Office that are generally compatible with the files created by Microsoft® Office. “LibreOffice” (<http://www.libreoffice.org>), and “OpenOffice” (<http://OpenOffice.org>) are two examples. A Google™ search for ‘alternatives to word’ returns other options.*

## Cover Page Setup

To edit what is included on the cover page go to **Menu Panel > Export > Cover Page > Setup**, or use the keyboard shortcut **Alt Shift F5**. The settings for the cover page are shown in Figure 15.16.

The figure shows a 'Cover Page Settings' dialog box with three main sections indicated by numbered circles:

- 1 Address & contact Details:** Includes fields for Name (Raymond Johns), Phone (0123 4567 8900), Email (ray1323321@gmail.com), Web Site (www.writeray.com), and five Address fields (The Old Vicarage, West Street, Cirenbury, Wilts, and an empty field). Each field has an 'Include?' checkbox, all of which are checked.
- 2 Other contact Details:** Includes fields for Pen Name (John Raymond), Mobile (0123 4567 8901), and Blog (empty). Each field has an 'Include?' checkbox, all of which are checked.
- 3 Word Count:** Includes radio buttons for:
  - No Word Count
  - Exact Word Count
  - Round Word Count To 10
  - Round Word Count To 100 (selected)
  - Round Word Count To 1,000

A 'Reset To Defaults' button is located at the top left of the dialog.

Figure 15.16. Cover Page Settings

- 1 Address and Contact Details.** This is where details such as name, address, email, and so on, are kept.
- 2 Other Contact Details.** This is used for storing a pen name, mobile phone number, and a blog address.
- 3 Word Count.** Add a word count to the cover page and set how it is formatted. See Figure 15.17.

☐ No Word Count  
☐ Exact Word Count  
☐ Round Word Count To 10  
☒ Round Word Count To 100  
☐ Round Word Count To 1,000

**Figure 15.17.** Word Count

If the word count is 95,499 and 'Round Word Count To 1,000' is checked it is rounded down to 95,000. If the word count is 95,501 and 'Round Word Count To 1,000' is selected it is rounded up to 96,000.

If the settings in Figure 15.16 were used to export a book as a Microsoft® Word, then the top half of the cover page looks like Figure 15.18.

Word count : ~10,300

Raymond Johns  
 The Old Vicarage  
 West Street  
 Cirenbury  
 Wilts  
 Pen Name :a.k.a. John Raymond  
 Email : ray@gmail.com  
 Phone : 0123 4567 8900

Ophelia's Ghost  
 By John Raymond

**Figure 15.18.** Sample Cover Page

## Section 15.4

### Book

#### Exporting a chapter or scene

Any single item—say a chapter or a scene—can be exported by selecting the item and clicking on the specific tools menu. For example, to export a selected scene, **Chapters** > **Scene**, go to **Scene Tools** > **Export Current Scene**, which opens Figure 15.19. The first option is discussed in Section 15.2 on page 126, and the remaining options are discussed in Section 15.3 on page 133.

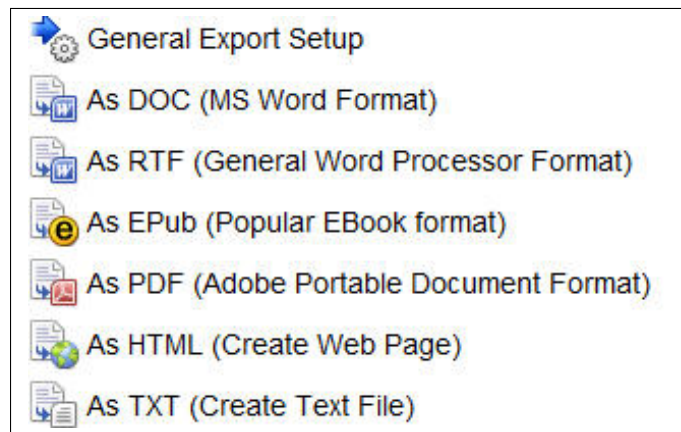


Figure 15.19. Export Current Scene options

## Exporting a book

To export the book go to **Menu Panel >> Export >> Book**, which opens Figure 15.20. All options except **Setup** are discussed in Section 15.3 on page 133. The **Setup** option is discussed now.

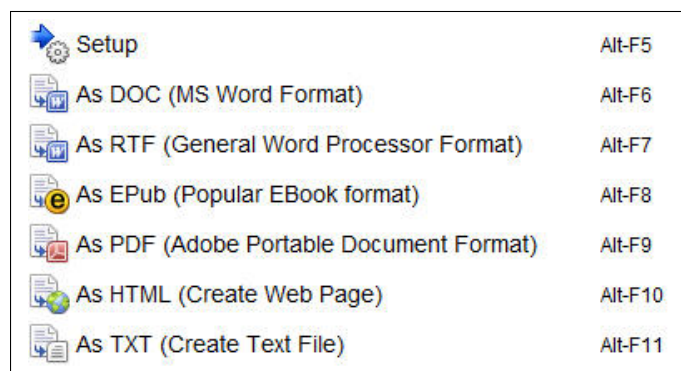


Figure 15.20. Book Export options

## Setup

Exported books consist of front matter, chapters and scenes, and back matter. The Setup screen is used to decide which sections are included.

To edit what is included in the export go to **Export >> Book >> Setup** on the Menu Panel, or use the keyboard shortcut **Alt F5**. The book settings are shown in Figure 15.21.

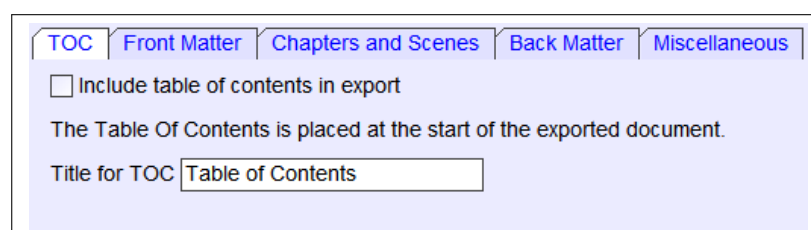


Figure 15.21. Book Settings

- **TOC.** If 'Include table of contents in export' is checked in Figure 15.21, a table of contents is added when exporting the book.
- **Front Matter.** The export settings for 'Front Matter' are shown in Figure 15.22.

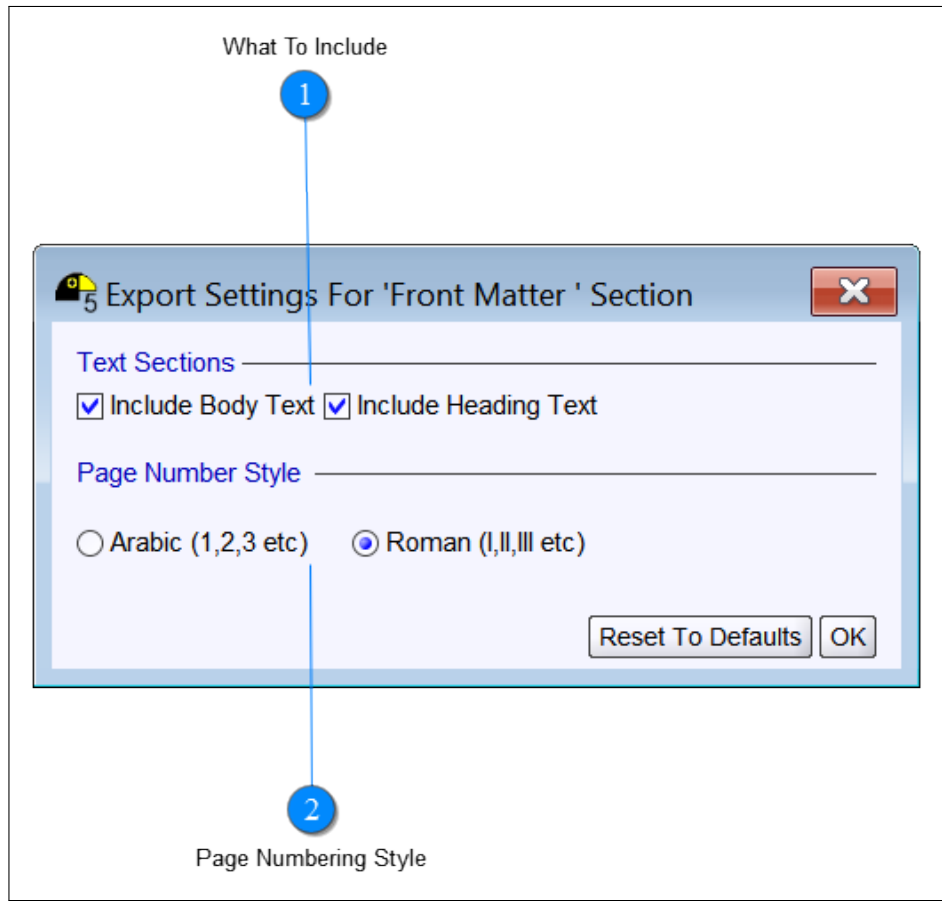


Figure 15.22. Front Matter Settings

- 1 **What To Include.** Check to include the body and the heading text in the Front Matter. The body text is the main text. The heading is the title used on an editor. A list of front matter sections can be created by checking only the 'Include Heading Text' option.
- 2 **Page Numbering Style.** Check to set the page numbering style for the Front Matter. Arabic uses the numbers (1, 2, 3, 4, ...). Roman uses the Roman equivalents (I, II, III, IV, ...). The page numbering for front and back matter often uses roman numerals while the chapters and scenes use Arabic numerals.

**⚠** *When WriteItNow 5 exports an RTF file all the information about page numbers, headers, footers, and so on, is included. However, some programs, such as Notepad, can open RTF files but will ignore header and footer information. RTF files should be opened using a word processor, such as Microsoft® Word or the free programs LibreOffice or OpenOffice. If exporting for a text editor, such as Notepad, a .txt file export may be a better choice.*

- **Chapters and Scenes.** When exporting chapters or scenes various options can be set. The export settings for 'Chapters and Scenes' are shown in Figure 15.23.
  - **Page Numbering Style.** Check to set the page numbering style for the Chapters and Scenes. Arabic uses the numbers (1, 2, 3, 4, ...). Roman uses the Roman equivalents

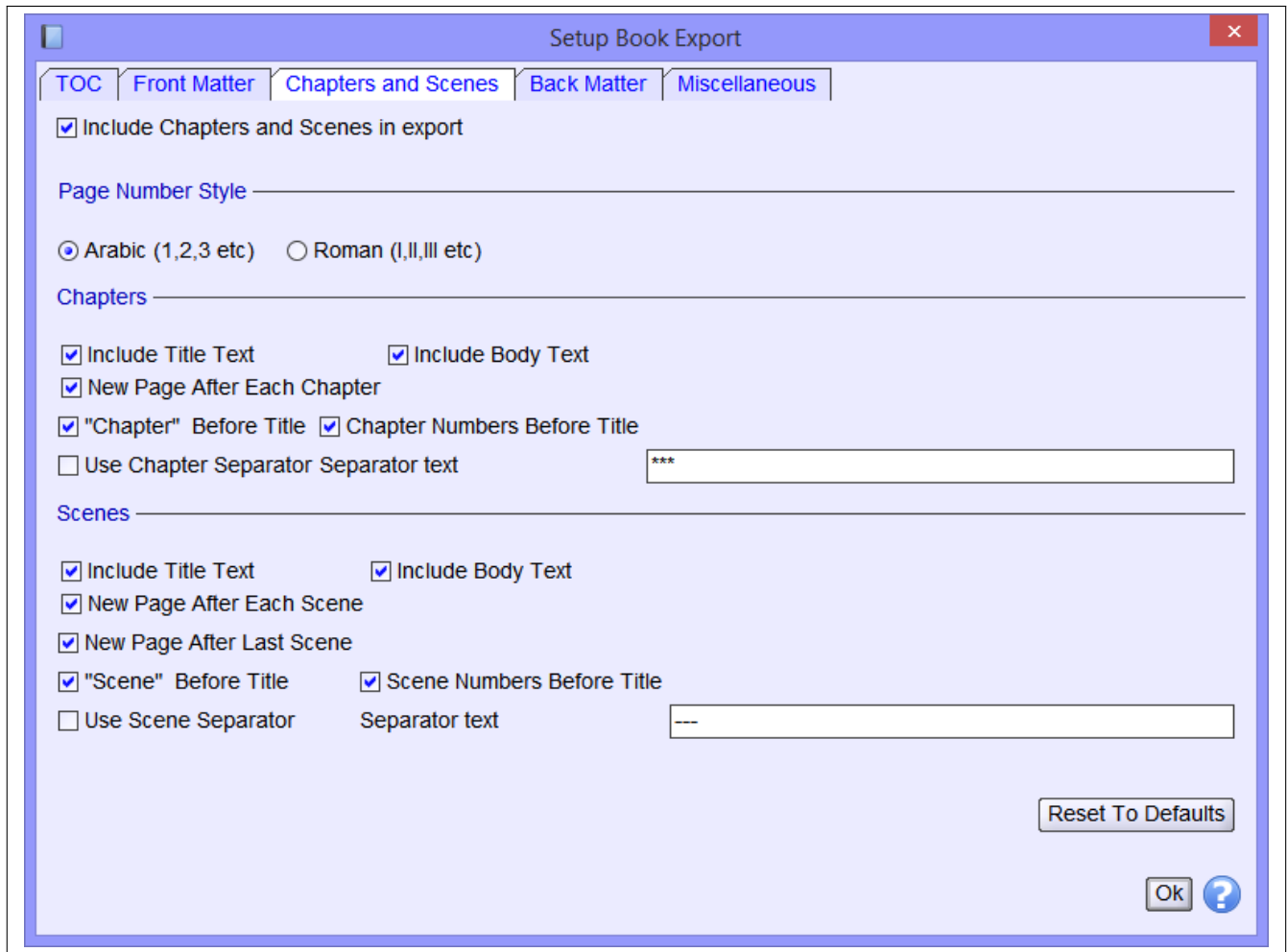


Figure 15.23. Chapters and Scenes Settings

(I, II, III, IV, ...). The page numbering for front and back matter often uses roman numerals while the chapters and scenes use Arabic numerals.

- o **Chapters**

- ◊ Include Title Text. If checked, the title of the chapter is included in the export.
- ◊ Include Body Text. If checked, the main text of the chapter is included in the export.
- ◊ New Page After Each Chapter. If checked, a page feed is added after each chapter.
- ◊ “Chapter” Before Title. If checked, the word “Chapter” is inserted at the start of the title.
- ◊ Chapter Numbers Before Title. If checked, the chapter numbers are included in the export.
- ◊ Use Chapter Separator. If checked Chapters are separated by the Separator text.

- o **Scenes**

- ◊ Include Title Text. If checked, the title of the scene is included in the export.
- ◊ Include Body Text. If checked, the main text of the scene is included in the export.
- ◊ New Page After Each Scene. If checked, a page feed is added after each scene.
- ◊ New Page After Last Scene. If checked, a page feed is added after the last scene.
- ◊ “Scene” Before Title. If checked, the word “Scene” is inserted at the start of the title.
- ◊ Scene Numbers Before Title. If checked, the scene numbers are included in the export.
- ◊ Use Scene Separator. If checked Scenes are separated by the Separator text.

### Tip #37: Exporting Chapter and Scene Titles

If each chapter title is to be only 'Chapter 1', 'Chapter 2', . . . , then check the **Menu Panel** > **Chapters** > **Chapter Numbers Before Title** and uncheck **Menu Panel** > **Chapters** > **Include Title Text** in Figure 15.23. If no scenes are to have a number or a title, then uncheck both **Menu Panel** > **Scenes** > **Scenes Numbers Before Title** and **Menu Panel** > **Scenes** > **Include Title Text**.

- **Back Matter.** The export settings for 'Back Matter' are shown in Figure 15.24.

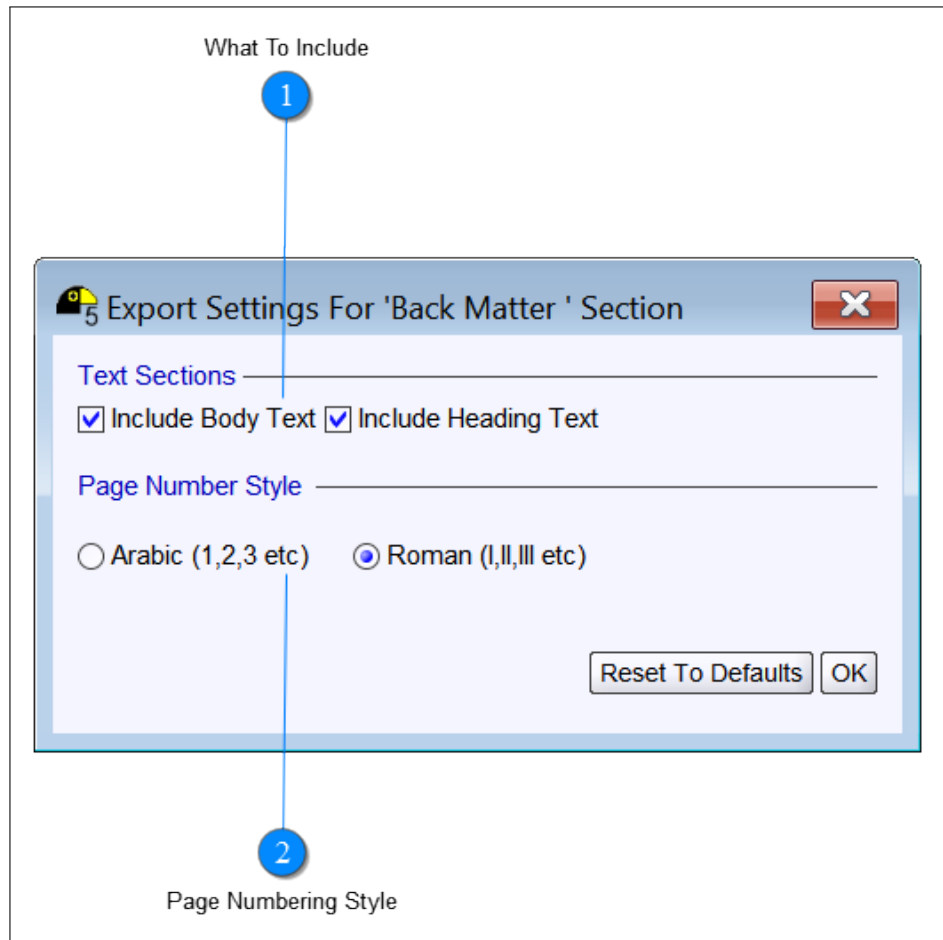


Figure 15.24. Back Matter Settings

- 1 **What To Include.** Check to include the body and the heading text in the Back Matter. The body text is the main text. The heading is the title used on an editor. A list of back matter sections can be created by checking only the 'Include Heading Text' option.
  - 2 **Page Numbering Style.** Check to set the page numbering style for the Back Matter. Arabic uses the numbers (1, 2, 3, 4, . . . ) for page numbering. Roman uses the Roman equivalents (I, II, III, IV, . . . ). The page numbering for front and back matter often uses roman numerals while the chapters and scenes use Arabic numerals.
- **Miscellaneous.** This opens the choices shown in Figure 15.25.

If 'Export Cover Page with Book' is checked then a cover page containing the title, word count, author details, and so on, is included as the first page of the book export.

If 'Export Background Details with Book' is checked then after exporting a book (front matter, chapters, scenes, back matter) all background details selected in Figure 15.26 are exported using

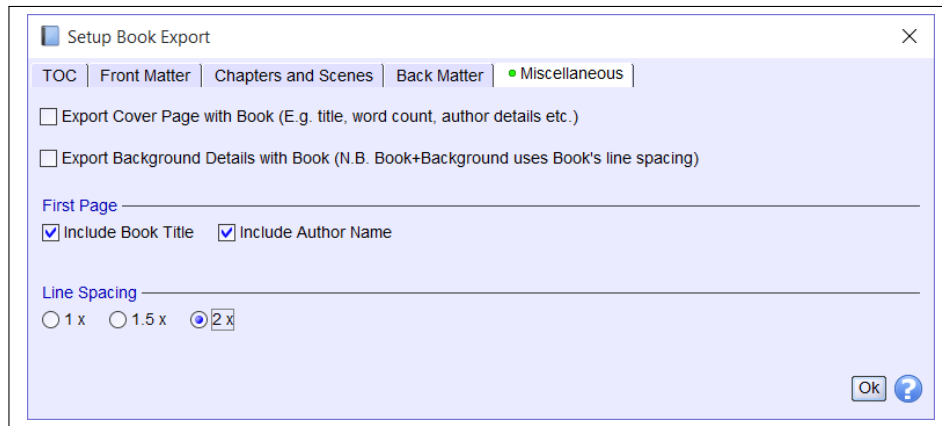


Figure 15.25. Miscellaneous Settings

the book's line spacing overriding the background details' line settings in Figure 15.26. The default setting is that the box in Figure 15.25 is unchecked.

Under *First Page*, the writer has the option of including the book title and author's name on the first page. The book title is set in the heading font, while the book author is set using the subheading font (described in Figure 15.4 on page 127). If either of these boxes is checked then a first page is exported, otherwise this page is not included in the export.

The Line Spacing of the exported book can be set to one, one and a half, or two lines using Figure 15.25. This determines the line spacing for the entire book.

### Tip #38: Variable Line Spacings

*To set various line spacings for different sections of the book, export the book in DOC, DOCX, or RTF format then adjust those sections in a word processor.*

### Tip #39: Exporting Drafts

*During the writing process, the book might be exported for various reasons:*

- *As a draft for the writer to mark-up. The program "PDF-XChange Lite", mentioned on page i could be useful here.*
- *As a draft to be read aloud, perhaps by using a computer's text-to-speech capability. (See also Chapter 46 on page 313.) For example,*
  - *PDF documents can be read by Adobe Reader®. This capability is described in Section Two of the document that can be downloaded from [https://www.adobe.com/enterprise/accessibility/pdfs/acro6\\_cg\\_ue.pdf](https://www.adobe.com/enterprise/accessibility/pdfs/acro6_cg_ue.pdf).*
  - *Microsoft® Word documents can be read by using the 'Speak' command. The article <http://nerdsrealm.blogspot.com/2011/09/how-to-make-word-2010-document-talk.html> shows how to enable and use it.*
  - *DOC, EPUB, HTML, MOBI, PDF, and RTF files can be read by the free program "Balabolka", which can be downloaded from <http://www.cross-plus-a.com/balabolka.htm>.*
- *As a draft for others to comment upon.*
- *As a draft for an editor.*
- *As a 'final' draft to be sent to a publisher.*

*Depending on the purpose, the draft might be a chapter, a scene, the book, and so on.*

## Section 15.5

# Background Details

### Exporting a Background Detail item

Any single Background Detail item—say a character or an event—can be exported by selecting the item and clicking on the specific tools menu. For example, to export a selected character, **Characters** **Details**, go to **Character Tools** **Export Current Character**, which opens Figure 15.19. The first option is discussed in Section 15.2 on page 126, and the remaining options are discussed in Section 15.3 on page 133.

### Exporting Background Details

Use this to decide what is included when background information is exported from **Menu Panel** **Export** **Background Details**. The options in Figure 15.26 are shown by going to **Menu Panel** **Export** **Background Details** **Setup**.

**Sections To Export**

<input type="checkbox"/> Overview	<input type="checkbox"/> Characters	<input type="checkbox"/> Events
<input type="checkbox"/> Locations	<input type="checkbox"/> Props	<input type="checkbox"/> Ideas
<input type="checkbox"/> Notes	<input type="checkbox"/> References	<input type="checkbox"/> Submissions
<input checked="" type="checkbox"/> Scene Summary		

**Line Spacing**

☒ 1 x   ☐ 1.5 x   ☐ 2 x

**Figure 15.26.** Background Settings

Parts that can be included in the background export are the overview, characters, events, locations, props, ideas, notes, references, and submissions.

To export pictures, described on page 52, that occur in the Background Details—specifically as part of characters, events, locations, props, notes, and ideas—check **Picture Tab Images** in Figure 15.14.

The line spacing for the background export can also be set here.

#### Tip #40: Saving Drafts

*Whenever a draft of the entire book is created it is a good idea to copy the exported file, and the associated snapshots, **Picture** folder, and **.wnwx** file to a safe place, renaming the latter to say, 'Draft 1'. Then if things go horribly wrong with the next draft ...*

## CHAPTER 16

### Creating an eBook

*WriteItNow 5* can create an eBook in ePub format. It can also edit ePub meta-data.

#### Exporting In ePub format

To select which parts of the book to export, use **Menu Panel** » **Export** » **Book** » **Setup** as described in Section 15.4 on page 135.

To select how the book is to be formatted for exporting use **Menu Panel** » **Export** » **General Export Setup** as described in Section 15.2 on page 126.

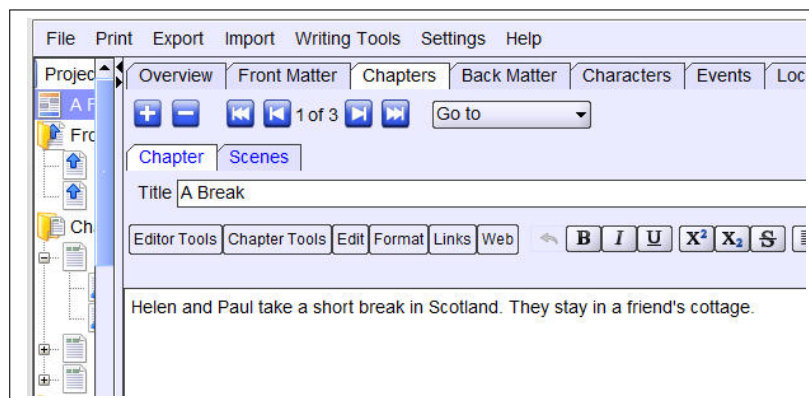
To export the eBook, go to **Menu Panel** » **Export** » **Book** » **As ePub**. *WriteItNow 5* creates an ePub eBook and opens it in the default program set to view ePub books.

#### Tip #41: Free ePub Reader

*The free program “Sigil”, <https://code.google.com/p/sigil/>, is an excellent ePub editor and reader.*

#### Exporting a Part of a Book

If the writer only wants to export a single scene or a single chapter, the individual tabs on the Main Tabs are used. For example, assume the user wishes to export the chapter in Figure 16.1.



**Figure 16.1.** Chapter to be Printed

Selecting **Chapter Tools** » **Export Current Chapter** from the Editor Menus shows the choices in Figure 16.2. Select the **As ePub** option.

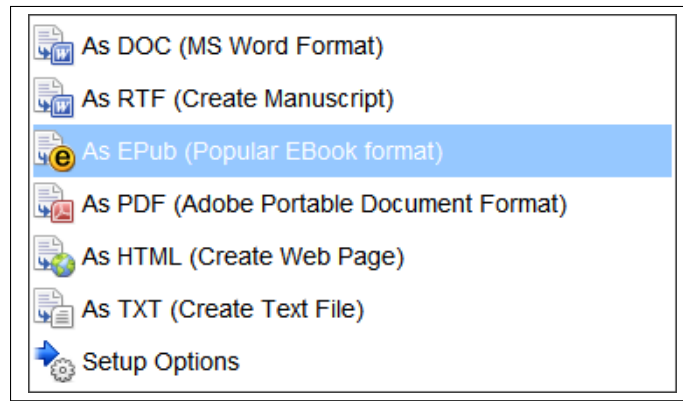


Figure 16.2. Export Options

## Creating a Kindle eBook

*WriteItNow 5* exports in ePub format. To format it for the Kindle it needs to be converted from a ePub file to a MOBI file. There are various ways to do this.

### Converting Using “Calibre”

Fortunately there is a very good program called “*calibre*”, which can be downloaded from <http://calibre-ebook.com/>. It converts ePub to .mobi, .azw1, .azw2, and .azw3 files. “*Calibre*” is a free and open source e-book library management application that is regularly updated and improved.

#### Tip #42: Using *calibre*

Detailed instructions on how to use “*calibre*” to convert ePub files to Kindle .mobi, .azw1, .azw2, and .azw3 files can be found online at <http://www.cnet.com/how-to/how-to-read-epub-files-on-your-kindle/>.

### Converting Using *Kindle Previewer*


Amazon provides a free tool, *Kindle Previewer* <http://www.amazon.com/gp/feature.html?docId=1000765261>, which can open ePub books and convert them to the Kindle MOBI format.

### Converting Using *KindleGen*

Another Amazon conversion tool is *KindleGen*, <http://www.amazon.com/gp/feature.html?docId=1000765211>. This is a command line program.

## ePub Metadata

eBooks contain a section with ‘metadata’. This is useful information for describing a book. To edit this go to [Main Tabs](#) » [Overview](#) » [Overview Tools](#) » [Edit ePub Metadata](#), which opens Figure 16.3.

Title	<input type="text" value="Ophelia's Ghost"/>				
Author	<input type="text" value="Gary Lee Entsminger and Susan Elizabeth Elliott"/>				
Key words	<input type="text" value="Anasazi"/>	<input type="text" value="1960's"/>	<input type="text" value="UFOs"/>	<input type="text" value="Mystery"/>	<input type="text" value="US"/>
Comments	<input type="text" value="A mystery set in the US south West in the 1960's."/>				
Publisher	<input type="text" value="Pinyon"/>				
ISBN ID	<input type="text"/>	Amazon ID	<input type="text"/>	DOI ID	<input type="text"/>
Series Name	<input type="text" value="South West"/>	Series Index	<input type="text" value="1"/>		
Publication Date	 Wed 21 Mar 2007				

**Figure 16.3.** eBook Metadata

When the book is exported in ePub format this data is included.

My printer printed off blank pages. Is my printer out of ink, or do I just have nothing to say?

*Jarod Kintz*

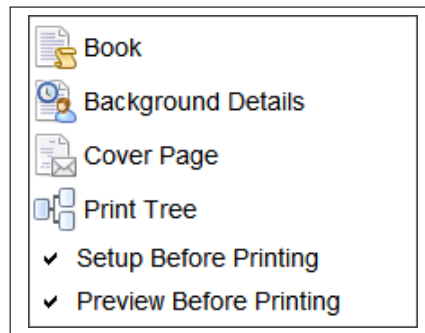
---

# CHAPTER 17

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## Printing

In addition to exporting all or part of the project, it can also be printed. Most of the printing is accessed from the **Menu Panel** » **Print** menu item. The options are shown in Figure 17.1.

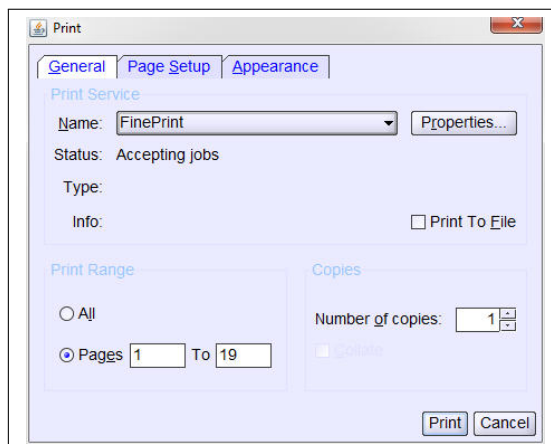


**Figure 17.1.** The Print Menu

### Print a Book

To select which parts of the book to print, use **Menu Panel** » **Export** » **Book** » **Setup** as described in Section 15.4 on page 135. To select how the book is to be formatted for printing use **Menu Panel** » **Export** » **General Export Setup** as described in Section 15.2 on page 126.

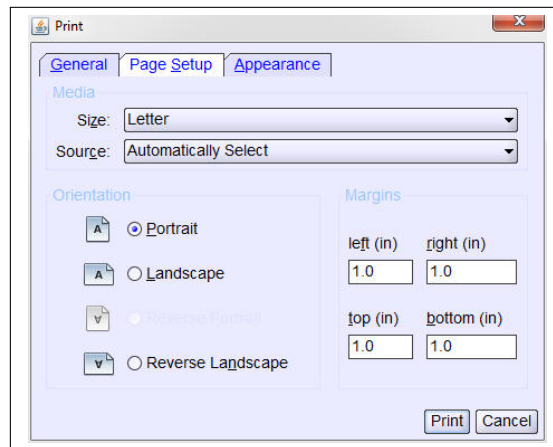
To print the book, select **Book** on Figure 17.1. If **Setup Before Printing** is checked in Figure 17.1, then this opens Figure 17.2.



**Figure 17.2.** Printer Setup

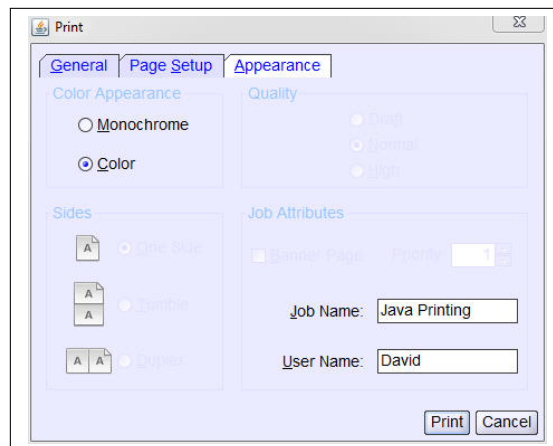
From the **General** tab in Figure 17.2 the user can select the printer, the range of pages to be printed, the number of copies of the book, and whether to print to a file rather than a printer.

Pressing the **Page Setup** tab shows Figure 17.3. This allows the user to select the paper size, the orientation, and the margins.



**Figure 17.3.** Page Setup

Pressing the **Appearance** tab shows Figure 17.4, which allows the user to print in Monochrome or in Color.



**Figure 17.4.** Appearance Setup

If **Preview Before Printing** is checked in Figure 17.1, then this opens a preview window, otherwise it goes directly to the printer.

## Print Background Details

To select which parts of the background to print, use **Menu Panel** » **Export** » **Background Details** » **Setup** as described in Section 15.5 on page 140. To select how the background is to be formatted for printing use **Menu Panel** » **Export** » **General Export Setup** as described in Section 15.2 on page 126.

To print the Background Details, select **Background Details** on Figure 17.1. If **Setup Before Printing** is checked in Figure 17.1, then this opens Figure 17.2. If **Preview Before Printing** is checked in Figure 17.1, then this opens a preview window, otherwise it goes directly to the printer.

## Print a Cover Page

To select which parts of the cover page to print, use **Menu Panel** » **Export** » **Cover Page** » **Setup** as described in Section 15.3 on page 133. To select how the cover page is to be formatted for printing, use **Menu Panel** » **Export** » **General Export Setup** as described in Section 15.2 on page 126.

To print the Cover Page, select **Cover Page** on Figure 17.1. If **Setup Before Printing** is checked in Figure 17.1, then this opens Figure 17.2. If **Preview Before Printing** is checked in Figure 17.1, then this opens a preview window, otherwise it goes directly to the printer.

## Print Tree

To print details of the tree in the Tree Panel, select **Print Tree** on Figure 17.1, or right-click on **Tree Panel** » **Overview** in the Tree Panel. This opens the dialog in Figure 17.5, from which the user can select what to include.

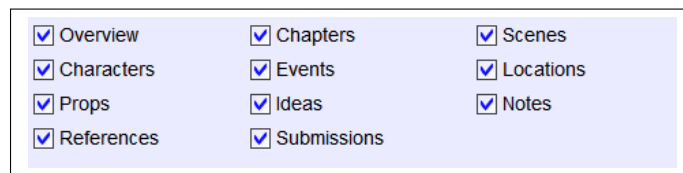


Figure 17.5. Tree Setup

If **Setup Before Printing** is checked in Figure 17.1, then this opens Figure 17.2. If **Preview Before Printing** is checked in Figure 17.1, then this opens a preview window, otherwise it goes directly to the printer.

## Print a Single Chapter or Item

Any item such as a chapter, scene, character, and so on, can be printed. However, Figure 17.1, is not used to do this. The individual tabs on the Main Tabs are used.

For example, assume the user wishes to print the chapter in Figure 17.6.

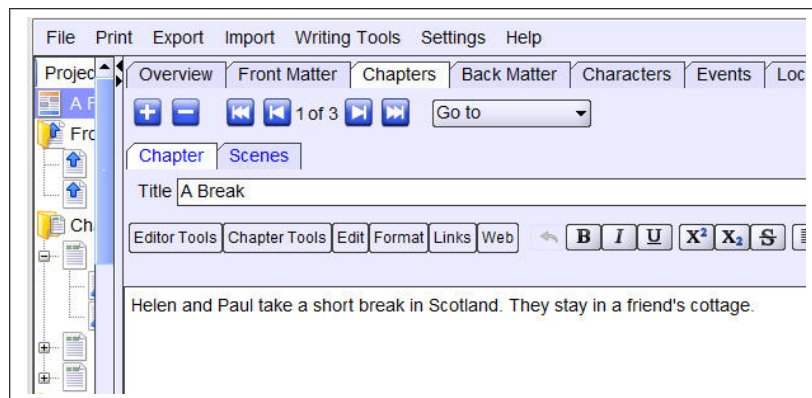


Figure 17.6. Chapter to be Printed

Selecting **Chapter Tools** from the Editor Menus shows the choices in Figure 17.7.

To print the selected item, press **Print Chapter**. If **Setup Before Printing** is checked in Figure 17.1, then this opens Figure 17.2. If **Preview Before Printing** is checked in Figure 17.1, then this opens a preview window, otherwise it goes directly to the printer.

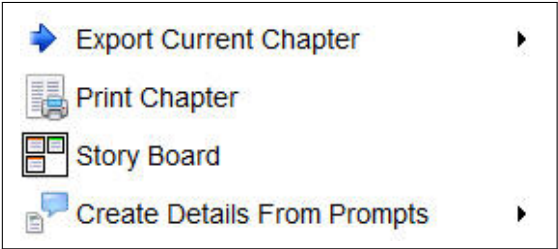


Figure 17.7. Chapter Tools

I'm afraid I class fiction book reviewers along with pundits who run what it pleases them to term 'writing schools'. One must admire their courage in feeling free to advise, lecture, preach and criticize something which they themselves are quite incapable of doing.

*Alistair MacLean*

---

## CHAPTER 18

---

### Submissions

Submissions are part of the Background Details described on page 46. This chapter describes how to add, delete, and record submission details.

Each time a manuscript is submitted to a publisher, an entry should be added to the Submissions section, which is accessed through either the **Submissions** tab on the Main Tabs, or the **Submissions** item in the Tree Panel. Figure 18.1 shows an example.

The screenshot shows a software window titled 'Submissions'. At the top is a tab bar with the following tabs: Back Matter, Characters, Events, Locations, Props, Notes, Ideas, Charts, References, and Submissions (which is selected). Below the tabs is a navigation bar with buttons for adding (+), deleting (-), and navigating between entries (1 of 1). There is also a 'Go to' dropdown menu. The main content area is titled 'Sent To' and contains a large text box with 'Inkwell Publishing' entered. Below this text box are several toolbars and form fields. The first toolbar includes 'Editor Tools', 'Submission Tools', 'Edit', 'Format', 'Links', 'Web', and two icons for text formatting (A and X). Below this are four date fields: 'Date Sent 16 Jan 2013', 'Date Reply 31 Mar 2013', 'Date Published', and 'Date Paid'. There are also two dropdown menus: 'Result' (set to 'Accepted') and 'Amount' (set to '\$2,000'). At the bottom of the window is a status bar showing 'Written 6 of 2,000 Words', '0%' progress, and a timer 'Writing for 00:40:50 of 04:00:00' with '17%' progress.

**Figure 18.1.** Submissions window

The Main Text Area contains the name of the publisher the manuscript has been submitted to. Below that are tools to select the dates of submission, receipt of reply, publishing and payment dates, and amount received.

Under ‘Result’, there is a button that shows a drop-down list of the results of this submission. See Figure 18.2.

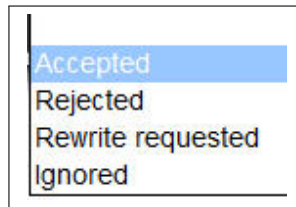



Figure 18.2. Submission Results

## Adding a Blank Submission

To add a blank submission click on the  button shown in Figure 18.1.

## Deleting a Submission

To delete a submission click on the  button in Figure 18.1.

## The Editor Menus

The Editor Menu consists of six menus, [Editor Tools](#), [Submission Tools](#), [Edit](#), [Format](#), [Links](#), and [Web](#). Except for [Submission Tools](#), the other menus behave the same way as described on page 56.

### Submission Tools

The [Submission Tools](#) opens the choices in Figure 18.3.



Figure 18.3. Submission Tools

- **Export Current Submission.** Selecting [Export Current Submission](#) allows the submission to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Submission.** Selecting [Print Submission](#) prints a copy of the submission.

## Submitting eBooks

If the writer does not want to deal with the eBook market personally, there are a number of commercial agencies that will do so. They offer services such as: creating the eBook, submitting it to various on-line publishers, marketing it, creating a hard-copy of it, and so on.

A Google<sup>TM</sup> search for ‘ebook publishing’ produces a large number of options and articles such as <http://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/61059-pw-select-february-2014-which-e-book-publisher-is-right-for-you.html>.

Before committing to any specific company, it is always prudent to read people’s personal experiences with that company, in addition to the general reviews of many companies.

## Part III

# Getting Organized

How do I cope with stress? I clean and organize.

---

*Sandra Lee*

She knows herself to be at the mercy of events,  
and she knows by now that events have no  
mercy.

Margaret Atwood

---

## CHAPTER 19

---

### Creating and Editing Events

Events are where information about things that happen and are relevant to the story are stored. For example, an incident such as “Paul is injured in a car crash”, along with the date and details, is an event. An event is one of the themes that can be shown on the Storyline, described in Chapter 10 on page 101. Events are also used in the Scene Summary editor discussed in Section 8.1 on page 86. Events are part of the Background Details described on page 46.

**⚠ To connect events to scenes, select the scene in the Tree Panel and choose [Scene Tools](#) > [Edit Scene Summary Details](#). See [Section 8.1](#) on page 86.**

To show events, select the [Events](#) tab either from the Main Tabs or from the Tree Panel. Figure 19.1 shows an example of an event.

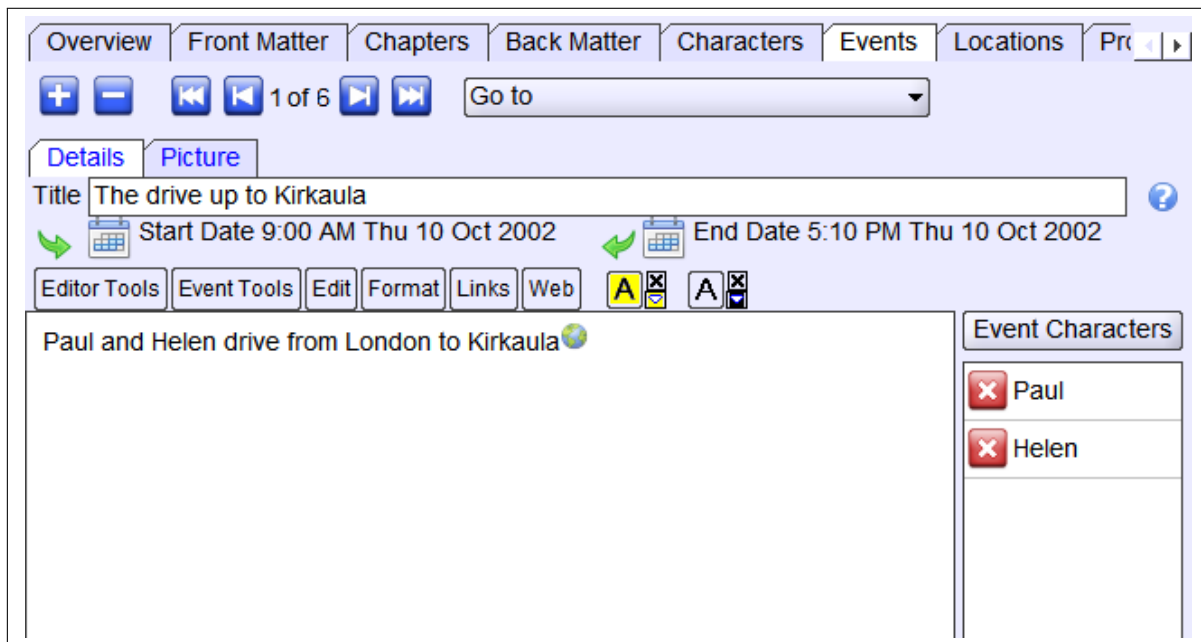



Figure 19.1. An Event example

## Adding a blank Event

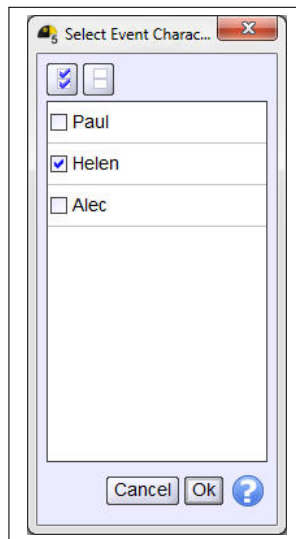
To add a blank event click on the  button shown in Figure 19.1. The default Start Date and End Date are taken from the current Story Date (from the **Main Tabs** > **Overview** tab, see Chapter 12 on page 117).

## Deleting an Event

To delete an event click on the  button in Figure 19.1.

## Adding Characters to an Event

To add characters to an event, click on the **Event Characters** tab shown in Figure 19.1, and select from the list of characters shown in Figure 19.2.



**Figure 19.2.** Event characters

## Adding Historical Events

When creating a character from an Add On there is an option to create events from historical data. See Chapter 42 on page 271.

## Section 19.1 The Item Specific Tabs

There are two tabs available, **Details** and **Picture**.

### Details

Select the **Details** tab to add a title and text description to the Event. See Figure 19.3.

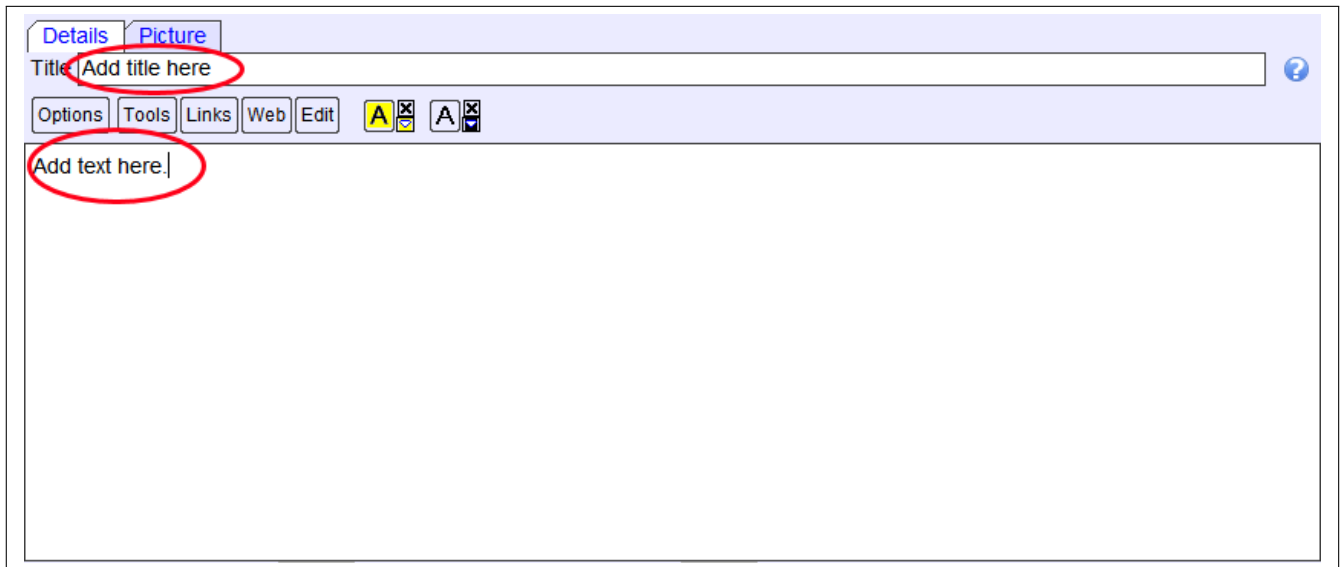


Figure 19.3. Details

## Picture

Select the **Picture** tab to add an image using **Choose**. See Figure 19.4. The picture is automatically resized to fit the current window.

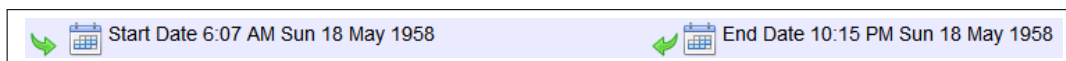


Figure 19.4. Picture


## Section 19.2

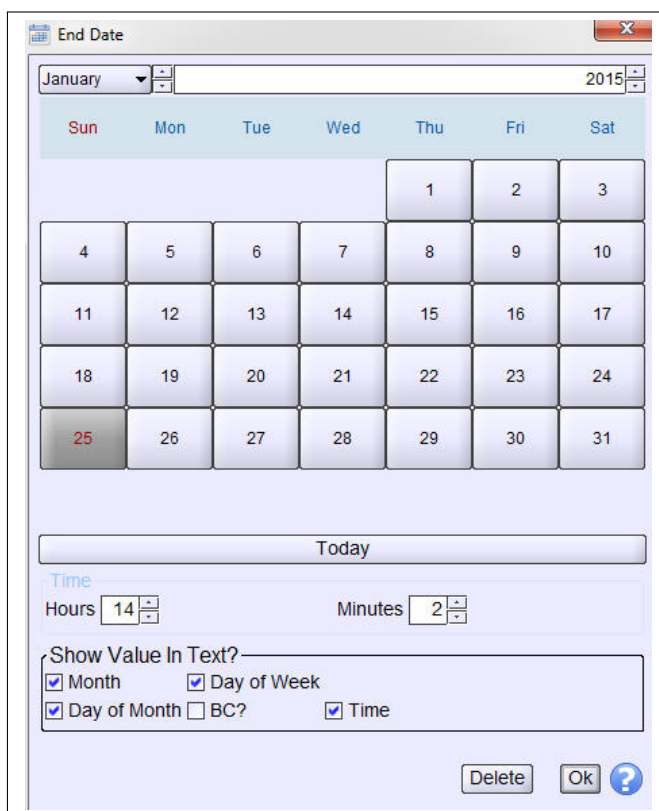
### Event Dates

Event dates in Figure 19.1 can have a date and a time, as shown in Figure 19.5.



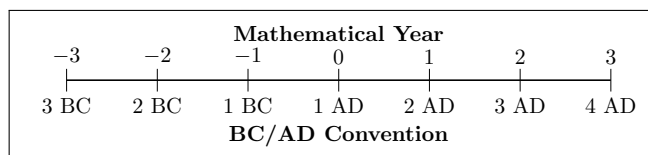
**Figure 19.5.** Event dates

- Click the calendar icon, , to choose a date using the Gregorian Calendar.<sup>1</sup> See Figure 19.6.



**Figure 19.6.** Calendar

Valid calendar years are from 1 AD to 9998 AD, and, by checking the **BC** checkbox, from 9998 BC to 1 BC. Zero, negative, and fractions of a year can be entered into the calendar, but they are colored red and then rejected when **OK** is clicked. By convention,<sup>2</sup> the year following 1 BC is 1 AD, see Figure 19.7.





**Figure 19.7.** BC/AD Convention

To have no date—either start or end—select **Delete** in Figure 19.6.

<sup>1</sup> The Gregorian Calendar was introduced in 1582, but was adopted only in 1752 by Canada, the United Kingdom and its colonies, and the United States. To convert from the Gregorian Calendar to the Julian Calendar, its predecessor, see <http://www.stevemorse.org/jcal/julian.html>.

<sup>2</sup> See [http://en.wikipedia.org/wiki/Anno\\_Domini](http://en.wikipedia.org/wiki/Anno_Domini).

- Click the right arrow icon,  in Figure 19.5, to copy the start date to the end date.
- Click the left arrow icon,  in Figure 19.5, to copy the end date to the start date.

### Section 19.3

## The Editor Menus

The Editor Menus consists of six menus, [Editor Tools](#), [Event Tools](#), [Edit](#), [Format](#), [Links](#), and [Web](#). Except for [Event Tools](#), the other menus behave the same way as described on page 56.


### Event Tools

The [Event Tools](#) opens the choices in Figure 19.8.



Figure 19.8. Event Tools

- **Export Current Event.** Selecting [Export Current Event](#) allows the event to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Event.** Selecting [Print Event](#) prints a copy of the event.
- **Show Event Chart.** Selecting [Show Event Chart](#) opens the timeline from [Charts](#) > [Event Chart](#), discussed in Section 24.2 on page 177.
- **Show Event Summaries.** Selecting [Show Event Summaries](#) opens a screen similar to Figure 19.9. This summary shows details of all events in the project. The items in the ‘When’ column are calculated from the Story Date, discussed on page 49.

 *The Show Event Chart gives a visual display of the events—a timeline—where the events can be filtered. The Show Event Summaries cannot filter events, but shows how the events are related to the Story Date.*

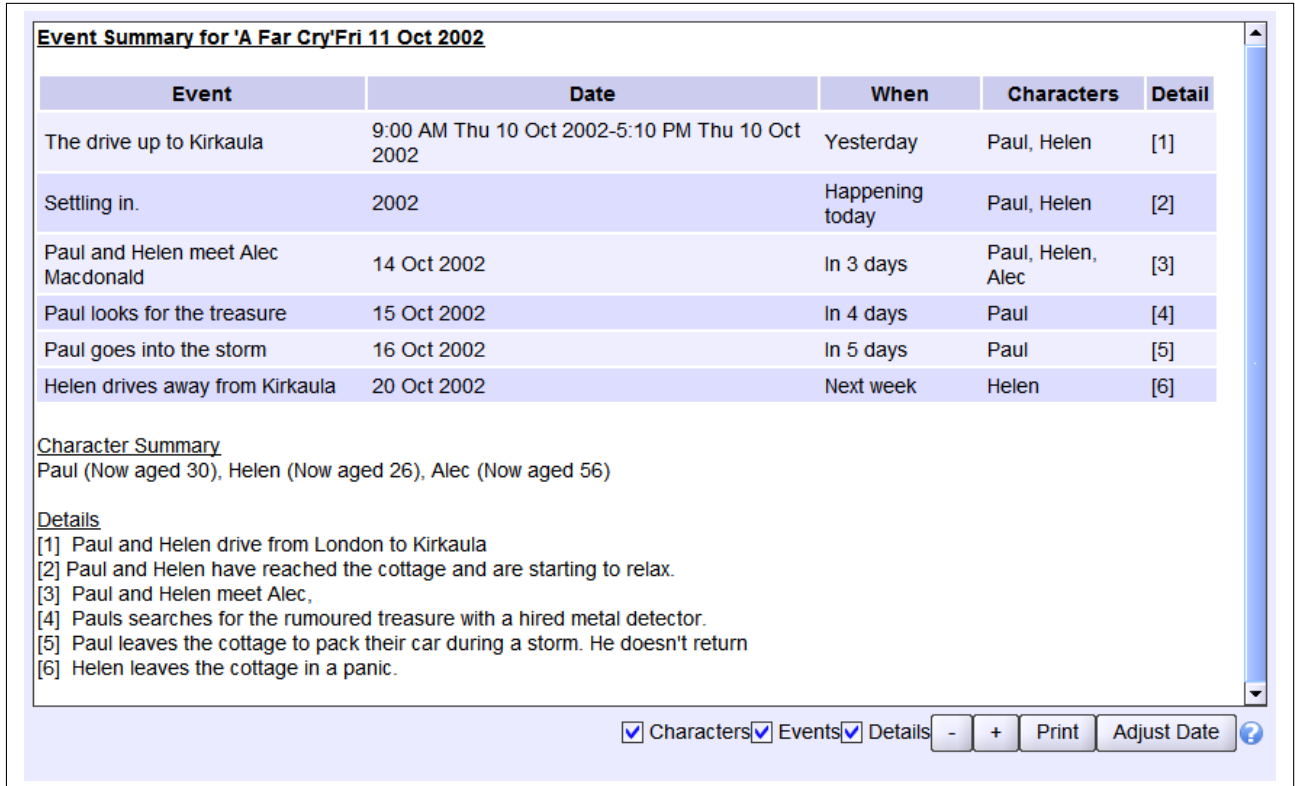


Figure 19.9. Event Summary

At the bottom of the screen are various options that control what is shown. See Figure 19.10.



Figure 19.10. Event Summary options

- o **Characters**, if checked, the Character Summary is shown.
- o **Events**, if checked, are shown.
- o **Details**, if checked, are shown.
- o The **-** button decreases the font size used in the summary.
- o The **+** button increases the font size used in the summary.
- o **Print** prints the summary.
- o **Adjust Date**. This changes the Story Date, described on page 49.

**⚠ To sort the events in Figure 19.9 in a particular order, go to the **Events** item in the Tree Panel and right-click on it. See Figures 28.14 and 28.15.**

- **Create Details From Prompts.** Selecting **Create Details From Prompts** opens the 'Building Events' which is shown in Figure 19.11. Prompts are discussed in Section 43.1 on page 282.

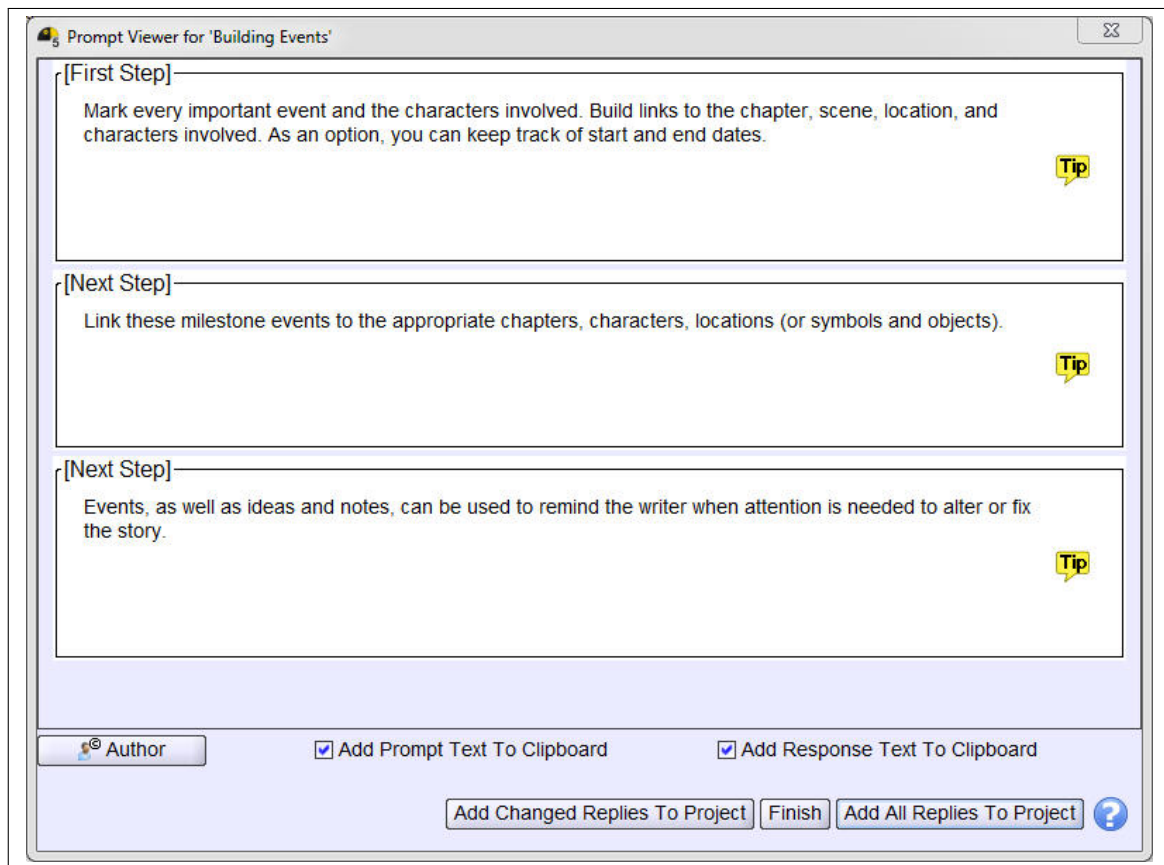


Figure 19.11. Building Events

**Tip #43: Character Development using Events**

*Event items can be used to record the changes with time in a character's traits, physical appearance, emotional state, and so on. Then the Scene Summary Editor, described in Section 8.1 on page 86, can be used to link the character to the appropriate event, which can be visualized in both the Story Board (Chapter 9 on page 92) and the Storyline Editor (Chapter 10 on page 101).*

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## CHAPTER 20

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### Creating and Editing Locations

Locations are part of the Background Details described on page 46. A location is one of the themes that can be shown on the Storyline, described in Chapter 10 on page 101. Locations are also used in the Scene Summary editor discussed in Section 8.1 on page 86.

To show locations, select the **Locations** tab either from the Main Tabs or from the Tree Panel. Figure 20.1 shows an example of a location.

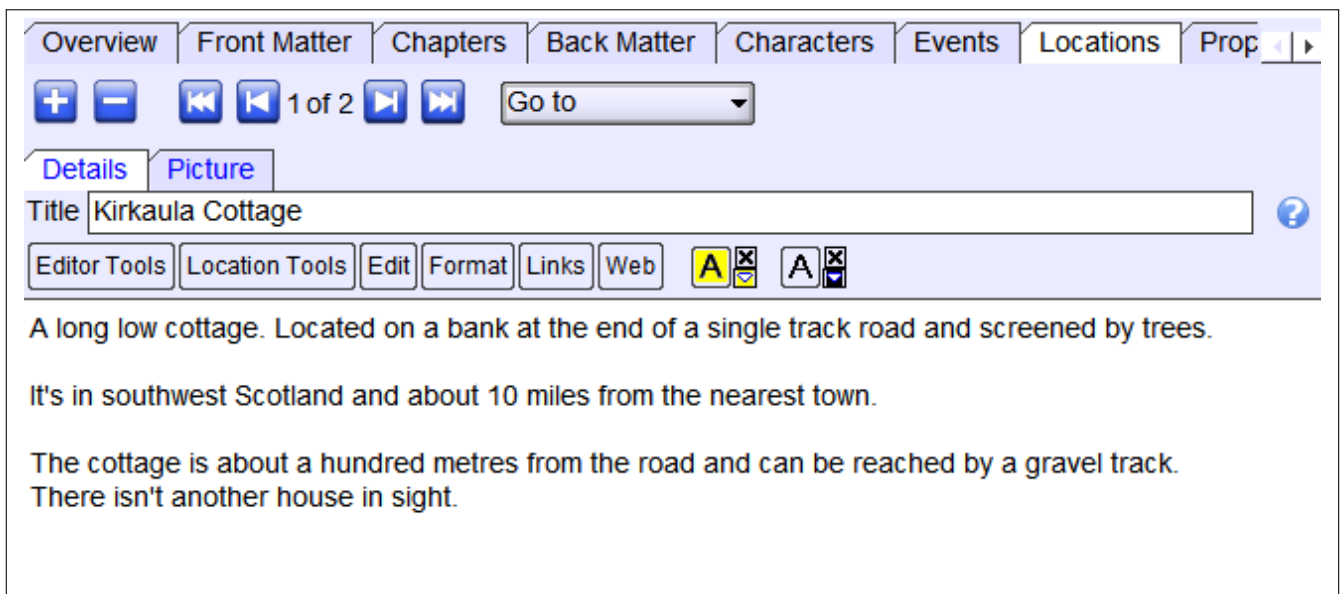




Figure 20.1. A Location example

#### Adding A Blank Location

To add a blank location click on the  button shown in Figure 20.1.

#### Deleting A Location

To delete a location click on the  button in Figure 20.1.

## Section 20.1

## The Item Specific Tabs

There are two tabs available, **Details** and **Picture**. These are essentially the same as the corresponding menu items described in Section 19.1 on page 152 and are not repeated here.

## Section 20.2

## The Editor Menus

The Editor Menus consists of six menus, **Editor Tools**, **Location Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Location Tools**, the other menus behave the same way as described on page 56.

## Location Tools

The **Location Tools** opens the choices in Figure 20.2.



Figure 20.2. Location Tools

- **Export Current Location.** Selecting **Export Current Location** allows the location to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Location.** Selecting **Print Location** prints a copy of the location.
- **Create Details From Prompts.** Selecting **Create Details From Prompts** opens the choices shown in Figure 20.3. Prompts are discussed in Section 43.1 on page 282.

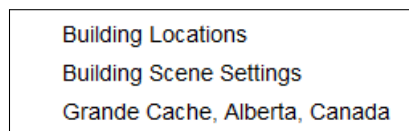


Figure 20.3. Create Details from Prompts

- ‘Building Locations’ opens the prompt window shown in Figure 20.4.
- ‘Building Scene Settings’ opens the prompt window shown in Figure 20.5.
- ‘Grande Cache, Alberta, Canada’ opens the prompt window shown in Figure 20.6.

## Tip #44: Writing about Locations

*Aside from what characters see at a location, they might also feel, hear, smell, or taste. These sensations could vary with the character, the time of day, the day of the week, the season, the weather—hot or cold, wet or dry, calm or stormy, clear or cloudy—and so on. To quote Anton Chekhov: “Don’t tell me the moon is shining; show me the glint of light on broken glass.”*

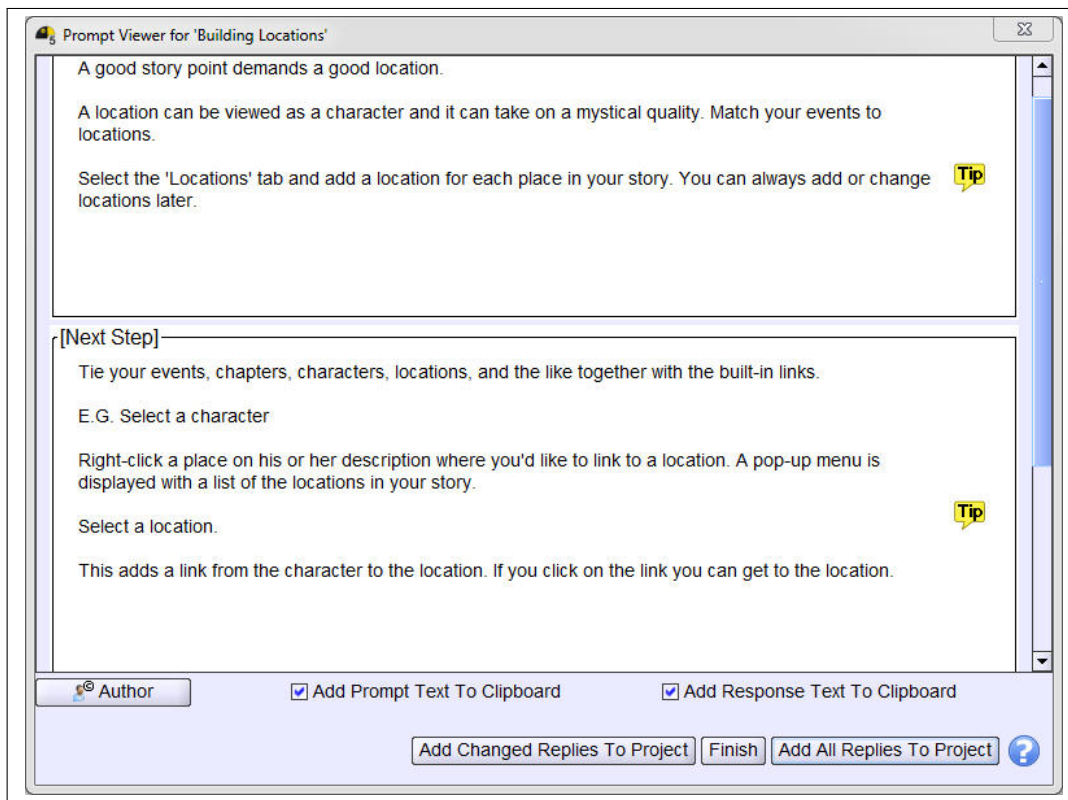


Figure 20.4. Building Locations

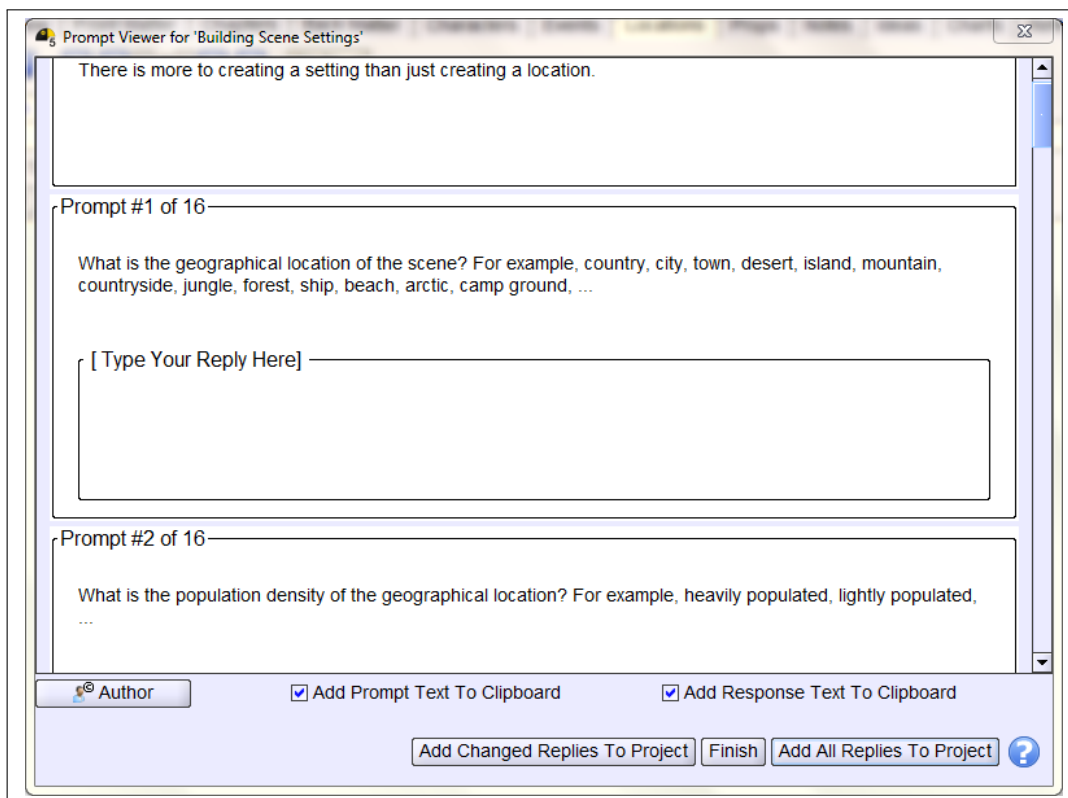


Figure 20.5. Building Scene Settings

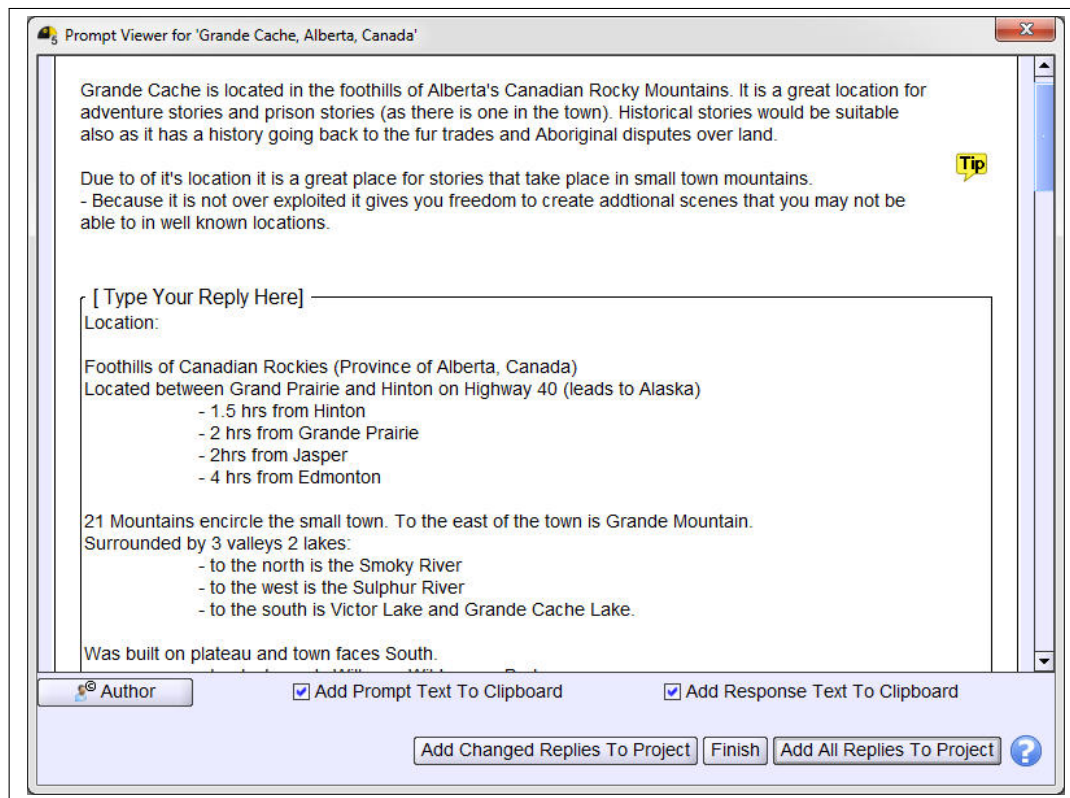


Figure 20.6. Grande Cache, Alberta, Canada

I love to come in and play with a wig or glasses or clothes. I love using props. I'm from the Peter Sellers school of trying to prepare for the character.

Dan Aykroyd

---

## CHAPTER 21

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### Creating and Editing Props

Props are part of the Background Details described on page 46. A prop can be any object. Typical props are vehicles, artifacts, and weapons that are significant to the story line. A prop is one of the themes that can be shown on the Storyline, described in Chapter 10 on page 101. Props are also used in the Scene Summary editor discussed in Section 8.1 on page 86.

A prop can also be a MacGuffin,<sup>1</sup> “*A device that helps propel the plot in a story but is of little importance in itself.*”. For a more detailed explanation see <https://cgblake.wordpress.com/2013/09/08/beware-the-dreaded-macguffin/>.

To show props, select the **Props** tab either from the Main Tabs or from the Tree Panel. Figure 21.1 shows an example of a prop.

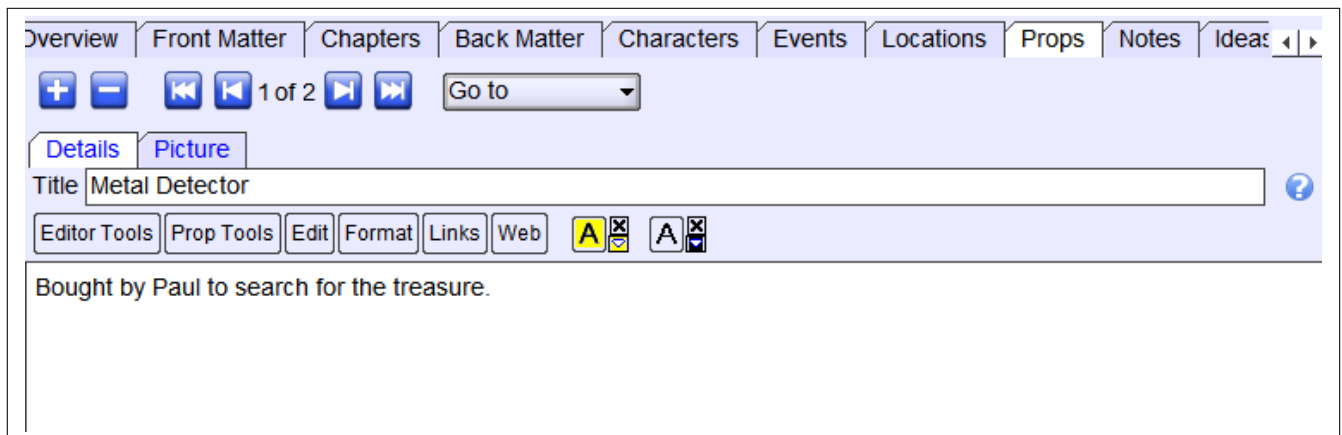


Figure 21.1. A Prop example

#### Adding A Blank Prop

To add a blank prop click on the  button shown in Figure 21.1.

#### Deleting A Prop

To delete a prop click on the  button in Figure 21.1.

---

<sup>1</sup> <http://www.wordsmith.org/words/mcguffin.html>

## Section 21.1 The Item Specific Tabs

There are two tabs available, **Details** and **Picture**. These are essentially the same as the corresponding menu items described in Section 19.1 on page 152 and are not repeated here.

## Section 21.2 The Editor Menus

The Editor Menus consists of six menus, **Editor Tools**, **Prop Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Prop Tools**, the other menus behave the same way as described on page 56.

### Prop Tools

The **Prop Tools** opens the choices in Figure 21.2.

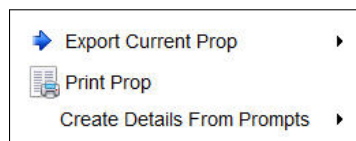


Figure 21.2. Prop Tools

- **Export Current Prop.** Selecting **Export Current Prop** allows the prop to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Prop.** Selecting **Print Prop** prints a copy of the prop.
- **Create Details From Prompts.** Selecting **Create Details From Prompts** opens the ‘Using Props’ which is shown in Figure 21.3. Prompts are discussed in Section 43.1 on page 282.

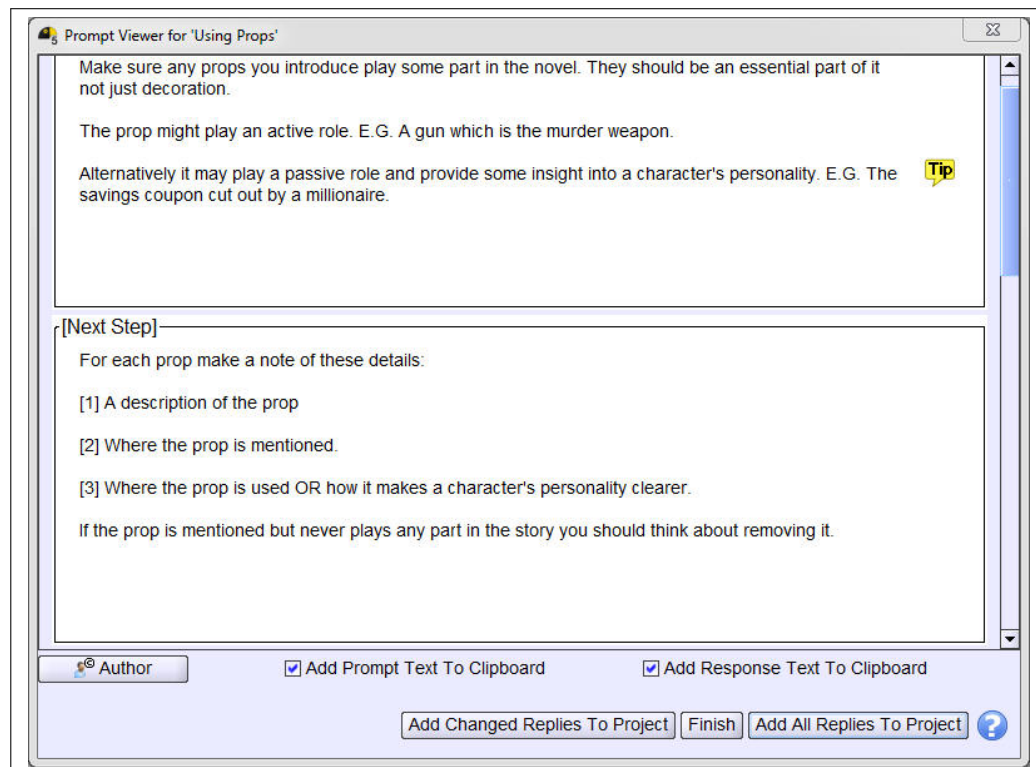


Figure 21.3. Using Props

It's very important to write things down instantly, or you can lose the way you were thinking out a line. I have a rule that if I wake up at 3 in the morning and think of something, I write it down. I can't wait until morning—it'll be gone.

Mary Oliver

---

## CHAPTER 22

---

### Making Notes

Notes are part of the Background Details described on page 46. The Notes section is used to keep any notes. This might include notes on important parts of the story, research notes, questions to ask experts, writing advice, and other details.

The Notes section is accessed either by the tab **Notes** in the Main Tabs, or the **Notes** in the Tree Panel. Figure 22.1 shows an example of a note.

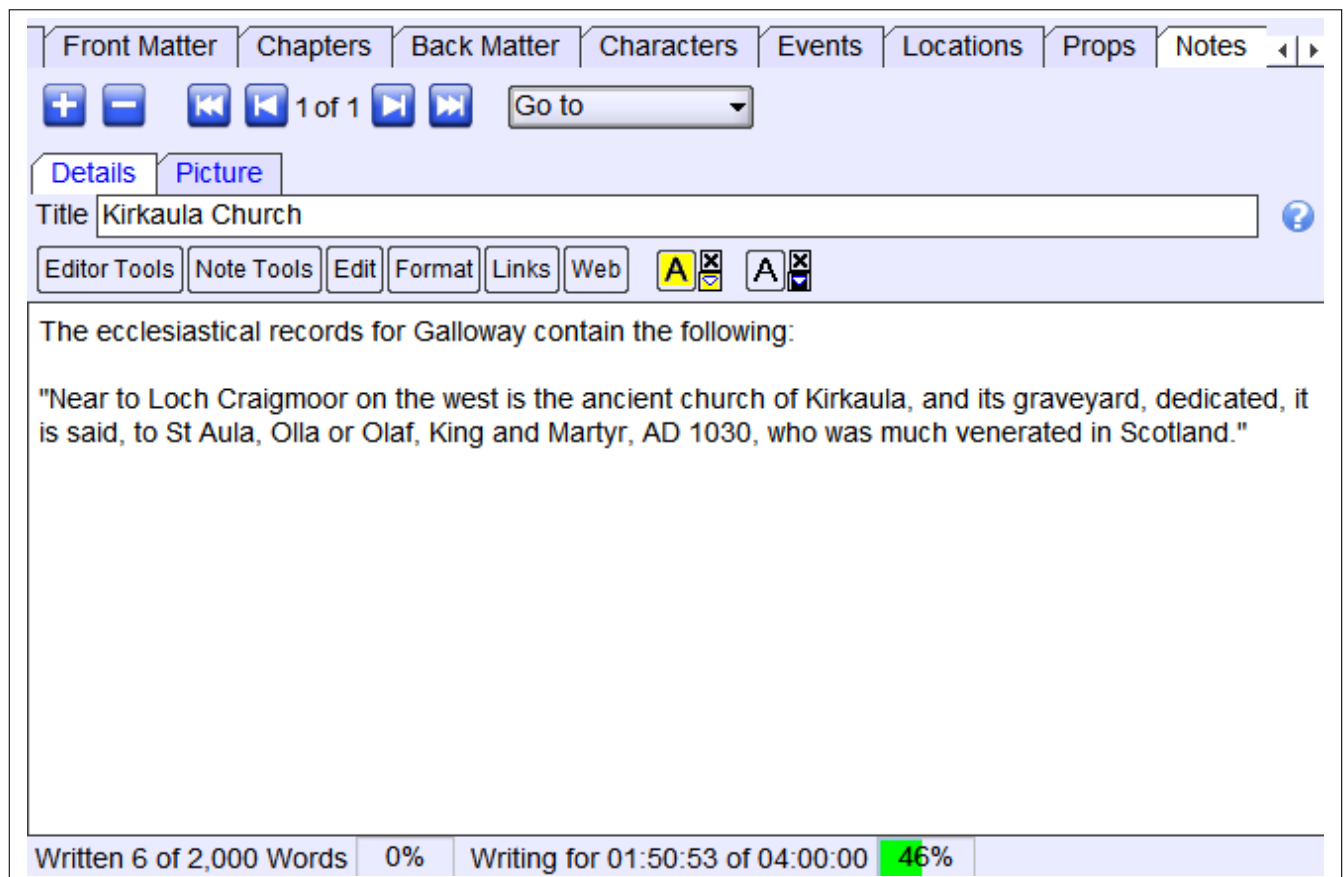



Figure 22.1. A Note

## Adding a blank Note

To add a blank note click on the  button shown in Figure 22.1.

## Deleting a Note

To delete a note click on the  button in Figure 22.1.

### Tip #45: Style Guide

A **Note** to consider creating is one called ‘Style Guide’. This is where the styles the writer is using **in this book** are stored to reference for consistency. For example, it could contain: the convention adopted in this book on when to use a single or double quotation mark; how a character’s thoughts are indicated in this book (*italics*, single quotes, ...); whether it is ‘Sheriff’s Office’ or ‘Sheriff’s Department’, ‘Team 1 Leader’ or ‘Team 1 leader’, ‘Physics Department’ or ‘Physics department’; and so on. In other words, those items that a writer might say to themselves, ‘How did I do that last time?’, and can check immediately by looking at this Note.

### Section 22.1

## The Item Specific Tabs

There are two tabs available, **Details** and **Picture**. These are essentially the same as the corresponding menu items described in Section 19.1 on page 152 and are not repeated here.

### Tip #46: Cut Text

Having written a scene a writer may decide to trim it by cutting some of the text. However, most writers do not want to throw their work away. One way to preserve this text is to create a Note, titled ‘Cut Text’, and pasting it there. That way the cut text is still available, should the writer change their mind. If entire chapters or scenes are to be cut, see Tip #57 on page 213.

### Section 22.2

## The Editor Menus

The Editor Menus consists of six menus, **Editor Tools**, **Note Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Note Tools**, the other menus behave the same way as described on page 56.

## Note Tools

The **Note Tools** opens the choices in Figure 22.2.

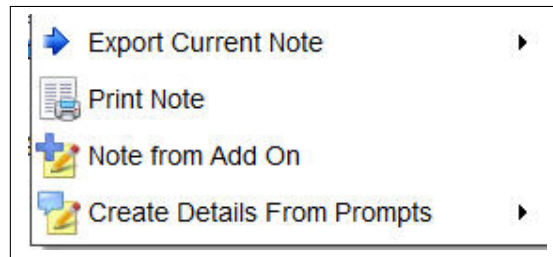


Figure 22.2. Note Tools

- **Export Current Note.** Selecting [Export Current Note](#) allows the note to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Note.** Selecting [Print Note](#) prints a copy of the note.
- **Note from Add On.** Selecting [Note from Add On](#) brings up Figure 22.3. The choices in the Background Add On drop-down list are the ones described on page 35.

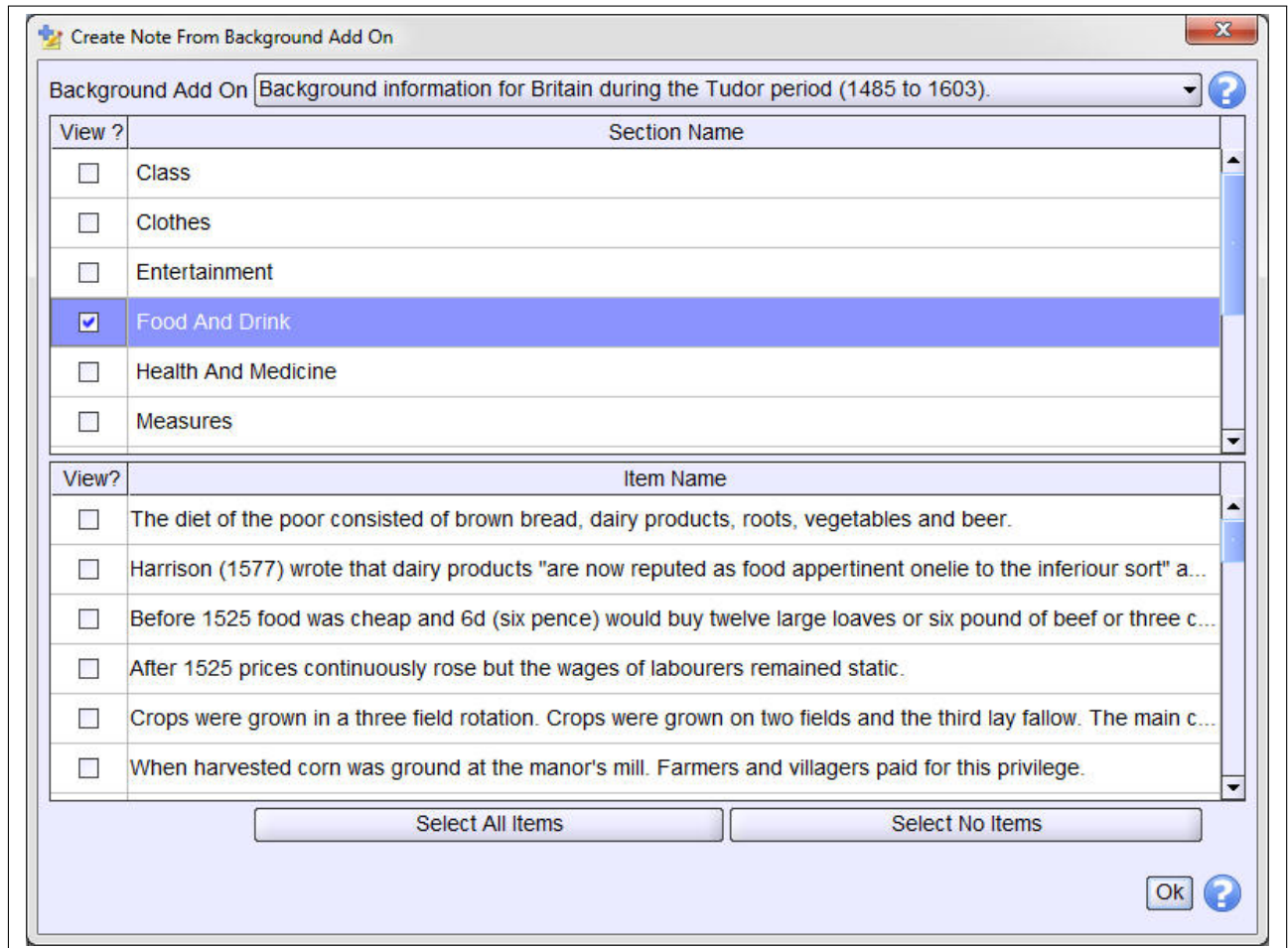
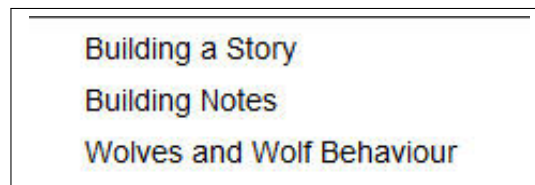


Figure 22.3. Note from Add On

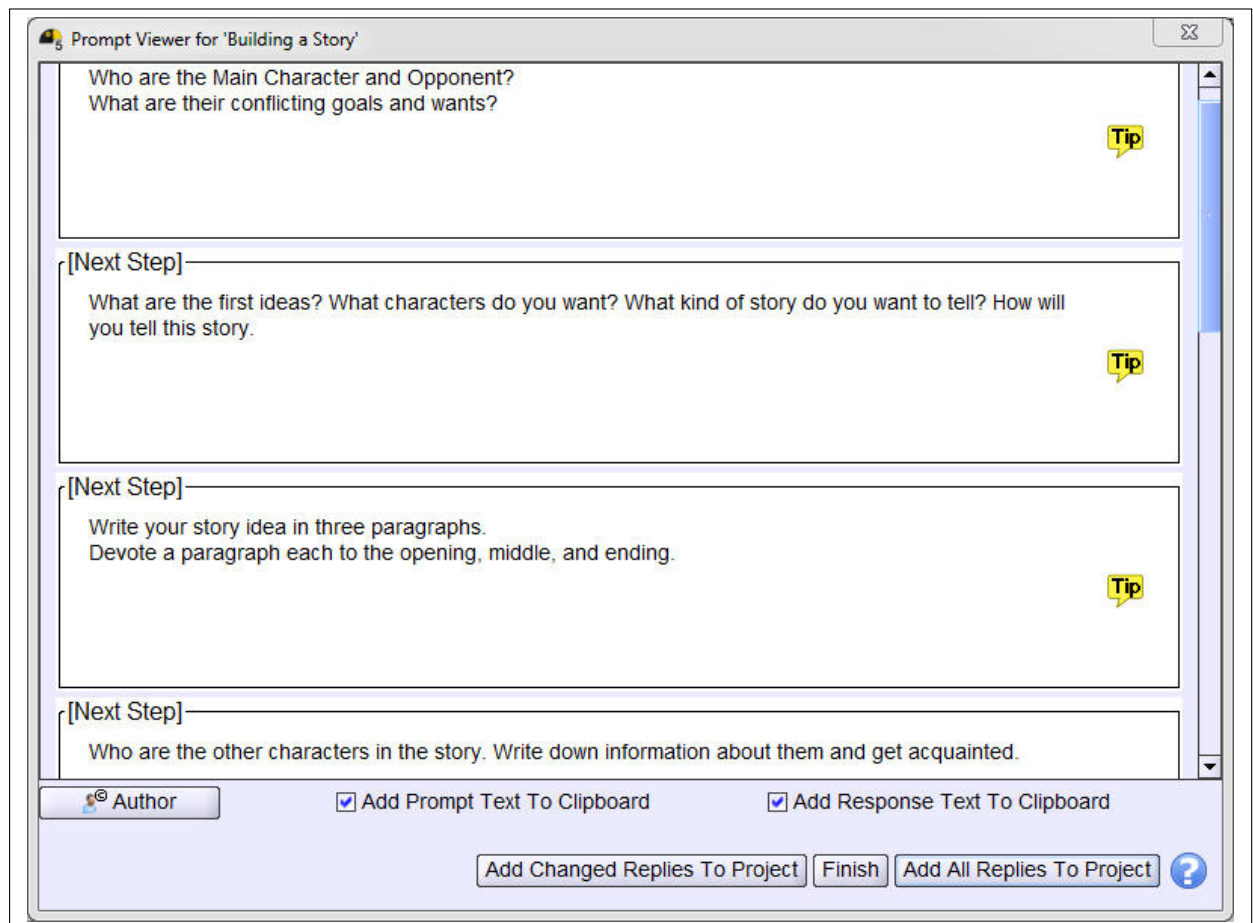
The user can select the Background Add On from the drop down menu. Then select a section of interest in Section Name—more than one section can be checked. Finally, items can be checked in the Item Name section. Checked items can be saved to the Note.

- **Create Details From Prompts.** Selecting [Create Details From Prompts](#) opens the choices shown in Figure 22.4. Prompts are discussed in Section 43.1 on page 282.



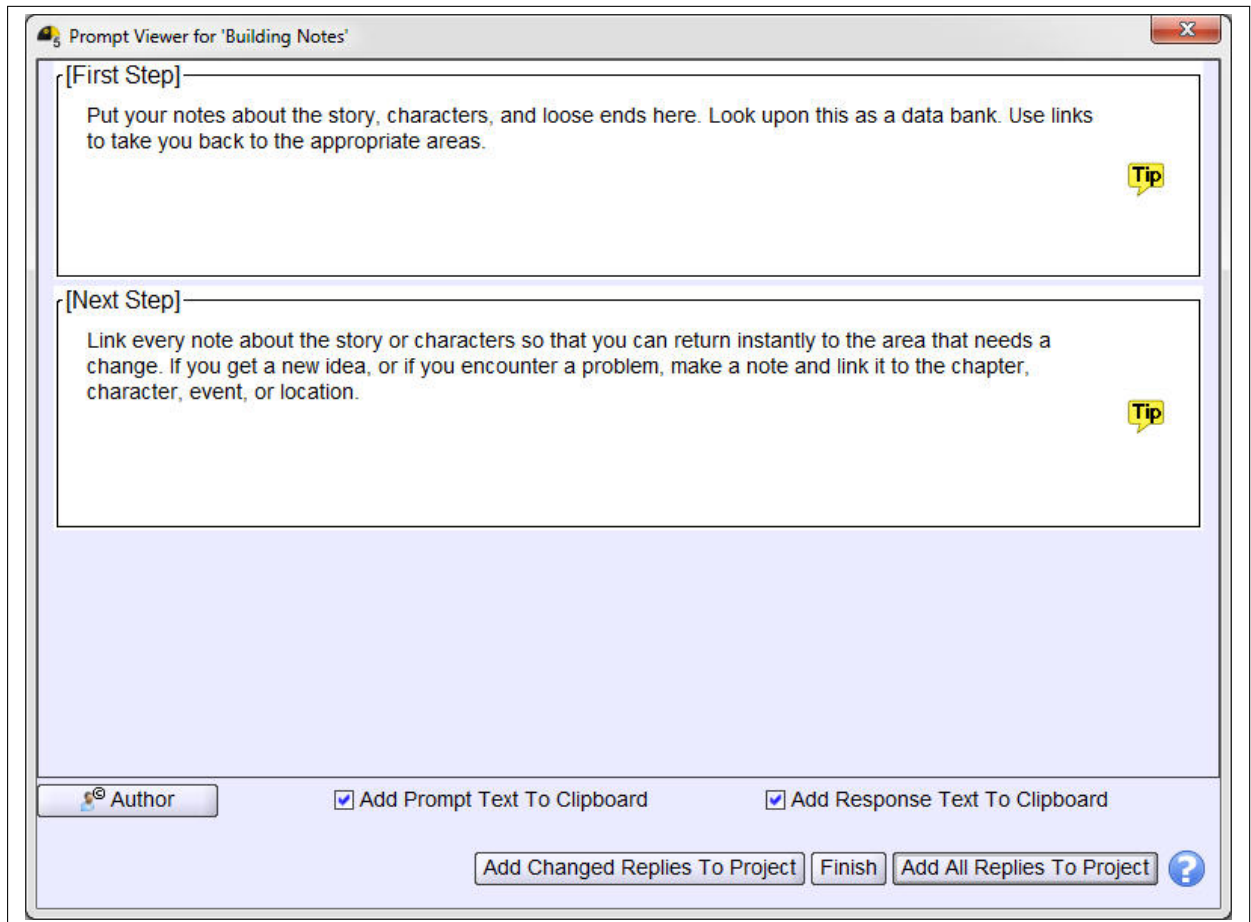
**Figure 22.4.** Create Details from Prompts

- o 'Building a Story' opens the prompt window shown in Figure 22.5.



**Figure 22.5.** Building a Story

- o 'Building Notes' opens the prompt window shown in Figure 22.6.



**Figure 22.6.** Building Notes

- 'Wolves and Wolf Behavior' opens the prompt window shown in Figure 22.7.

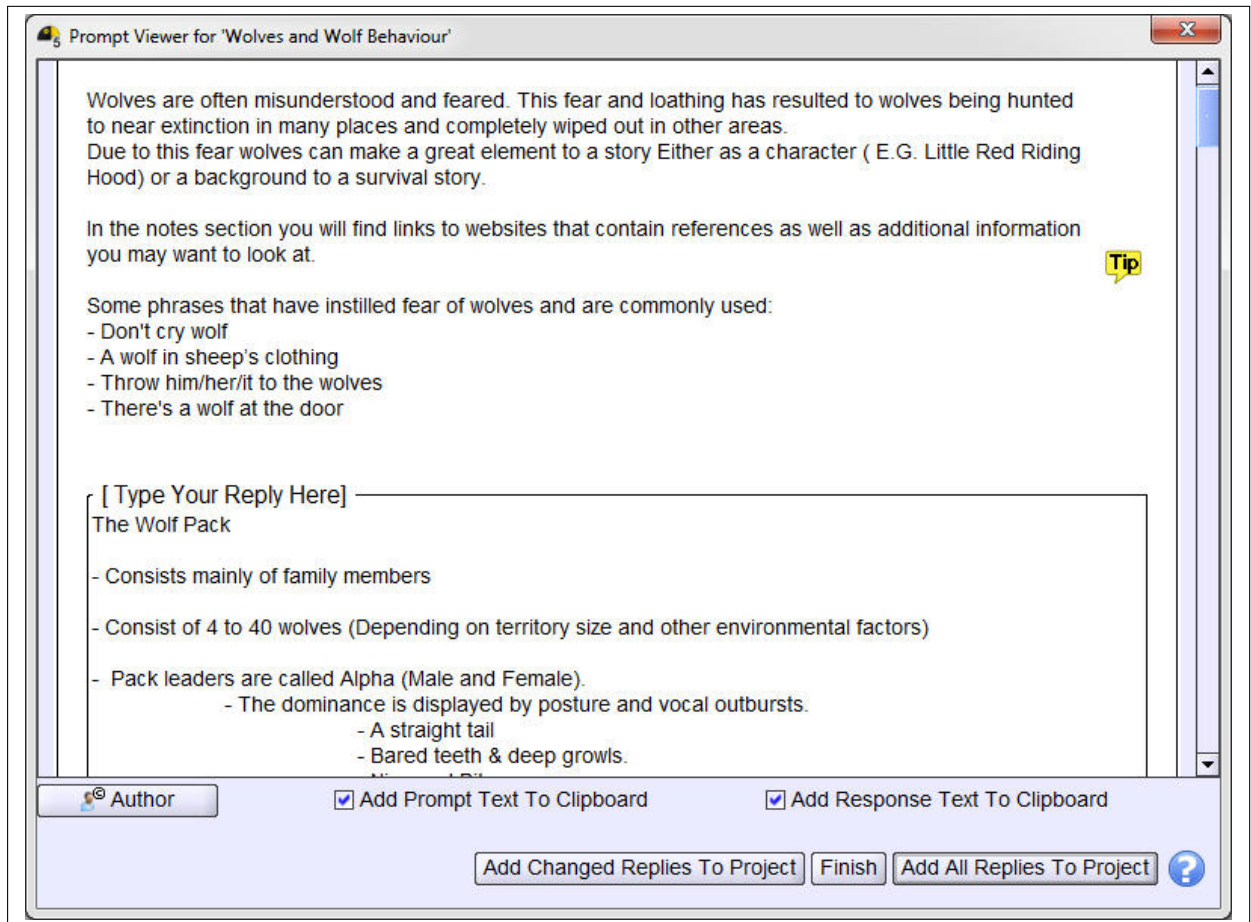


Figure 22.7. Wolves and Wolf Behavior

**Tip #47: Copying and Storing Web Pages**

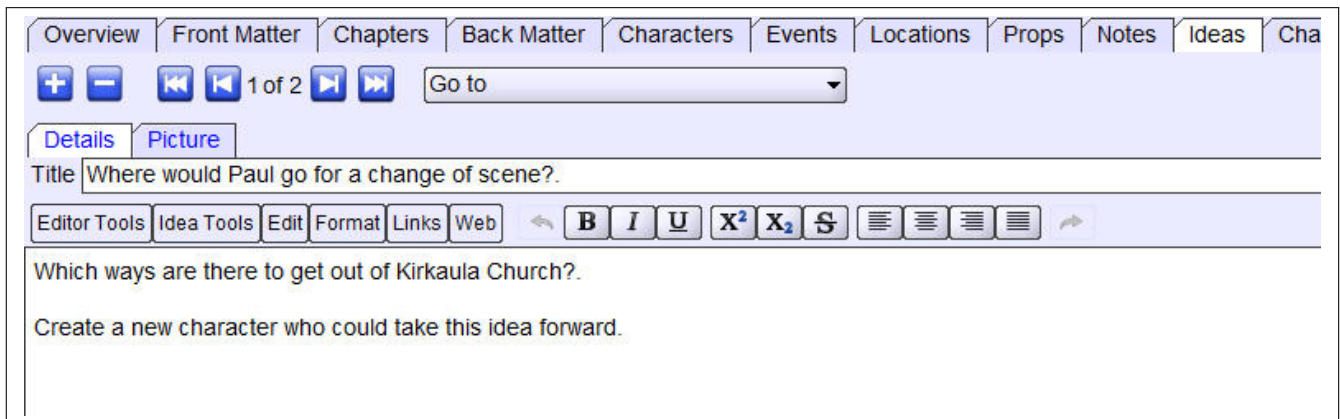
Although WriteItNow 5 can add links to URLs, see Section 26.2 on page 188, there are occasions when a writer would like a copy of the entire web page for future reference. The free program “Evernote”, <https://evernote.com/>, can do that, and a lot more. The program can be set up so that, by right-clicking on a web page, the user can clip the entire page, which is then automatically stored in the desktop version of “Evernote”. The program “pocket”, <https://getpocket.com/>, works in a similar way.

# CHAPTER 23

## Adding Ideas

Ideas are part of the Background Details described on page 46. Whenever the writer has an idea for the book, it should be added to the **Ideas** section.

The Ideas section is accessed either by the tab **Ideas** in the Main Tabs, or the **Ideas** in the Tree Panel. Figure 23.1 shows an example of an idea.



**Figure 23.1.** An Idea example

### Adding A Blank Idea

To add a blank idea click on the **+** button shown in Figure 23.1.

### Deleting A Idea

To delete an idea click on the **-** button in Figure 23.1.

#### Section 23.1

### The Item Specific Tabs

There are two tabs available, **Details** and **Picture**. These are essentially the same as the corresponding menu items described in Section 19.1 on page 152 and are not repeated here.

## Section 23.2

### The Editor Menus

The Editor Menus consists of six menus, **Editor Tools**, **Idea Tools**, **Edit**, **Format**, **Links**, and **Web**. Except for **Idea Tools**, the other menus behave the same way as described on page 56.

### Idea Tools

The **Idea Tools** opens the choices in Figure 23.2.



**Figure 23.2.** Idea Tools

- **Export Current Idea.** Selecting **Export Current Idea** allows the idea to be saved to a file in various formats. See Chapter 15 on page 126 for a general discussion of exporting.
- **Print Idea.** Selecting **Print Idea** prints a copy of the idea.
- **Create Idea.** Selecting **Create Idea** opens the Idea Generator shown in Figure 23.3 on page 172.
  - ① **Characters.** Choose the characters to be included in the idea.
  - ② **Idea Options.** Select the type of idea to create. Only one idea type can be selected.
  - ③ **The Current Idea.** Shows the current idea.
  - ④ **All Generated Ideas.** This shows a list of the ideas already generated.
  - ⑤ **Generate New Idea** button.
  - ⑥ **Add Current Idea To Project** button. Click to add the selected idea to the project as an Idea in the Tree Panel. After adding an idea, the Idea Generator stays open to offer additional suggestions.

Table 23.1 on page 173 gives some examples of the ideas created with the Idea Generator having selected Paul and Helen as the characters to use.

- **Create Details From Prompts.** Selecting **Create Details From Prompts** opens the choices shown in Figure 23.4 on page 172. Prompts are discussed in Section 43.1 on page 282.
  - ‘Building Ideas’ opens the prompt window shown in Figure 23.5 on page 173.
  - ‘Contacting A Publisher’ opens the prompt window shown in Figure 23.6 on page 174.

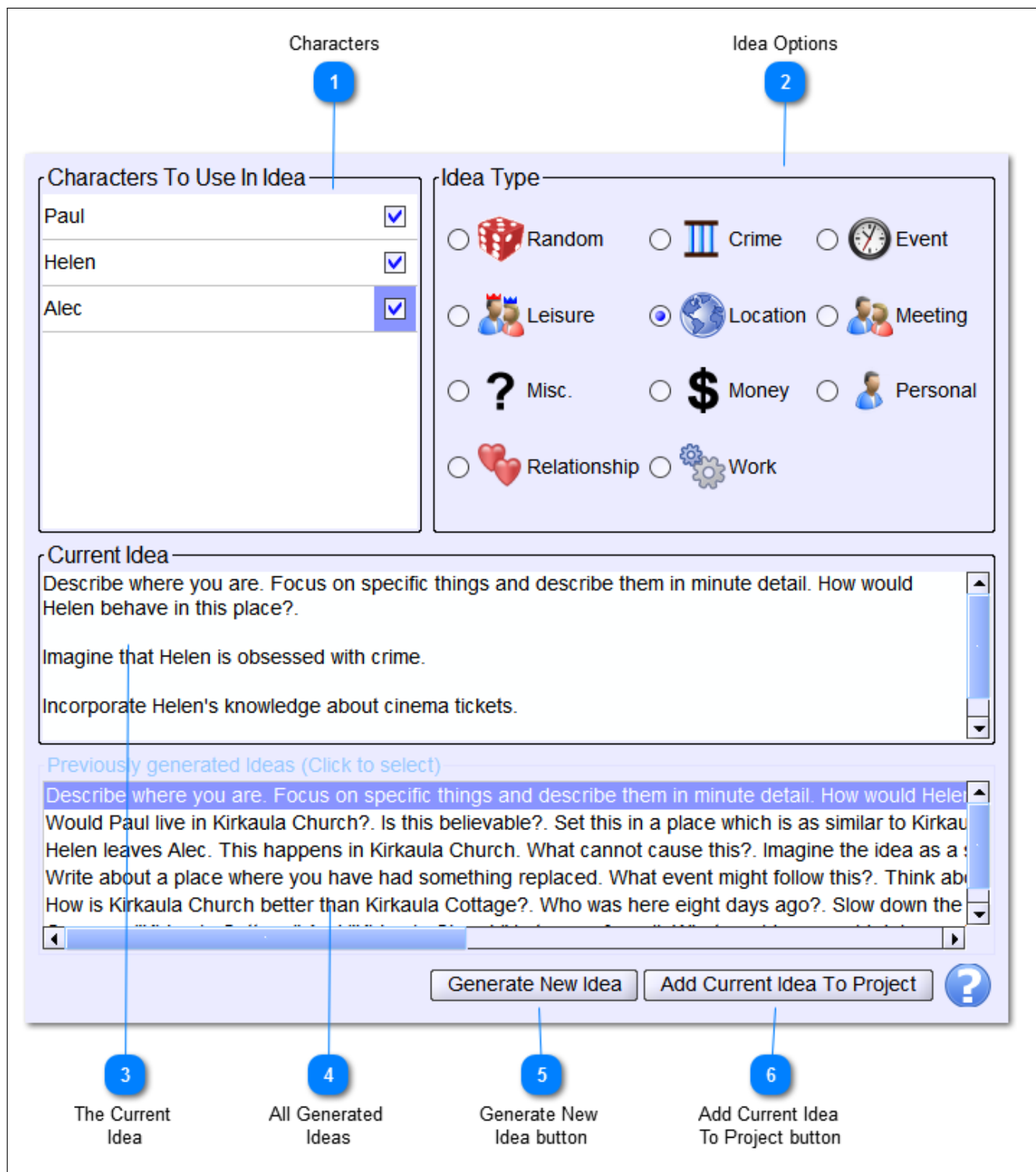


Figure 23.3. Idea Generator

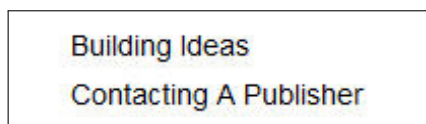


Figure 23.4. Create Details from Prompts

Table 23.1. Idea Generator examples

Type	Idea
Crime	Paul stops muggers beating up Helen. Does anything link Paul and Helen? Set this in Paul's garage.
Event	The initiation ceremony at the monastery gets a little wild. Start a story with this idea and a fight. Write about this as a series of flashbacks.
Leisure	What is your main character's favorite book? What could follow this? Write about one unseen thing happening here.
Location	Write about a time when you have had something stolen. Describe the weather. Take a walk and think about this.
Meeting	Create an appointment for your lead character which they miss. Make Helen less obnoxious. Slow down the action associated with this.
Misc.	Create a situation in which Paul wins an award for bravery. If Paul acted in a despicable way would this make Helen act in a timid way? Write Paul's obituary. Add a speech from Paul.
Money	Helen's money making scheme is based on poker. Who can Helen discuss this with? Write about this as a series of flashbacks.
Personal	Write a list of things that Helen thinks are over-rated. Explain her reasons. What could make this a disaster? Be specific.
Relationship	Describe Paul's son. Is coincidence missing here? Make Paul want Helen more after this.
Work	Helen starts a holiday job. Add a problem for Helen involving a coin. Describe what Helen tries to do.

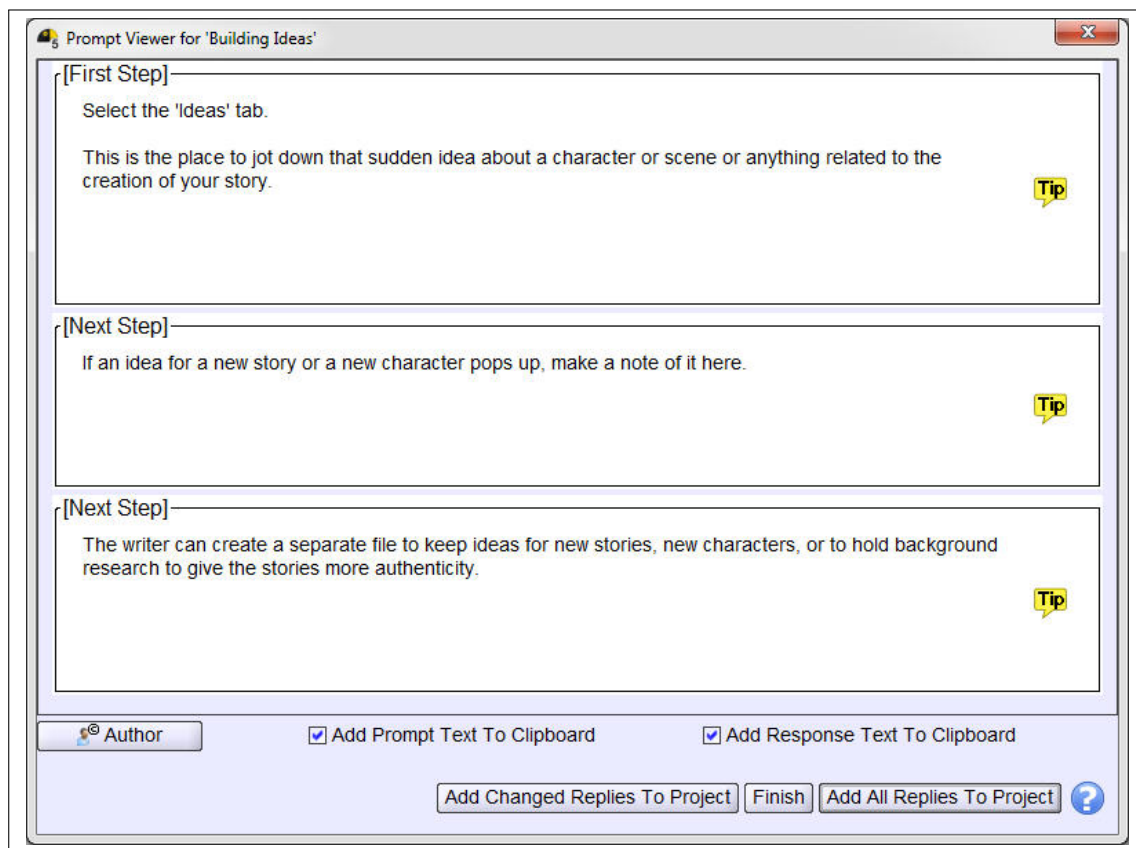


Figure 23.5. Building Ideas

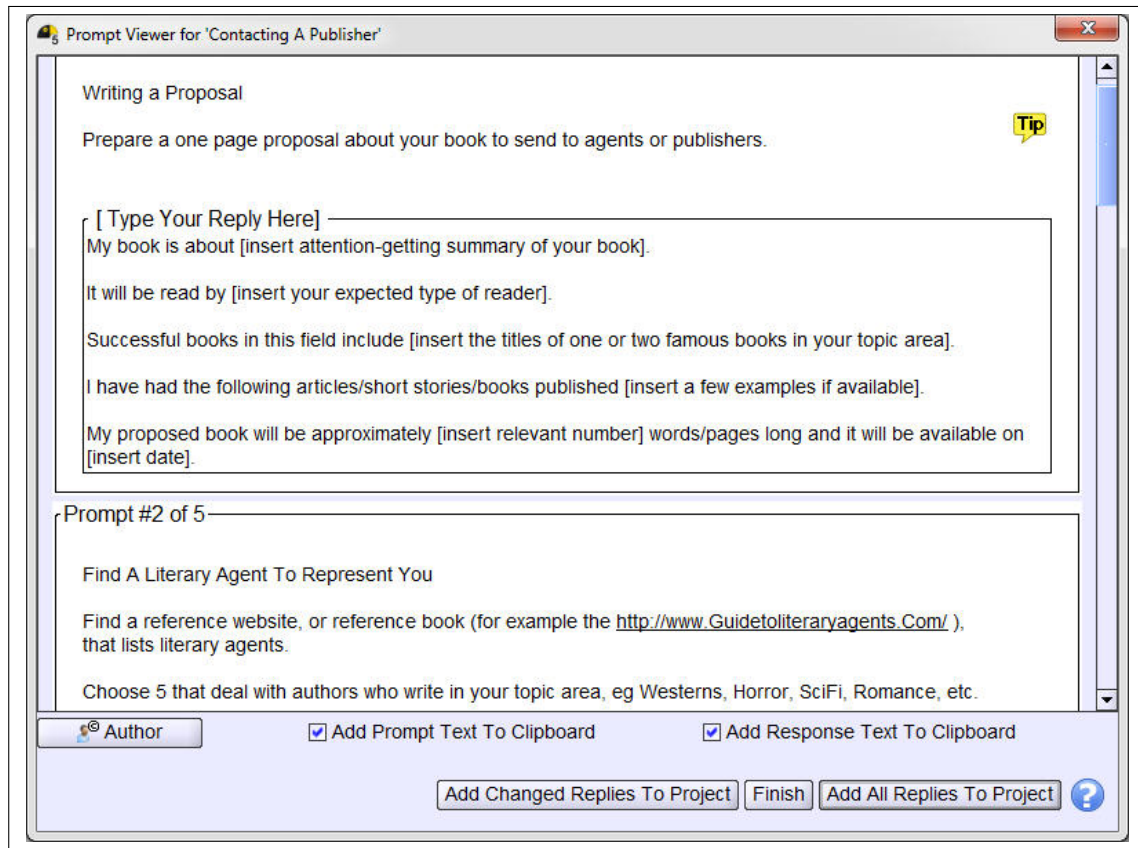


Figure 23.6. Contacting A Publisher

### Tip #48: Ideas for Selecting a Character's Occupation

If a writer needs ideas for selecting a character's occupation, then the online "Dictionary Of Occupational Titles" at <http://www.occupationalinfo.org/> might be a good place to start. It not only gives job titles but also job descriptions. For example, under 'Writer' there is:

*"Writes original prose material for publication: Selects subject matter based on personal interest or receives specific assignment from publisher. Conducts research and makes notes to retain ideas, develop factual information, and obtain authentic detail. Organizes material and plans arrangement or outline. Develops factors, such as theme, plot, order, characterization, and story line. Writes draft of manuscript. Reviews, revises, and corrects it and submits material for publication. Confers with publisher's representative regarding manuscript changes. May specialize in one or more styles or types of writing, such as descriptive or critical interpretations or analyses, essays, magazine articles, short stories, novels, and biographies."*

## CHAPTER 24

### Using Charts

Charts are part of the Background Details described on page 46. Several charts or graphs can be generated by *WriteItNow 5* by selecting **Main Tabs** » **Charts** on the Background Details section of Main Tabs, shown in Figure 24.1.

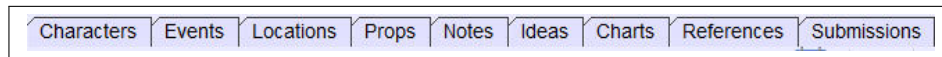


Figure 24.1. The Background Details

There are three main chart types.

- The **Relationships Chart** shows how characters are related to other characters.
- The **Events Chart** shows a timeline of events.
- The **Conflict Chart** shows the conflict or tension in each scene.

#### Section 24.1

### Relationships Chart

Relationships Chart shows a visual relationships between Characters. Each of the relationship types (Personal, Family, or Other) is shown as a colored arrow.

By default family relationships are green, personal relationships are red, and other relationships are blue. An example of this is shown in Figure 24.2.

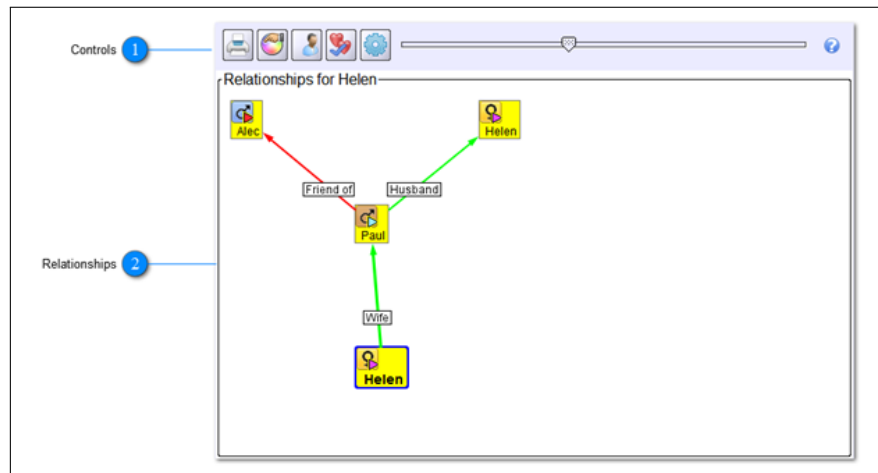
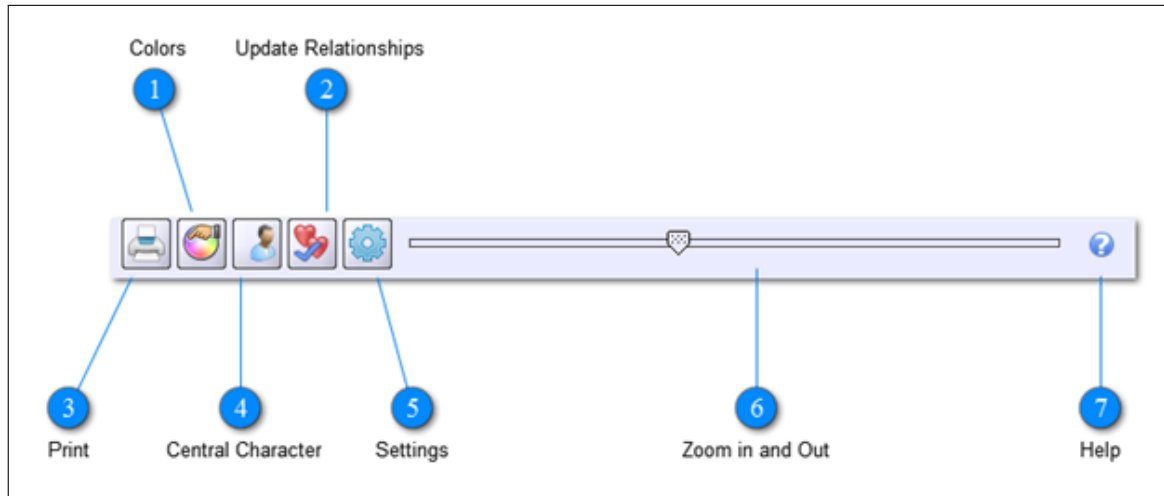


Figure 24.2. Relationships Chart example

The characters in the chart can be rearranged by dragging and dropping.

- 1 **Controls.** The Chart Controls are shown in Figure 24.3.



**Figure 24.3.** Chart Controls

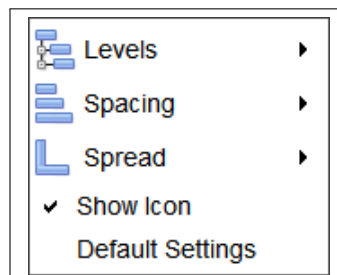
- 1 Colors. Clicking this icon shows the menu in Figure 24.4.



**Figure 24.4.** Chart Color Menu

Clicking on any of these allows the user to select the corresponding color from the Color Picker described on page 265.

- 2 Update Relationships. Update Family Relationships. For example, If 'A is brother of B' and 'B is female', then this option completes the reciprocal family gap and adds 'B is sister of A'. Relationships are discussed on page 55.
- 3 Print Relationship chart.
- 4 Central Character. The Central Character is the person at the center of the Relationship Chart. In Figure 24.2, the Central Character is Paul. Clicking on any other character in the chart makes them the Central Character.
- 5 Settings. See Figure 24.5. Use the **Settings** menu to
- Set the number of levels of relationships shown.
  - Set the spacing and spread of relationship lines.
  - Hide or display the icons.
  - Restore the default settings (Level 2, Spacing 150 pixels, and Spread 120 degrees).



**Figure 24.5.** Settings menu

- 6 Zoom In and Out. Moving the slider to the left zooms in, and to the right, out.
- 7 Help.
- 2 **Relationships.** Relationships are discussed on page 55.

## Adding Relationships

To add a relationships, right-click on a character in the chart. The options are shown in Figure 24.6.

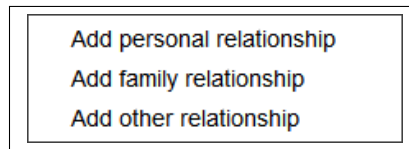


Figure 24.6. Add Relationship choices

Select the type of relationship to add. Use the editor shown in Figure 24.7 to complete the relationship details.

Figure 24.7. Add Relationship details

## Editing And Deleting Relationships

To edit or delete a relationships, right-click on a relationship in the chart. The options are shown in Figure 24.8.

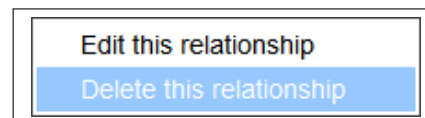


Figure 24.8. Editing and Deleting Relationships choices

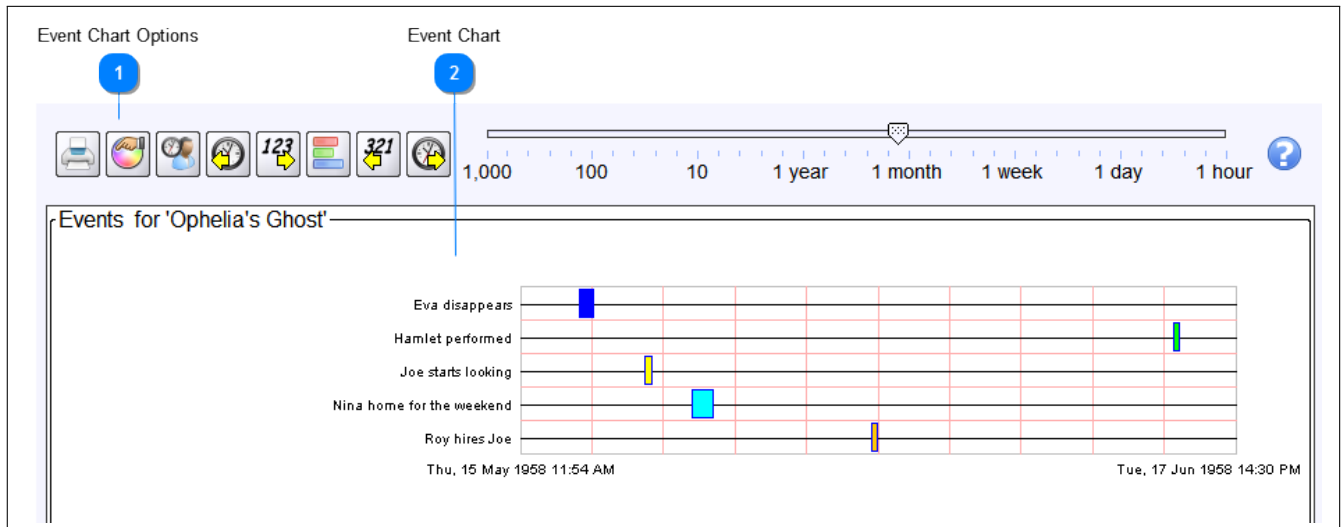
Select the option for editing or deleting it.

## Section 24.2 Events Chart

### What Other Writers Say About *WriteItNow*: Holly White

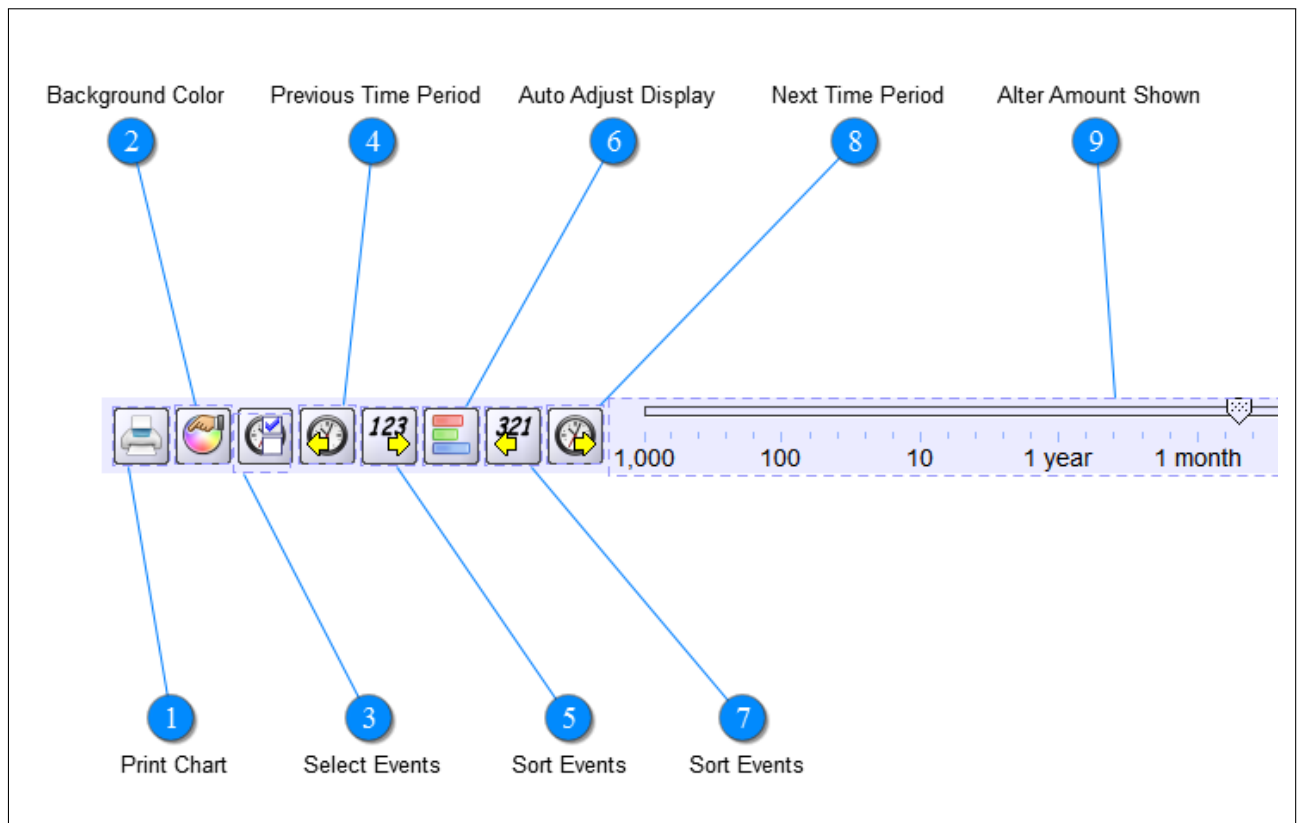
*Just wanted to say that I love WriteItNow. ... It provided exactly what I need to help get the chronology/continuity right in my story, which was what I chose it for—but it ended up being so much more helpful in even other areas (such as characterization, sequels, and events) than I ever expected! Thanks so much! This software makes all the difference!*

The Events Chart shows a timeline created from the Events. See Figure 24.9.



**Figure 24.9.** The Events Chart

**1 Events Chart Options.** The Events Chart Options are shown in Figure 24.10.



**Figure 24.10.** Events Chart options

- 1 Print Chart.** Print currently displayed event details.
- 2 Background Color.** Clicking on this allows the user to select the background color from the Color Picker described on page 265.
- 3 Select Events.** Select Events to show.
- 4 Previous Time Period.** Change to display previous time period.
- 5 Sort Events.** Sort Events from oldest to newest. This also sorts the Events in the Tree Panel.

- ⑥ **Auto Adjust Display.** Display as much as possible.
- ⑦ **Sort Events.** Sort Events from newest to oldest. This also sorts the Events in the Tree Panel.
- ⑧ **Next Time Period.** Change to display next time period.

The slider shown in Figure 24.11 allows the user to change the range of time displayed.

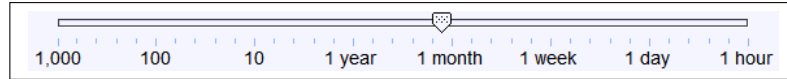


Figure 24.11. Time range

- ② **Event Chart.** This is the timeline. Left-or right-clicking on a timeline opens the corresponding item in the **Events** tab.

#### Tip #49: Calendars

*If a writer needs to create a monthly or yearly calendar (between 1 AD and 3999 AD) for the time period of their book that includes the country, public holidays, and phases of the moon, this can be done on-line at <http://www.timeanddate.com/calendar/> at no charge. The end result can be printed. See the figure.*

Calendar for November 2011 (United States)						
November						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Phases of the moon: 2: 10: 18: 25:

Holidays and Observances: 11: Veterans Day, 24: Thanksgiving Day

*To print to a PDF document rather than to a printer, free PDF print drivers, such as “DoPdf”, <http://www.dopdf.com/>, can be downloaded from the web. PDF documents can be linked to within WriteItNow 5, by using a File Link described on page 189. Alternatively, instead of printing, the calendar could be captured as an image using a free screen capture program, such as “Screenshot Captor”, <http://www.donationcoder.com/Software/Mouser/screenshotcaptor/>, and then added to WriteItNow 5 using a **Picture** tab.*

**⚠ The Event Summary—which shows how Events are related to the Story Date—is discussed on page 155.**

## Section 24.3

### Conflict Chart

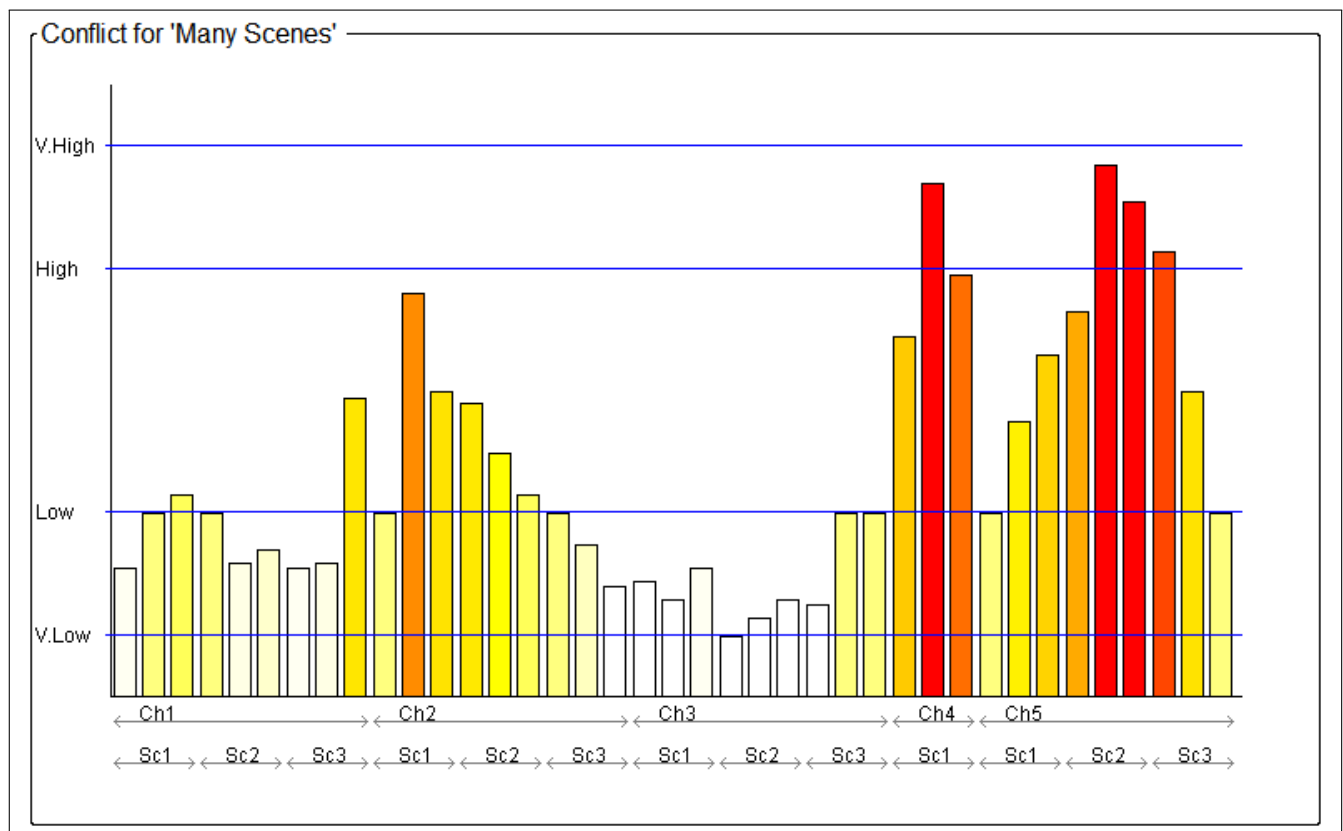
A Conflict Chart is used to graphically show conflict or tension in each scene, and in the book as a whole. Some writers, such as James Scott Bell in “Plot & Structure”, use the term “Intensity Scale” in place of Conflict Chart.

### Introduction To Conflict Charts

Lorraine Cobcroft, of Rainbow Works Pty Ltd, describes how to set conflict (or intensity) levels throughout a novel in this way:

*“The writer’s aim is always to keep the reader reading, and to achieve this you need to maintain increasing levels of intensity as the central conflict develops and you move toward resolution. But readers need a little relief from time to time, too. You don’t want to tire them by having them on the edge of their seat and feeling frantic for an entire 300+ pages! Lower the intensity from time to time to give them a breather, but the general trend should be upward.”*

Figure 24.12 is an example of a Conflict Chart created by *WriteItNow 5*.



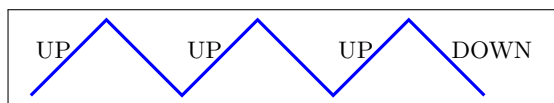
**Figure 24.12.** A Conflict Chart

In Figure 24.12 there is a minor peak in Chapter 2 Scene 1 but the major conflict occurs later in Chapters 4 and 5. The bars should form a shape which gradually rises. Unless the author is writing a series of books where each one ends with a cliff-hanger, they probably want to lower the tension at the end.

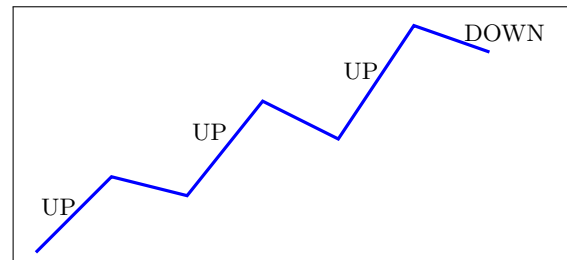
A good book on this subject is *Novelist's Essential Guide to Creating Plot* by J. Madison Davis, especially pages 117–120. Here is a paragraph from those pages.<sup>1</sup>

*“Take your story outline and give each scene in it a voltage rating on a scale from one to 100, with one being the least intense in emotion and 100 the most intense. Consider each scene or chapter independently, grading it as a whole. A scene that is entirely descriptive, setting scene or depicting a character in unproductive thought, might receive a one. A 100 might be the Battle of the Marne or a scene in which the lovers finally, passionately fall into each other’s arms (think Rhett carrying Scarlett up the staircase in ‘Gone With the Wind’).”*

A conflict chart should not look like Figure 24.13, but should look more like Figure 24.14.



**Figure 24.13.** Undesirable Conflict Chart

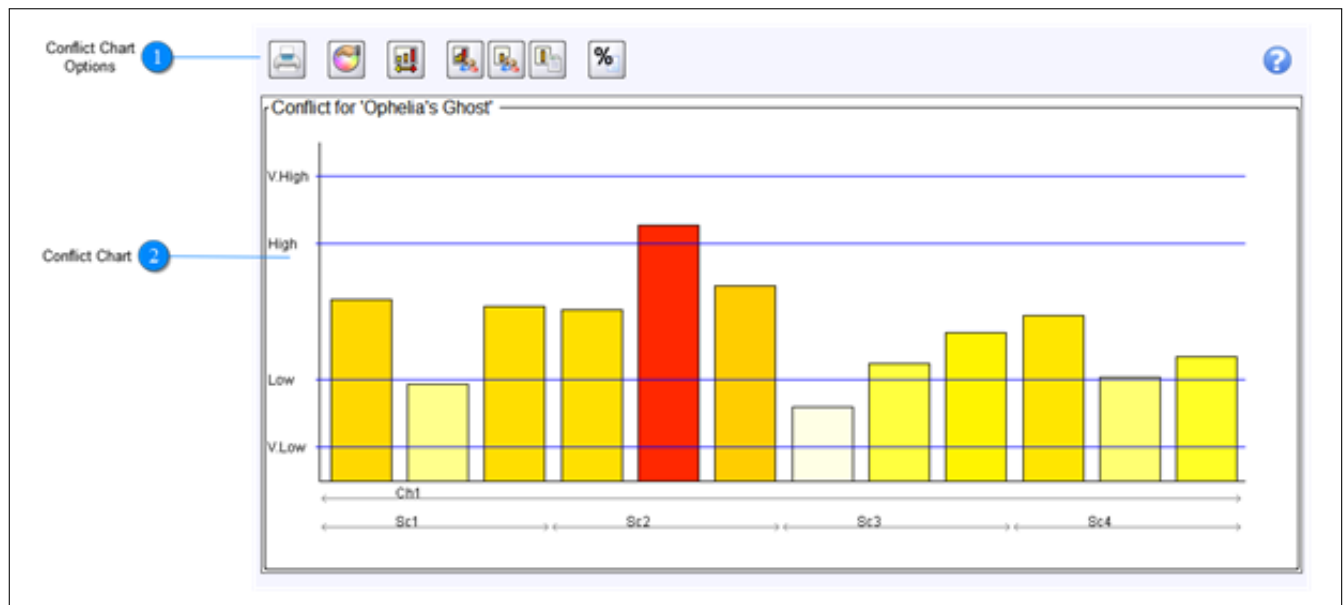


**Figure 24.14.** Desirable Conflict Chart

A Google™ search for ‘conflict tension graph book’ produces many examples of conflict graphs, some associated with the Three-Act Structure of a novel mentioned on page 109.

### The Conflict Chart in *WriteItNow 5*

Figure 24.15 shows an example of a Conflict Chart generated by *WriteItNow 5*.



**Figure 24.15.** A Conflict Chart example

#### 1 Conflict Chart Options. The Conflict Chart Options are shown in Figure 24.16.

<sup>1</sup> Davis uses the number range from one to ten. The quote has been adjusted to a scale of one to 100 to be consistent with *WriteItNow 5*.

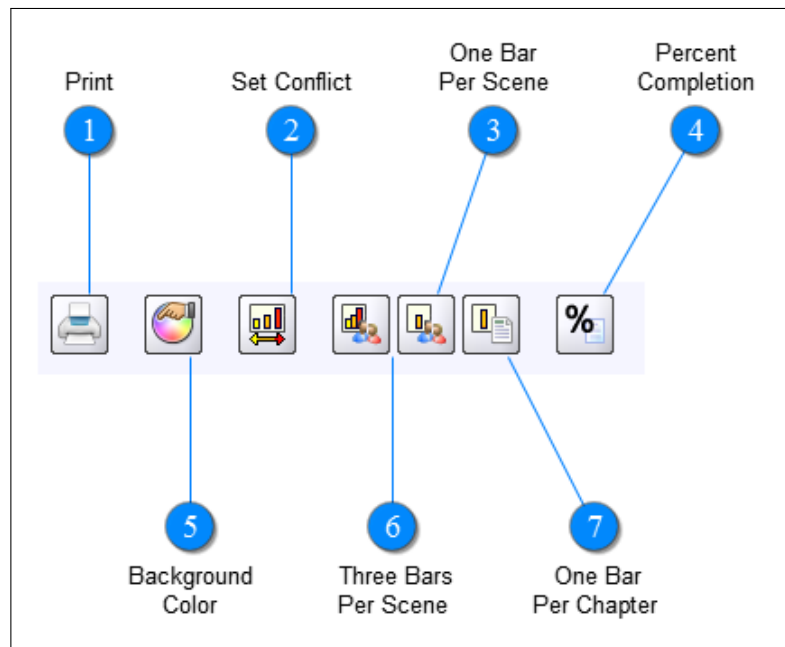


Figure 24.16. Conflict Chart options

- 1 Print. Print conflict chart.
- 2 Set Conflict. Use this to set the conflict level for each scene. Figure 24.17 shows an example.

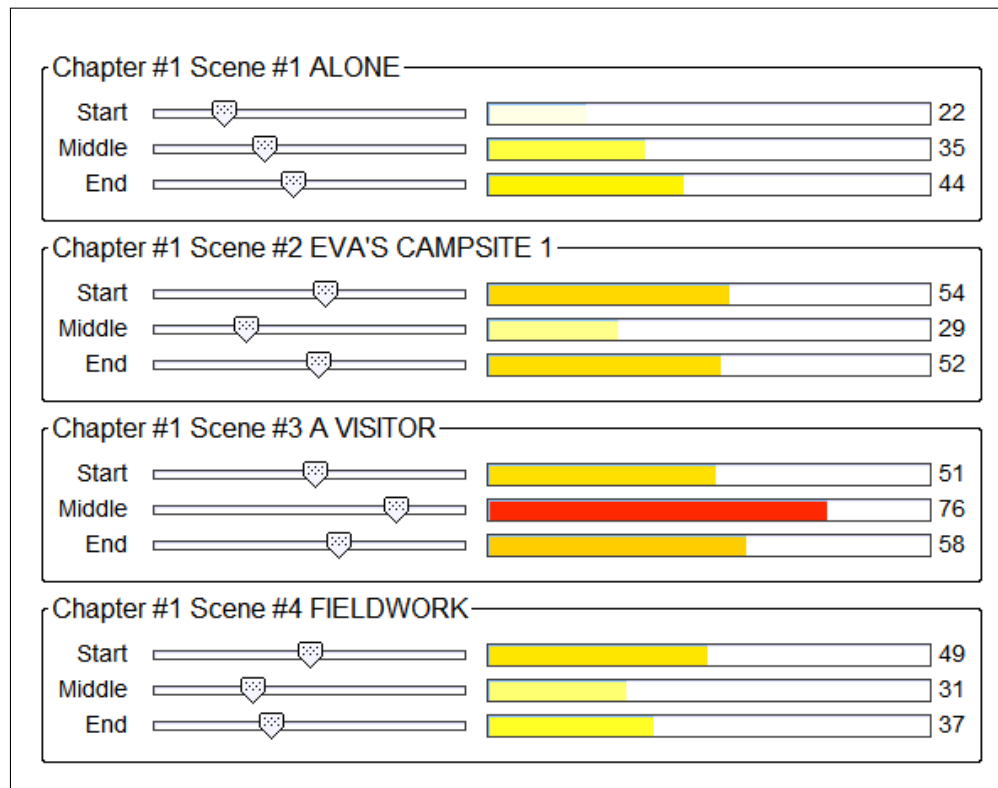
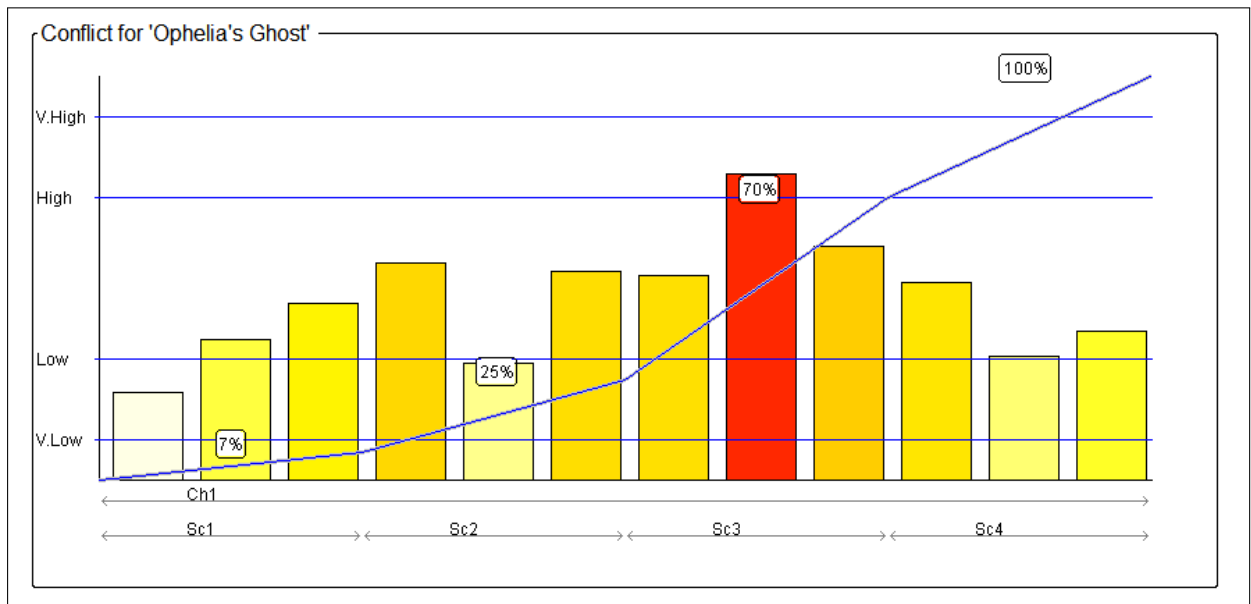


Figure 24.17. Set Conflict example

**⚠ If the conflicts of various scenes are set, and subsequently the scenes are rearranged, the settings are preserved.**

- ③ One Bar Per Scene. Show one bar per Scene. This shows the average conflict for each scene—the average of the start, middle, and end conflicts. This is useful if there are less than 60 Scenes.
- ④ Percent Completion. Show book completion (in terms of percentage of total scene word count) from scene to scene. See the example in Figure 24.18.



**Figure 24.18.** Percent Completion example

In Figure 24.18 the writer has written 7% of the current book by the end of Scene 1, 25% by the end of Scene 2, and so on.

- ⑤ Background Color. Set background color. Clicking on this allows the user to select the background color from the Color Picker described on page 265.
- ⑥ Three Bars Per Scene. Show three bars per scene. This shows the conflict for the beginning, middle, and end of each Scene. This is useful if there are less than 20 Scenes.
- ⑦ One Bar Per Chapter. Show one bar per Chapter. This shows the average conflict for all Scenes in each Chapter. This is useful if there are more than 60 scenes.
- ② Conflict Chart. This is the conflict chart. Hovering the mouse over or above any scene in Figure 24.15 shows the scene's number and title below the chart. (This is not shown in Figure 24.15 because the mouse is not over any scene.)

## CHAPTER 25

### Adding References

References are part of the Background Details described on page 46. A reference holds details of a publication including the authors, publication date, publisher, and so on. It can be linked to in the book by using a Tab Link described in Section 26.4 on page 191.

It is accessed from the **Main Tabs >> References** tab on the Main Tabs, or from **Tree Panel >> References** in the Tree Panel. This opens the References Dialog shown in Figure 25.1.

Overview Front Matter Chapters Back Matter Characters Events Locations Props Notes Ideas Charts References Submissions

+ - 1 of 1 Go to

Options Title Old Dumfries Legends ?

Authors

Add Author

Delete	Up	Down	Last Name	First Name or Initials
-	↑	↓	Anne	Duncan

Other Details

Pages 23-27 Publication Date 1995

Other Text

How Reference Text Will Appear

Anne, Duncan (1995). Old Dumfries Legends. (23-27).

Written 3 of 2,000 Words 0% Writing for 00:26:53 of 04:00:00 11%

**Figure 25.1.** The References Dialog

As the various text boxes are completed, the text is duplicated in the “How Reference Text Will Appear”, which cannot be edited directly. If References are selected for export in Figure 15.26, only the text in the “How Reference Text Will Appear” box is included.

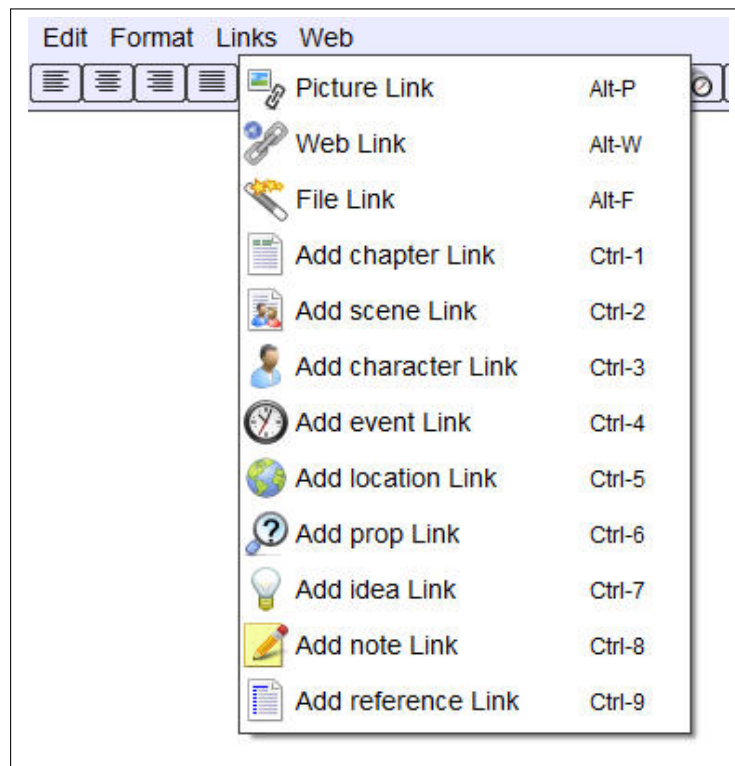
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# CHAPTER 26

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## Links

On any tab selected from the Main Tabs—except Charts and References—there is a Links tab on the Editor Menus. When opened it shows Figure 26.1.



**Figure 26.1.** The Links Menu

These links are divided into two groups: external links that connect to objects outside the project—see Figure 26.2—and internal links that connect to objects within the project.



**Figure 26.2.** External Links

- External Links
  - Picture Links are external links. They link to an image on disk.
  - Web Links are external links. They link to web pages.
  - File Links are external links. They link to a file on disk.
- Internal Links
  - The remaining nine items in Figure 26.1 are internal links. They join items on different tabs within *WriteItNow 5*. They are collectively called Tab Links. See Figure 26.3.

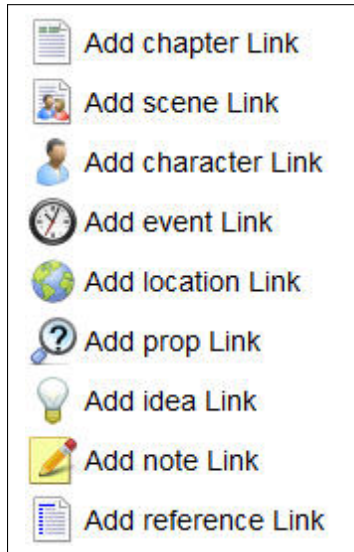


Figure 26.3. Tab Links

## Section 26.1 Picture Links

Links to pictures on the hard drive can be added anywhere in the Main Text Area.

### Adding a Picture Link

Adding a link to a picture is a multi-step process.

1. Select an item on the Tree Panel.
2. Place the cursor in the text where the Link is to be inserted.
3. Either use the keyboard shortcut **Alt P** or
  - a) Right-click.
  - b) Click on the menu item **Links** which brings up the Links Menu, Figure 26.1.
  - c) Click on **Picture Link**.
4. The dialog shown in Figure 26.4 opens. Notice the image of the highlighted file is shown, which helps the selection process.

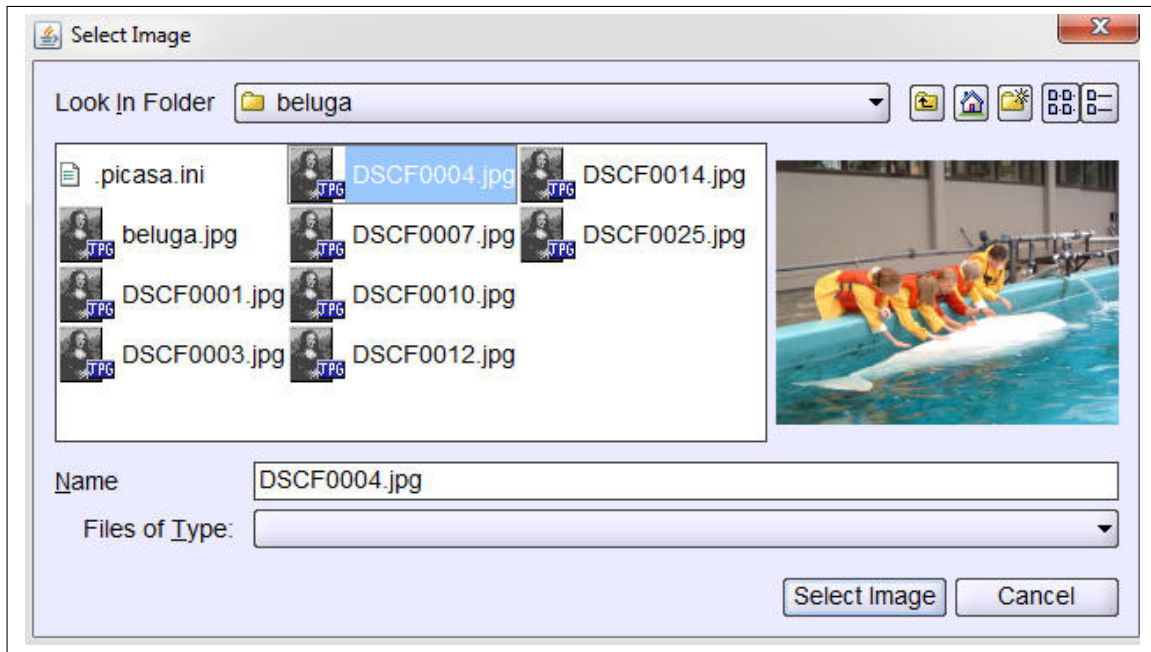



Figure 26.4. Picture link


5. Navigate to the appropriate image and select it.
6. The Picture Link icon, , is inserted in the text.

If the **Picture Link images** box in Figure 15.14 on page 132 is checked, then on exporting, these links are converted to images, and inserted in documents that recognize images. An exported image is inserted in the text exactly where the writer specifies—at the Picture Link icon. Its dimensions are unchanged unless the image is wider than the text, in which case it is resized proportionally. If the Picture Link icon is on a new line, the image is left-justified in the exported document.

#### Tip #50: Formatting Pictures in Exported Document

*If the writer wants to resize the inserted image without resizing the original; center or right-justify the the image in the exported text; or to wrap text around the image (see <http://www.timeatlas.com/wrapping-text-microsoft-word/>), then export the project as a Microsoft® Word document and edit the associated DOC file.*

**⚠ WriteItNow 5 deals with two types of entities involving pictures, Picture Tabs and Picture Links.**

- **Picture Tabs**, described on page 52, occur only in the Background Details, specifically as part of characters, events, locations, props, notes, and ideas. The selected picture is stored in the project, and is visible within WriteItNow 5.
- **Picture Links**, described on page 186, can occur in any Main Text Area. They are only links to images, and are characterized by the  icon. The associated image is not stored as part of the project, nor is it visible within WriteItNow 5.

## Section 26.2 Web Links

Web Links link to web pages. This could be useful for linking to frequently used web pages. For example, there are a number of websites devoted to writing advice to which someone might want to return. It can also be used to link to applications that run online, such as the one described in Tip #18, ‘Creating a Character’s Face’, on page 53.

**⚠ Information on ‘Web Tools’—used for searching the Internet—can be found in Chapter 27 on page 194.**

### Adding a Web Link

Adding a link to the web is a multi-step process.

1. Select an item on the Tree Panel.
2. Place the cursor in the text where the Link is to be inserted.
3. Either use the keyboard shortcut **Alt W** or
  - a) Right-click.
  - b) Click on the menu item **Links** which brings up the Links Menu, Figure 26.1.
  - c) Click on **Web Link**.
4. The dialog shown in Figure 26.5 opens.



Figure 26.5. Web Link

5. Enter the web page to link to, for example `www.google.com`.

**⚠ To paste a URL into the box in Figure 26.5:**

- a) Put the URL onto the clipboard. To do this select the URL and press **Ctrl C**.
- b) Place the cursor on the URL box and press **Ctrl V**.

6. The Web Link icon, , is inserted in the text.

### Using the Web Link

When a Web Link is clicked a menu such as the one shown in Figure 26.6 opens.

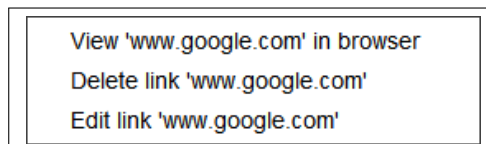


Figure 26.6. Web Link Options

This has options to open the web link, delete the link, or edit the link.

## Exporting a Web Link

If the **Web Links** > **Include** box in Figure 15.14 is checked, then on exporting, web links are included in the exported document as links.

### Section 26.3 File Links

File Links link to a file on the hard drive. After the link is created, clicking on it runs the Windows program associated with this type of file. For example, if the link is to a DOC or DOCX file, then clicking on the link runs the program associated with this file, often Microsoft® Word, and opens the linked document. Another example is to link to an MP3 or WMA file. Then when this link is clicked the program associated with this audio file starts and plays it. In the same way, PDF documents can be linked to, as can image files such as JPG and PNG, and web files HTM and HTML files on the hard drive.

If there is no Windows program associated with the type of file linked to, a Windows-generated message pops up.

#### Tip #51: Adding Links to Music

*Many people like to listen to sounds or music while writing. This might range from white noise, to nature sounds, to instrumental music, and to vocals. For some it drowns out distracting background noises; for others it creates a more productive and focused environment; and for others it is inspirational, for example, listening to love songs while writing a romance novel. In WriteItNow 5, creating an **Idea** or **Note** called 'Music' and then adding computer links to different playlists—such as .m3u files—gives a writer immediate access to appropriate music of their choice, all from within WriteItNow 5. Music on the web, such as 'Pandora', <http://www.pandora.com>, can be accessed—when legally available—in a similar way by using a Web Link discussed on page 188.*

## Adding a File Link

Adding a link to a File is a multi-step process.

1. Select an item on the Tree Panel.
2. Place the cursor in the text where the Link is to be inserted.
3. Either use the keyboard shortcut **Alt** **F** or
  - a) Right-click.
  - b) Click on the menu item **Links** which brings up the Links Menu, Figure 26.1.
  - c) Click on **File Link**.
4. The dialog shown in Figure 26.7 opens.

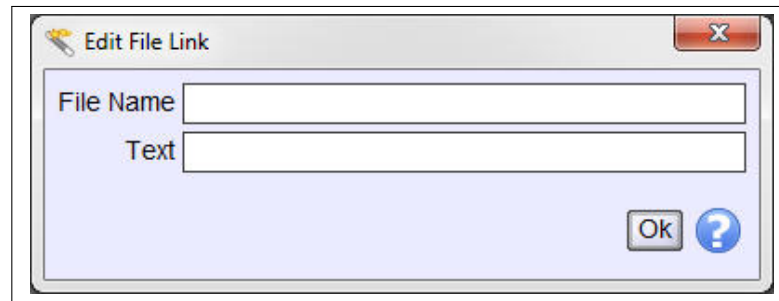



Figure 26.7. File Link

5. Click on the blank text box to the right of 'File Name' and use the browser to find the file to link to.
6. Alongside 'Text' add a summary of the linked item and click **OK**.
7. The File Link icon, , is inserted in the text.

**⚠** *A file link contains the full path to the linked object, such as C: \Users \Your Name \Documents \HowToWriteABookin30Days.pdf. Consequently, if the project is moved from one computer to another, these links are invalid, unless the file structures of the two computers are identical.*

## Using the File Link

When a File Link is clicked a menu such as shown in Figure 26.8 opens.

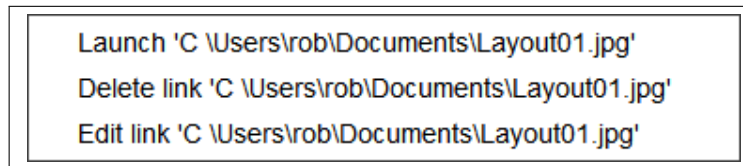


Figure 26.8. File Link Options

This has options to open the link, delete the link, or edit the link.

### Tip #52: Using Kindle Books

*If the user owns any Kindle books on writing advice, then the File Link option can be used to open one of these books by linking to it. This is particularly useful if dual monitors are available. A free Kindle PC reader can be downloaded from <http://www.amazon.com/gp/kindle/pc/download>.*

*Sometimes the filename of a Kindle book is unrelated to the title of the book. For example, the file B00FVZDVS2.azw is the eBook “The Positive Trait Thesaurus: A Writer’s Guide to Character Attributes” by Angela Ackerman and Becca Puglisi. To find the filename of an eBook, load it into the program calibre, <http://calibre-ebook.com/>, right-click on the book’s title, and then select **Edit metadata** > **Edit metadata individually**. The name of the file is in the **Ids** box. Alternatively, follow the advice given in <https://mikecanex.wordpress.com/2010/10/03/defeating-amazon-kindle-book-filename-obfuscation/>.*

Other suggested uses for File Links can be found in Tip #73, ‘Mind Mapping Software’, on page 291 and Tip #76, ‘Accessing AllMyNotes Organizer from within WriteItNow 5’, on page 300.

## Section 26.4 Tab Links

Tab Links, see Figure 26.3 on page 186, are internal links, that link a place on one Tab in the Main Tabs to a section on another Tab in the Main Tabs. They are a way to quickly navigate from one area to a related piece of information. For example, imagine a character is being described on the **Characters** tab. As this happens, the user remembers that some text already in a Note is relevant. It is easy add a link to that Note.

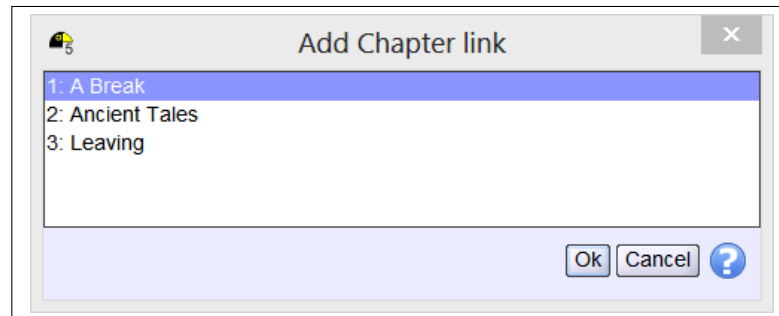
Links can be added to any text in the Main Text Area of a Chapter, Scene, Character, Event, Idea, Location, Prop, Note, or Reference in the Work Panel.

**⚠ It is not possible to link to the Back Matter, Front Matter, or Submissions.**


### Adding a Tab Link


Adding a link to a Tab, is a multi-step process.

1. Select an item on the Tree Panel.
2. Place the cursor in the text where the Link is to be inserted.
3. Right-click.
4. Click on the menu item **Links** which brings up the Links Menu, Figure 26.1.
5. Select the type of Link to add—excluding Picture, Web, and File.
6. A list of Links is then displayed. Select one of them. For example, if **Add Chapter Link** is selected then a list of chapters in the project is shown, similar to Figure 26.9.



**Figure 26.9.** Add Chapter Link example

7. Select the Chapter to link to.
8. The selected link appears in the story as a Chapter icon  .

 *The icon that appears in the document depends on the type of link created. See the icons in the left column of Figure 26.9, reproduced in Figure 26.10. These icons are consistent with the icons used in the Tree Panel shown in Figure 26.11.*

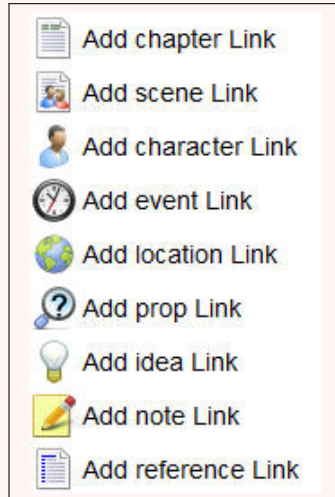


Figure 26.10. Link icons

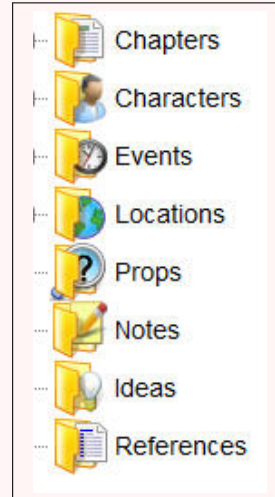




Figure 26.11. Tree Panel icons

### Tip #53: Adding Comments to Text

Sometimes, while in the frenzy of composing, a writer realizes that they need to make a comment reminding themselves to check on something, but they do not want to break their concentration at this stage. For example, they have just introduced a gate secured by a combination lock, and they need to remind themselves later to resolve how the antagonist knew the combination. The writer could create a **Note** named “Comments” in which all comments are stored. In this case, they could enter a comment like “How did antagonist get combination?” on a new line and add a Tab Link from this note to the appropriate tab in the project. Then, later, opening the Comments tab shows all such comments, which can then be resolved. Note: This results in comments being in one place. If the writer wants the comments in the actual text, then see Tip #60 on page 227.

## Using the Tab Link

When the mouse hovers over the document icon  , a tooltip opens showing a preview of the contents of the linked item.

When the mouse is clicked on the document icon  , the menu in Figure 26.12 is shown.

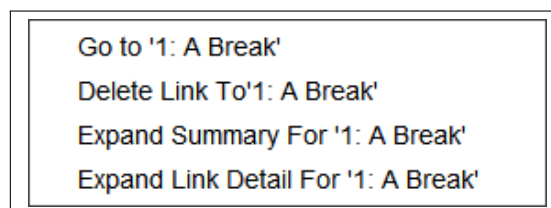


Figure 26.12. Menu choices

This has options to go to the link, delete it, or expand it.

The choice [Expand Link](#) inserts the entire contents of the link in place of the icon.


**Tip #54: Saving Unused Paragraphs**

*Imagine a writer has written two different opening paragraphs and has decided temporarily to use the first one. Rather than deleting the second paragraph, create a Note; cut, copy and paste the second paragraph into that Note; and in the first paragraph add a Tab Link to the Note. That way, if the writer changes their mind, they can switch the two paragraphs.*

## CHAPTER 27

# Searching the Web—The Web Tools

This chapter deals with searching the Internet for items. Obviously, to use these options requires access to the Internet.

 *Information on **Web Links**—used for linking to items on the Internet—can be found in Section 26.2 on page 188.*

### Section 27.1 Web Menu

On the Editor Menu there is a menu item **Web**. Clicking on it brings up the options shown in Figure 27.1.

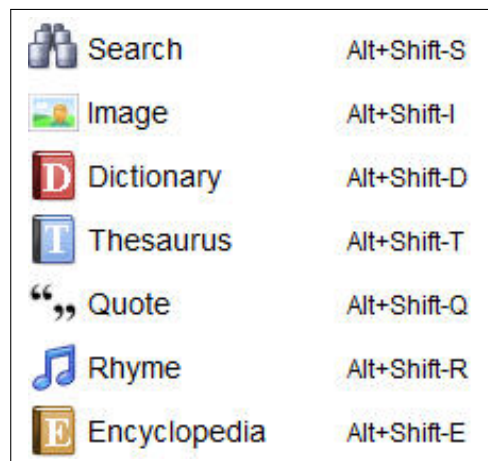


Figure 27.1. The Web Menu

The menu item **Search** looks for the specified text using Google™, the menu item **Image** searches for images with the specified text in its title, and so on. The web sites searched are determined by the **Web Settings** discussed on page 195.

To search for a quote, enter some text in the editor and click the **Quote** option. For example, selecting ‘shop’ found the following quote:

*“Like so many Americans, she was trying to construct a life that made sense from things she found in gift shops.”* Kurt Vonnegut (1922–2007), Slaughterhouse Five.

while ‘open’ gave as one choice:

*“Today you can go to a gas station and find the cash register open and the toilets locked. They must think toilet paper is worth more than money.”* Joey Bishop (1918–2007).

## Section 27.2 Web Settings

This is where the links to the web pages used by Web Tools can be edited. To access the Web Settings go to **Menu Panel** » **Settings** » **Web Settings**, which opens Figure 27.2.

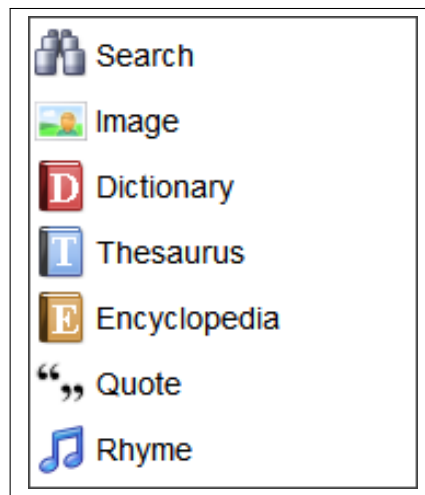


Figure 27.2. Web Setting

The default settings use well-known web sites for this. If a writer needs to use other sites, the following should be noted. Typically, when looking for a word, the complete URL is composed of four parts, and looks like this:

web site address	text before search string	search string	text after search string
------------------	---------------------------	---------------	--------------------------

For example, by going to Yahoo! and searching for ‘dog collar’—without the quotation marks—the complete URL shown in the web browser is

```
http://search.yahoo.com/search?p=dog+collar&fr=yfp-t-501&toggle=1&cop=mss&ei=UTF-8&fp_ip=UK&vc=.
```

This is how it is decomposed.

- The **web site address** is: `http://search.yahoo.com`.
- The **text before search string** is: `/search?p=`.
- The **search string** is: `dog+collar`. Note that the space becomes a ‘+’ symbol.
- The **text after search string** is: `&fr=yfp-t-501&toggle=1&cop=mss&ei=UTF-8&fp_ip=UK&vc=`.

So, to change the program from the default Google™ website to the Yahoo! search engine for the web search, first go to **Menu Panel** » **Settings** » **Web Settings** » **Search** to find Figure 27.3. Then enter the values in Figure 27.4.

Text Shown In Menu	<input type="text" value="Search"/>
Tool Tip Text To Show	<input type="text" value="Search used for Web look-up."/>
Web Page URL To Visit	<input type="text" value="http://www.google.com"/>
Command Before Text	<input type="text" value="/search?source=ig&amp;hl=en&amp;q=%22"/>
Command After Text	<input "="" type="text" value="%22&amp;btnG=Google+Search&amp;meta="/>
Convert Spaces To	<input type="text" value="+"/>
<input type="button" value="Reset To Defaults"/>	

Figure 27.3. The Search Web Setting

Text Shown In Menu	<input type="text" value="Search"/>
Tool Tip Text To Show	<input type="text" value="Yahoo Search used for Web look-up."/>
Web Page URL To Visit	<input type="text" value="http://search.yahoo.com"/>
Command Before Text	<input "="" type="text" value="/search?p="/>
Command After Text	<input "="" type="text" value="01&amp;toggle=1&amp;cop=mss&amp;ei=UTF-8&amp;fp_ip=UK&amp;vc="/>
Convert Spaces To	<input type="text" value="+"/>
<input type="button" value="Reset To Defaults"/>	

Figure 27.4. New Search Web Setting

From the example, it can be seen that spaces are replaced by '+'.

To use any other web-site for searching for text, go to the site, enter a search, and fill in the web settings using the complete URL shown in the browser.

There is an excellent web-based dictionary at <https://www.wordnik.com/> whose settings are shown in Figure 27.5. However, the dictionary is case sensitive, so it finds neither 'london' nor 'Rural'.

Text Shown In Menu	<input type="text" value="Dictionary"/>
Tool Tip Text To Show	<input type="text" value="Search web dictionary for word"/>
Web Page URL To Visit	<input type="text" value="https://www.wordnik.com/words/"/>
Command Before Text	<input type="text"/>
Command After Text	<input type="text"/>
Convert Spaces To	<input type="text"/>
<input type="button" value="Reset To Defaults"/>	

Figure 27.5. New Dictionary Web Setting

**Tip #55: Customizing the Web Tools**

Although the Web Settings in Figure 27.2 are called **Search**, **Image**, **Dictionary**, **Thesaurus**, **Encyclopedia**, **Quote**, and **Rhyme**, the names are changeable. So, if a writer wants to link to two different on-line Encyclopedias, one of the other menu items can be customized to do that.

## Section 27.3

**Graphical Thesauruses**

Graphical thesauruses can be accessed in place of text-based versions. Figures 27.6, 27.7, and 27.8 respectively show the results of searching the free websites Graphwords <http://graphwords.com/>, Lexipedia <http://www.lexipedia.com/>, and Snappywords <http://www.snappywords.com/>, for ‘dog collar’.

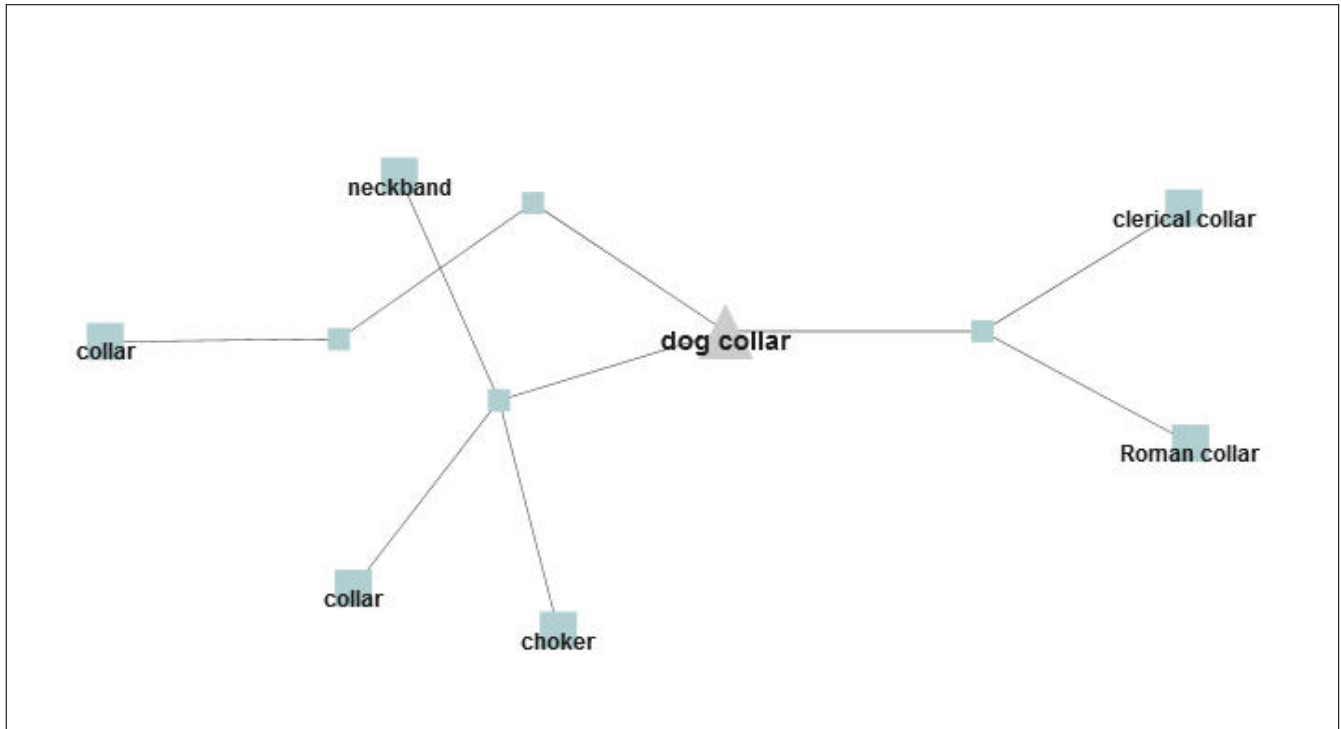


Figure 27.6. Graphwords search for ‘dog collar’



Based on <http://graphwords.com/word#dog%20collar>, the settings that make Graphwords the default Web Thesaurus are shown in Figure 27.9.

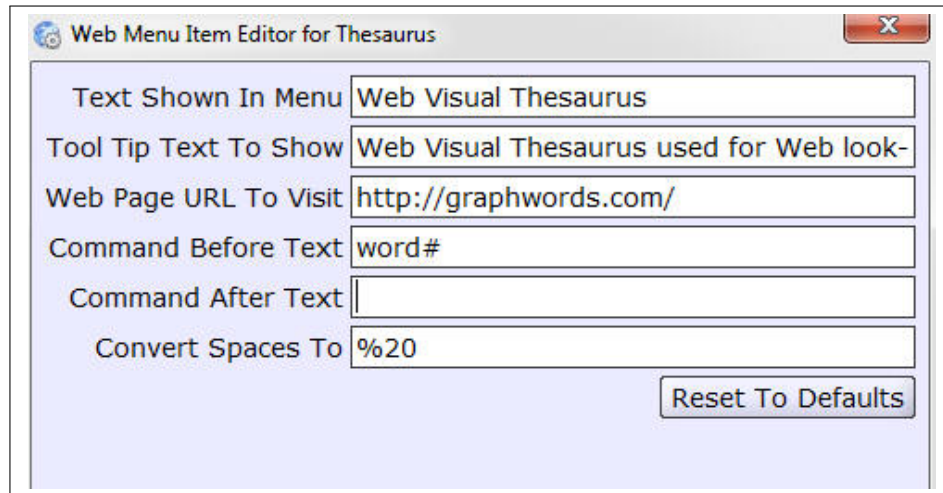


Figure 27.9. Settings for Graphword

The new 'Web Page URL To Visit' can be searched immediately. However, *WriteItNow 5* needs to be restarted for the new 'Text Shown In Menu' and the new 'Tool Tip Text To Show' texts to show in the web menu. Then Figure 27.1 looks like Figure 27.10.

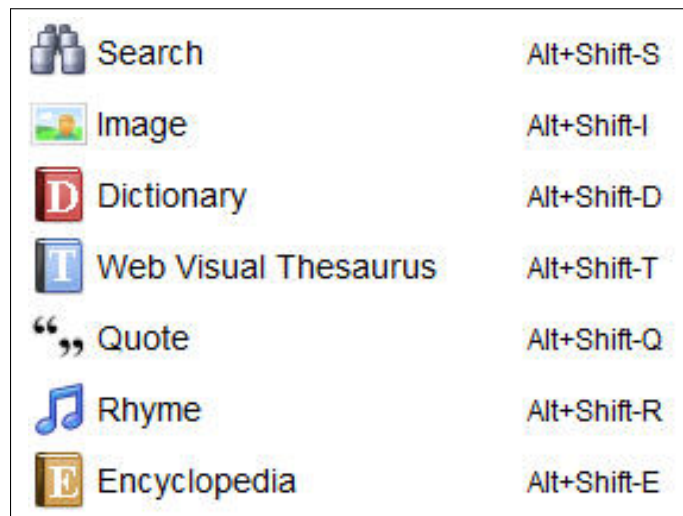


Figure 27.10. The updated Web Menu

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## CHAPTER 28

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### Tree Panel Context Menu

The Tree Panel context menu opens when an item on the Tree Panel is right-clicked. The menu content depends on the item selected in the Tree Panel. See Figure 28.1.

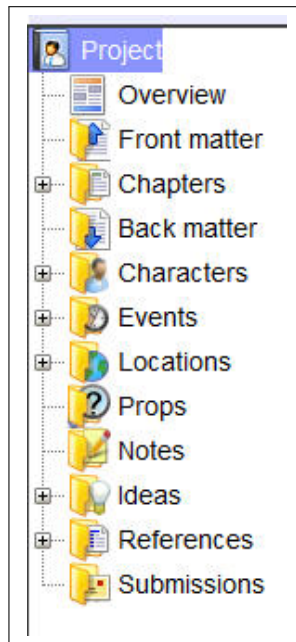


Figure 28.1. The Tree Panel

#### Project and Overview

Right-clicking on either the `Project` or `Overview` tree item opens Figure 28.2.

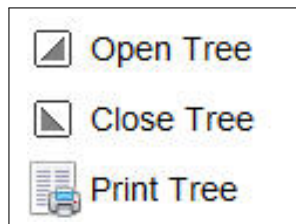


Figure 28.2. Project Context Menu

- **Open Tree.** This opens all the tree items.

- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Front Matter

Right-clicking on the `Front Matter` tree item opens Figure 28.3.

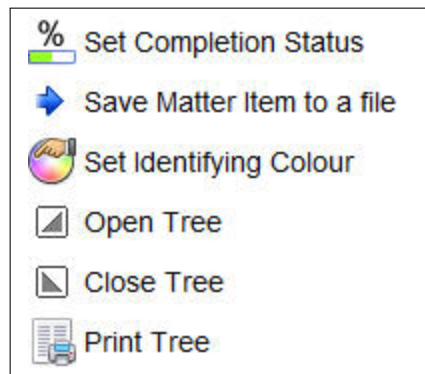


**Figure 28.3.** Front Matter Context Menu

- **Get Front Matter from a file.** This imports Front Matter from an XML file saved in a special *WriteItNow 5* format, created using the ‘Save Matter item to a file’ option in Figure 28.4. This ability is very useful for transferring items between projects.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Front Matter—Branch

Right-clicking on any branch of the `Front Matter` tree item opens Figure 28.4.



**Figure 28.4.** Branch of Front Matter Context Menu

- **Set Completion Status.** This sets how much of the selected item has been completed and is discussed on page 69.
- **Save Matter Item to a file.** This saves the Front Matter to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Front Matter from a file’ option in Figure 28.3.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item’s icon. See Chapter 40 on page 263.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Chapters

Right-clicking on the **Chapters** tree item opens Figure 28.5.

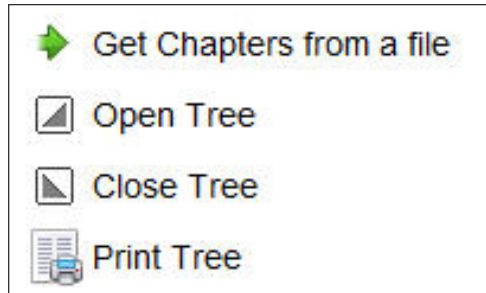




Figure 28.5. Chapter Context Menu

- **Get Chapters from a file.** This imports a chapter (and its associated scenes) from a file and inserts it as the last chapter. This file is in a special *WriteItNow 5* XML format, created using the ‘Save Chapter to a file’ option in Figure 28.6. This ability is very useful for transferring items between projects.

 *Chapters cannot be deleted directly from the Tree Panel. To delete a chapter, select it in the Tree Panel and then click the  in the Work Panel.*

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Chapters—Branch

Right-clicking on any branch of the **Chapters** tree item opens Figure 28.6.

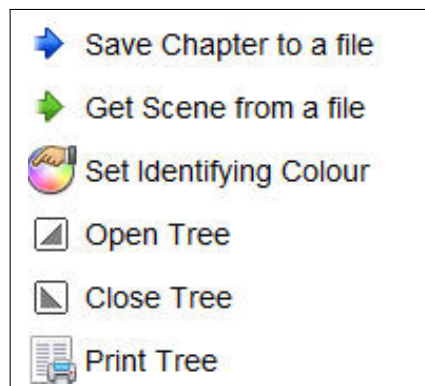



Figure 28.6. Branch of Chapter Context Menu

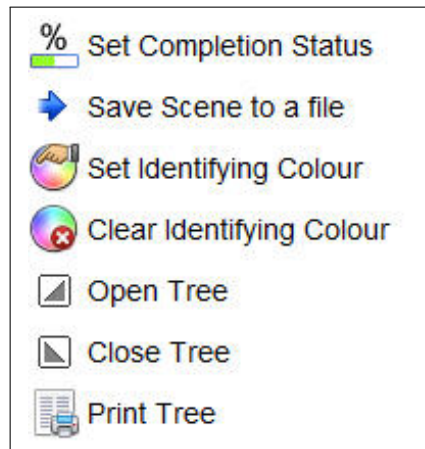
- **Save Chapter to a file.** This saves the chapter and its scenes to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Chapters from a file’ option in Figure 28.5.
- **Get Scene from a file.** This imports scenes from a file. This file is in a special *WriteItNow 5* XML format, created using the ‘Save Scene to a file’ option in Figure 28.7. This ability is very useful for transferring items between projects.

 *Any scene opened from a file is added to the currently selected chapter.*

- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Scene

Right-clicking on a Scene tree item opens Figure 28.7.

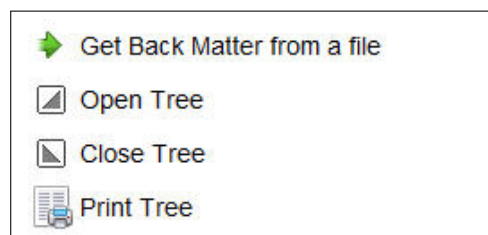


**Figure 28.7.** Scene Context Menu

- **Set Completion Status.** This sets how much of the selected item has been completed and is discussed on page 69.
- **Save Scene to a file.** This saves a scene to a file in a special *WriteItNow 5* format. It can be read by the 'Get Scene from a file' option in Figure 28.6.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item's icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Back Matter

Right-clicking on the Back Matter tree item opens Figure 28.8.

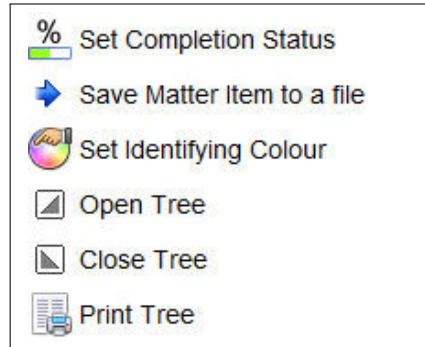


**Figure 28.8.** Back Matter Context Menu

- **Get Back Matter from a file.** This imports Back Matter from an XML file saved in a special *WriteItNow 5* format, created using the ‘Save Matter item to a file’ option in Figure 28.9. This ability is very useful for transferring items between projects.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Back Matter—Branch

Right-clicking on any branch of the [Back Matter](#) tree item opens Figure 28.9.



**Figure 28.9.** Branch of Back Matter Context Menu

- **Set Completion Status.** This sets how much of the selected item has been completed and is discussed on page 69.
- **Save Matter item to a file.** This saves the Back Matter to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Back Matter from a file’ option in Figure 28.8.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item’s icon. See Chapter 40 on page 263.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Characters

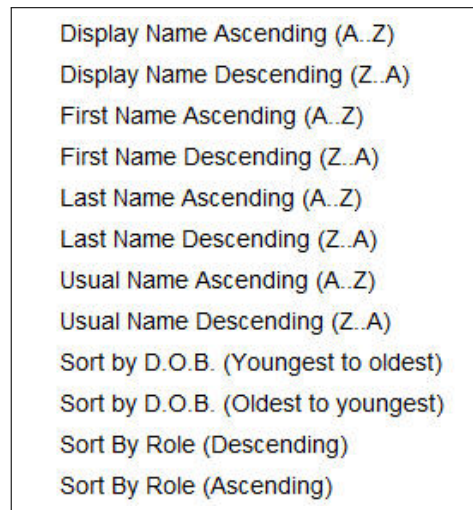
Right-clicking on the [Characters](#) tree item opens Figure 28.10.



**Figure 28.10.** Characters Context Menu

- **Get Characters from a file.** This imports Characters from an XML file saved in a special *WriteItNow 5* format, created using the ‘Save Character to a file’ option in Figure 28.12. This ability is very useful for transferring items between projects.

- **Sort Characters.** This sorts the characters in different ways. See Figure 28.11. A sort cannot be undone.

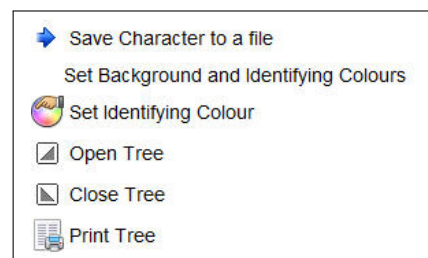


**Figure 28.11.** Sort Characters options

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

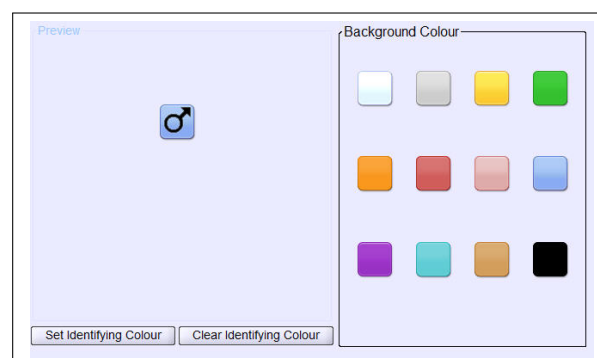
## Characters—Branch

Right-clicking on any branch of the [Characters](#) tree item opens Figure 28.16.



**Figure 28.12.** Branch of Characters Context Menu

- **Save Character to a file.** This saves a character to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Characters from a file’ option in Figure 28.10.
- **Set Background and Identifying Color.** This brings up Figure 28.13, from which the background of the icon and the identifying color (the triangle in the item’s icon) can be selected.



**Figure 28.13.** Set Background and Identifying color

- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Events

Right-clicking on a [Events](#) tree item opens Figure 28.14.



Figure 28.14. Events Context Menu

- **Get Events from a file.** This imports events from a file. This file is in a special *WriteItNow 5* XML format, created using the 'Save Event to a file' option in Figure 28.16. This ability is very useful for transferring items between projects.
- **Sort Events.** This sorts the events in different ways. See Figure 28.15. A sort cannot be undone.

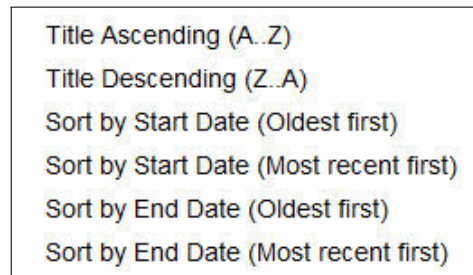


Figure 28.15. Sort Events options

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Events—Branch

Right-clicking on any branch of the [Events](#) tree item opens Figure 28.16.

- **Save Event to a file.** This saves an event to a file in a special *WriteItNow 5* format. It can be read by the 'Get Event from a file' option in Figure 28.14.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item's icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

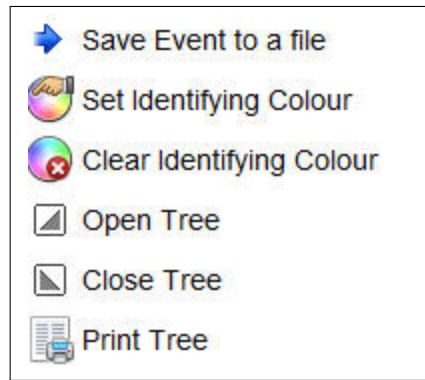


Figure 28.16. Branch of Events Context Menu

## Locations

Right-clicking on a [Locations](#) tree item opens Figure 28.17.



Figure 28.17. Locations Context Menu

- **Get Locations from a file.** This imports locations from a file. This file is in a special *WriteItNow 5* XML format, created using the ‘Save Location to a file’ option in Figure 28.19. This ability is very useful for transferring items between projects.
- **Sort Locations.** This sorts the locations in different ways. See Figure 28.18. A sort cannot be undone.

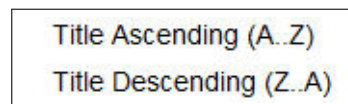


Figure 28.18. Sort Events options

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Locations—Branch

Right-clicking on any branch of the [Locations](#) tree item opens Figure 28.19.

- **Save Location to a file.** This saves a location to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Location from a file’ option in Figure 28.17.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item’s icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item’s icon, if it has been set previously.

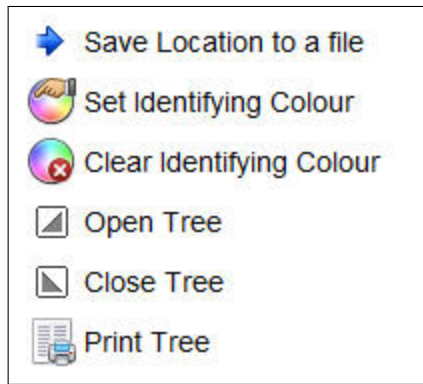


Figure 28.19. Branch of Locations Context Menu

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Props

Right-clicking on a [Props](#) tree item opens Figure 28.20.



Figure 28.20. Props Context Menu

- **Get Props from a file.** This imports Props from a file. This file is in a special *WriteItNow 5* XML format, created using the ‘Save Prop to a file’ option in Figure 28.22. This ability is very useful for transferring items between projects.
- **Sort Props.** This sorts the Props in different ways. See Figure 28.21. A sort cannot be undone.



Figure 28.21. Sort Events options

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Props—Branch

Right-clicking on any branch of the [Props](#) tree item opens Figure 28.22.

- **Save Prop to a file.** This saves a prop to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Prop from a file’ option in Figure 28.20.

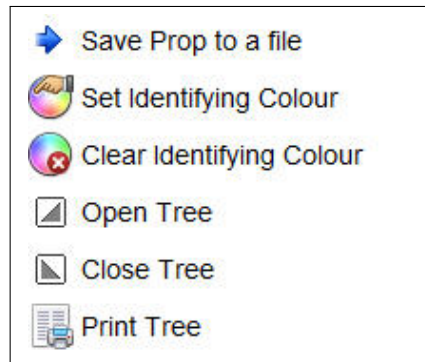


Figure 28.22. Branch of Props Context Menu

- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item's icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Notes

Right-clicking on a Notes tree item opens Figure 28.23.

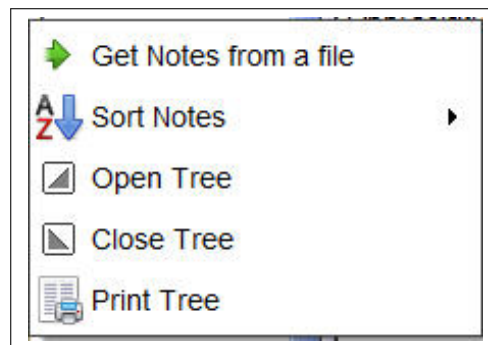


Figure 28.23. Notes Context Menu

- **Get Notes from a file.** This imports Notes from a file. This file is in a special *WriteItNow 5* XML format, created using the 'Save Note to a file' option in Figure 28.25. This ability is very useful for transferring items between projects.
- **Sort Notes.** This sorts the Notes in different ways. See Figure 28.24. A sort cannot be undone.

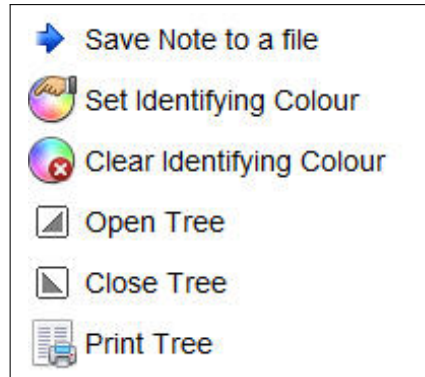


Figure 28.24. Sort Notes options

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Notes—Branch

Right-clicking on any branch of the **Notes** tree item opens Figure 28.25.



**Figure 28.25.** Branch of Notes Context Menu

- **Save Note to a file.** This saves a note to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Note from a file’ option in Figure 28.23.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item’s icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item’s icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Ideas

Right-clicking on a **Ideas** tree item opens Figure 28.26.



**Figure 28.26.** Ideas Context Menu

- **Get Ideas from a file.** This imports Ideas from a file. This file is in a special *WriteItNow 5* XML format, created using the ‘Save Idea to a file’ option in Figure 28.28. This ability is very useful for transferring items between projects.
- **Sort Ideas.** This sorts the Ideas in different ways. See Figure 28.27. A sort cannot be undone.



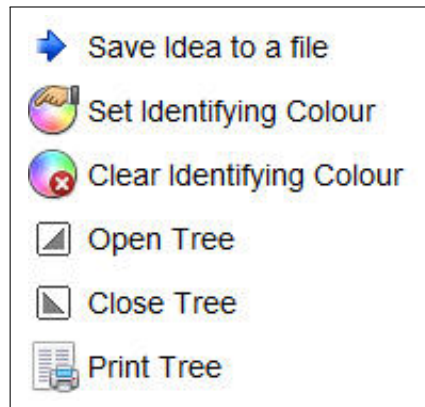
**Figure 28.27.** Sort Notes options

- **Open Tree.** This opens all the tree items.

- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

## Ideas—Branch

Right-clicking on any branch of the `Ideas` tree item opens Figure 28.28.



**Figure 28.28.** Branch of Ideas Context Menu

- **Save Idea to a file.** This saves an Idea to a file in a special *WriteItNow 5* format. It can be read by the ‘Get Idea from a file’ option in Figure 28.26.
- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item’s icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item’s icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

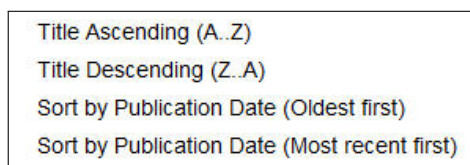
## References

Right-clicking on a `References` tree item opens Figure 28.29.



**Figure 28.29.** References Context Menu

- **Sort References.** This sorts the References in different ways. See Figure 28.30. A sort cannot be undone.

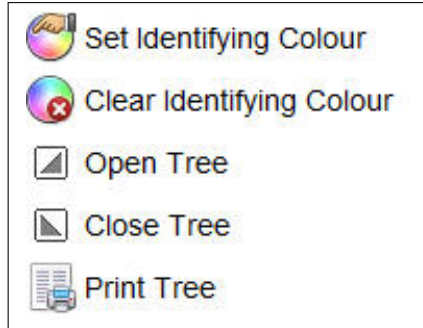


**Figure 28.30.** Sort References options

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

### References—Branch

Right-clicking on any branch of the [References](#) tree item opens Figure 28.31.

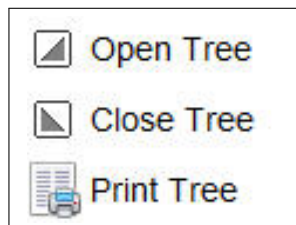


**Figure 28.31.** Branch of References Context Menu

- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item's icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

### Submissions

Right-clicking on a [Submissions](#) tree item opens Figure 28.32.



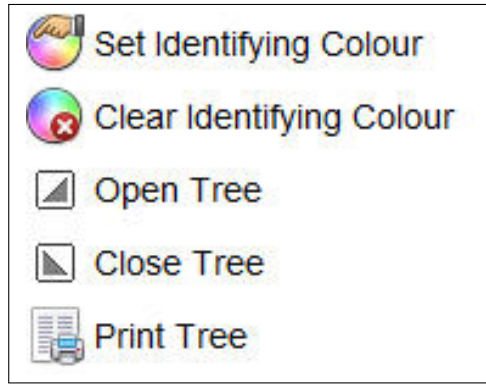
**Figure 28.32.** Submissions Context Menu

- **Open Tree.** This opens all the tree items.
- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

### Submissions—Branch

Right-clicking on any branch of the [Submissions](#) tree item opens Figure 28.33.

- **Set Identifying Color.** This brings up the Color Wheel and sets the color for the triangle in the item's icon. See Chapter 40 on page 263.
- **Clear Identifying Color.** This removes the triangle in the item's icon, if it has been set previously.
- **Open Tree.** This opens all the tree items.




**Figure 28.33.** Branch of Submissions Context Menu

- **Close Tree.** This closes all the sub-items (branches) in the tree.
- **Print Tree.** This prints the tree, and is discussed in detail on page 146.

#### **Tip #56: Transferring Items from Old Project to New**

*To transfer an item—such as a character or a location—from an old project to a new one, open the old project. Then go to the Tree Panel and highlight the item to be transferred. Right-click to bring up its context menu, and use the ‘Save item to a file’ option to save. Open the new project and navigate to the item in the Tree Panel where the data is to be inserted. Right-click to bring up its context menu, and use the ‘Get item from a file’ option to import.*

#### **Tip #57: Removing Items from a Project without Deleting them**

*There are times when a writer would like to remove an item—such as a scene or a chapter—from their project without deleting it, in case the writer has a change of heart. To do this go to the Tree Panel and highlight the item to be removed. Right-click to bring up its context menu, and use the ‘Save item to a file’ option to save it. To remove the item from the project, but not the file itself, select it in the Tree Panel and click the  icon in the Main Tabs. To recover the item, highlight the object in the Tree Panel where the item is to be inserted. Right-click to bring up its context menu, and use the ‘Get item from a file’ option to restore it. If part of a scene is to be removed, see Tip #46 on page 165.*

## Part IV

# Text Operations

What's another word for Thesaurus?

---

*Steven Wright*

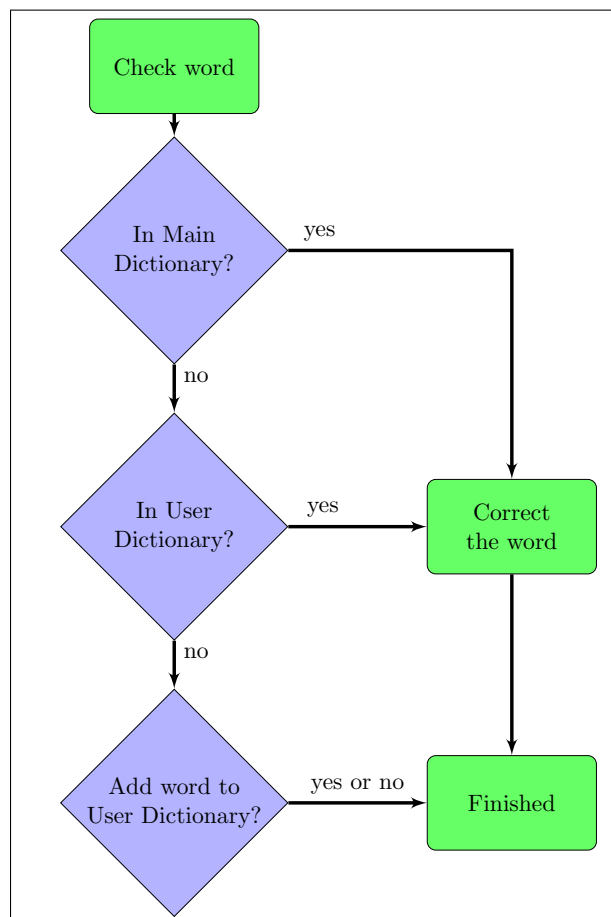
## CHAPTER 29

### The Spelling Checker

Spell checking is available on the Main Text Area in the currently selected tab. The Spell Checker uses two dictionaries.

- The main dictionary, which has most words used when spell checking.
- The user dictionary, which is smaller and has words added while spell checking.

The Spell Checker decides if a word is correct by checking against its main dictionary. If a word is not there it checks the user dictionary. If it is not there, the user is asked whether they want to add it to the user dictionary. See Figure 29.1.



**Figure 29.1.** The spell checking process

## Section 29.1

# The Main Dictionary

### Selecting the Main Dictionary

The program comes with main dictionaries covering US English, UK English and Canadian English. Each of these has about 125,000 words.

To select the main dictionary—the one used by the spelling checker—go to **Menu Panel** » **Settings** » **Tool Settings** » **Set Main Dictionary**. The choice of languages is Canadian (en\_CA.dict), UK (en\_GB.dict), and US (en\_US.dict).

### Editing the Dictionaries

To add or remove words from the main dictionary select **Menu Panel** » **Settings** » **Tool Settings** » **Edit Main Dictionary**.  
To add or remove words from the user dictionary select **Menu Panel** » **Settings** » **Tool Settings** » **Edit User Dictionary**.

### Using other Dictionaries

Any dictionary may be used with the spelling checker. It must be in plain text with one word per line. These are often called ‘word lists’. (A word list is usually in alphabetical order. That is not necessary in *WriteItNow 5*, which sorts lists automatically.)

#### Tip #58: Free Word Lists

*There are a number of free word lists on the web. A Google<sup>TM</sup> search using ‘sourceforge word lists’ or ‘sourceforge wordlists’ is a good place to start.*

### To use another dictionary

1. Rename the new dictionary so the extension is .dict. For example, ‘afrikaans.dict’.
2. Copy the new dictionary to the dictionary subfolder where *WriteItNow 5* is installed. For example, C: » WriteItNow5 » dictionary.
3. In *WriteItNow 5*, go to **Menu Panel** » **Settings** » **Tool Settings** » **Set Main Dictionary** and select the new dictionary from the list.
4. Restart *WriteItNow 5*. The selected dictionary is now the main dictionary.

## Section 29.2

# The Main Spell Checker

The Spell Checker is activated either by using the keyboard shortcut **Ctrl** **L** or by selecting the menu item **Editor Tools** » **Spelling Checker**. The first misspelling is highlighted. If there are close alternatives to this they are shown in the list of Suggested Replacements. See Figure 29.2.

### Changing Words

If a word has been highlighted it can be changed.

The **Change** button is only enabled when an alternative word is selected or when a word—to use as a replacement—is entered in the text-box alongside the word ‘Replacement’. Press **Change** to change a misspelled word to the selected alternative. Press **Change All** to change all instances of a misspelled word to the selected alternative throughout the current text.

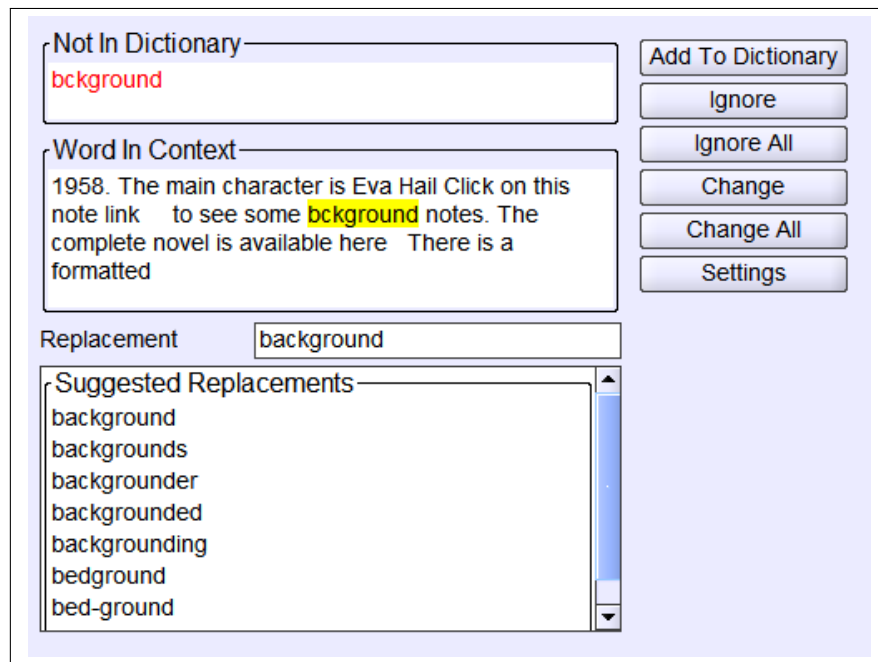


Figure 29.2. The Spell Checker in action

## Ignoring Words

To ignore misspelled words press the **Ignore** or **Ignore All** buttons in Figure 29.2.

## Adding Words

To add the highlighted word to the user dictionary click the **Add To Dictionary** button in Figure 29.2. Words can also be added to, and removed from, the user dictionary by going to **Settings > Tool Settings > Edit User Dictionary**.

## Settings

Selecting the **Settings** button in Figure 29.2, brings up Figure 29.3.

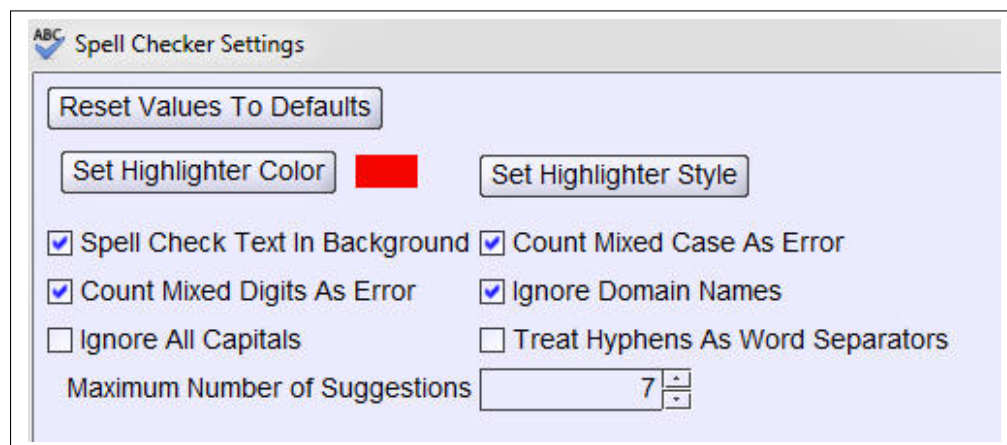


Figure 29.3. The Spell Checker Settings

### Set Highlighter Color

The **Set Highlighter Color** button changes the default highlight color used by the spell checker from red to any other color using the color picker described in Chapter 40 on page 263.

### Set Highlighter Style

The **Set Highlighter Style** button changes the default highlight style used by the spell checker from a wavy line to straight line or a double line.

### Spell Check Text In Background

Checking the **Spell Check Text In Background** box—the default—enables background spell checking, discussed on page 219. Unchecking disables it. The program runs faster with background spell checking disabled.

### Count Mixed Case As Error

If the **Count Mixed Case As Error** box is checked then a word like ‘cAmeL’ is treated as an error.

### Count Mixed Digits As Error

If the **Count Mixed Digits As Error** box is checked then a word like ‘se7en’ is treated as an error.

### Ignore Domain Names

If the **Ignore Domain Names** box is checked then any domain name is not spell-checked. For example, `http://www.google.com` and `www.google.com` are not treated as errors.

### Ignore All Capitals

If the **Ignore All Capitals** box is checked then a word like ‘ASAP’ is not treated as a spelling error.

### Treat Hyphens as Word Separators

If the **Treat Hyphens as Word Separators** box is checked then words with a hyphen are acceptable as long as each individual word is correct. For example the word ‘knock-out’ is not treated as a spelling error.

### Maximum Number of Suggestions

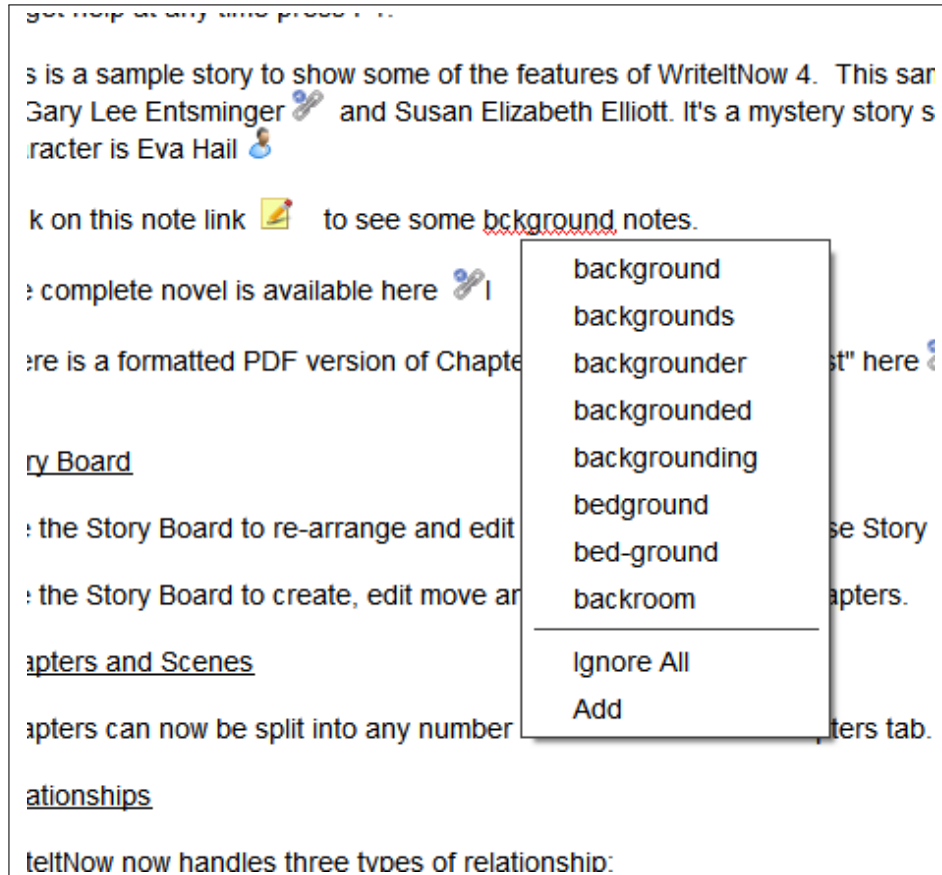
By default up to seven alternatives are suggested for a misspelling. This can be changed to any number from one up. The list of suggestions is shown in order of preference. The first suggestion is the most likely.

 *The Spell Checker Settings in Figure 29.3 can also be accessed through **Menu Panel** » **Settings** » **Tool Settings** » **Spellchecker Settings**.*

## Section 29.3

### The Background Spell Checker

The Background Spell Checker highlights misspelled words and can be used on any multi-line section of text. When background checking is enabled (the default) then any misspellings are underlined to highlight them, as can be seen in the example shown on Figure 29.4.




**Figure 29.4.** The Background Spell Checker

Misspelled words are highlighted. In Figure 29.4 the word 'bckground' has been highlighted with a wavy underline.

To change a misspelled word right-click on the word. A pop up menu is shown with a list of alternatives for this word. There are three options; see Figure 29.4.

1. Click on an alternative word to replace the original.
2. Ignore the word, by clicking **Ignore All**.
3. Add the word to the user dictionary, by clicking **Add**.

**⚠ To disable the background spell checker go to **Menu Panel** > **Settings** > **Tool Settings** > **Spellchecker Settings** and uncheck **Spell Check Text in Background**. To enable the background spell checker, check **Spell Check Text in Background**.**

 *Unless relying purely on the background spell checker, spell checking the entire book has to be done front matter by front matter, chapter by chapter, scene by scene, and back matter by back matter.*

Any word you have to hunt for in a thesaurus is the wrong word. There are no exceptions to this rule.

Stephen King

## CHAPTER 30

### The Thesaurus

#### Section 30.1 Using the Thesaurus

Use the Thesaurus to look up words and word alternatives. Figure 30.1 shows an example of the thesaurus in action.

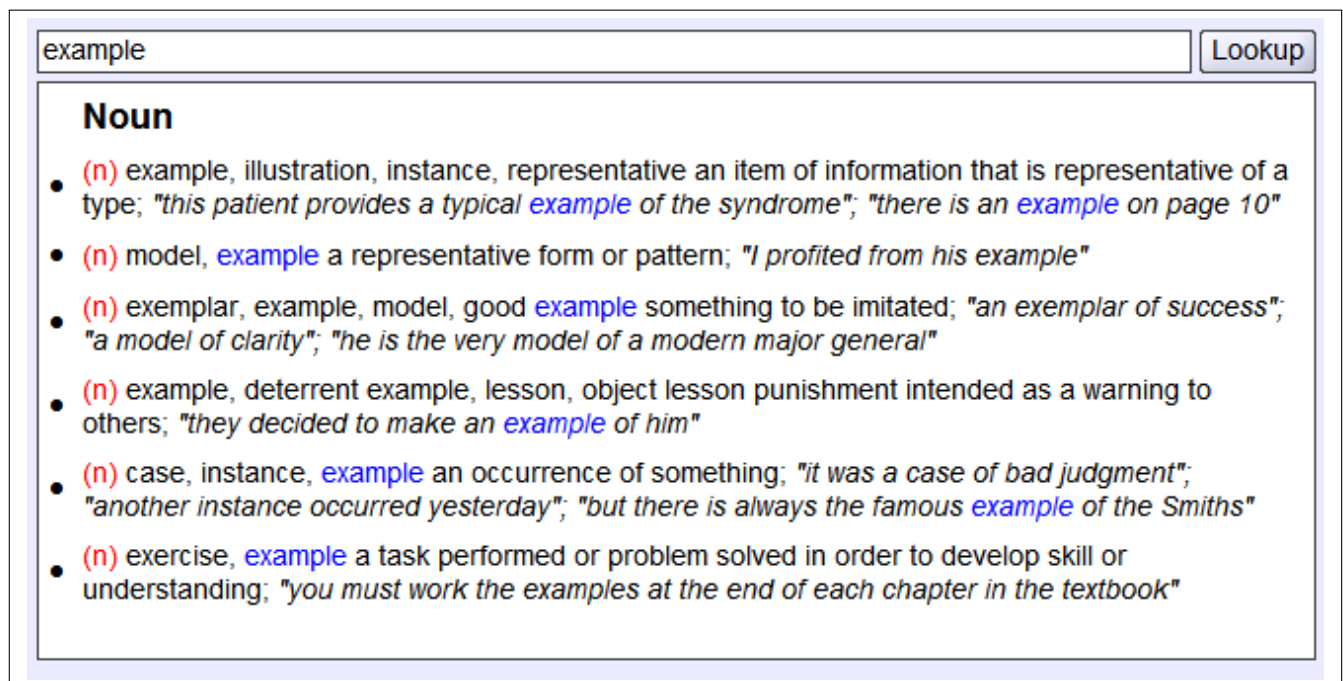


Figure 30.1. The Thesaurus in action

#### Activating the Thesaurus

There are various ways to open the thesaurus.

- By using the keyboard shortcut **Ctrl** **T**.
- By right-clicking in the text area and selecting **Editor Tools** > **Thesaurus** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Thesaurus**.

- By clicking on **Menu Panel** » **Writing Tools** and then selecting **Thesaurus**.

If the cursor is on a word in the text area when the thesaurus is activated, then that word is automatically used by the thesaurus, otherwise a word needs to be entered in the top line and then either press **Lookup** or push the **Enter** key.

When the thesaurus is open, any word in the body of the thesaurus that is double-clicked, is automatically looked up in the thesaurus.

### Incomplete Words

If someone has a rough idea about the word they want to look up but are unsure of the spelling, using the wild cards '?' or '\*' for any letters may help. Here '?' stands for one unknown letter, whereas '\*' represents one or more unknown letters

For example, the entry 'cem?t?ry' returns Figure 30.2.

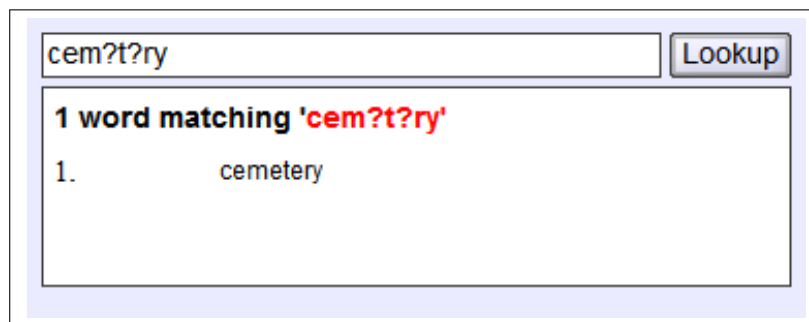


Figure 30.2. Words matching cem?t?ry

The entry 'cem\*t\*\*' returns Figure 30.3.

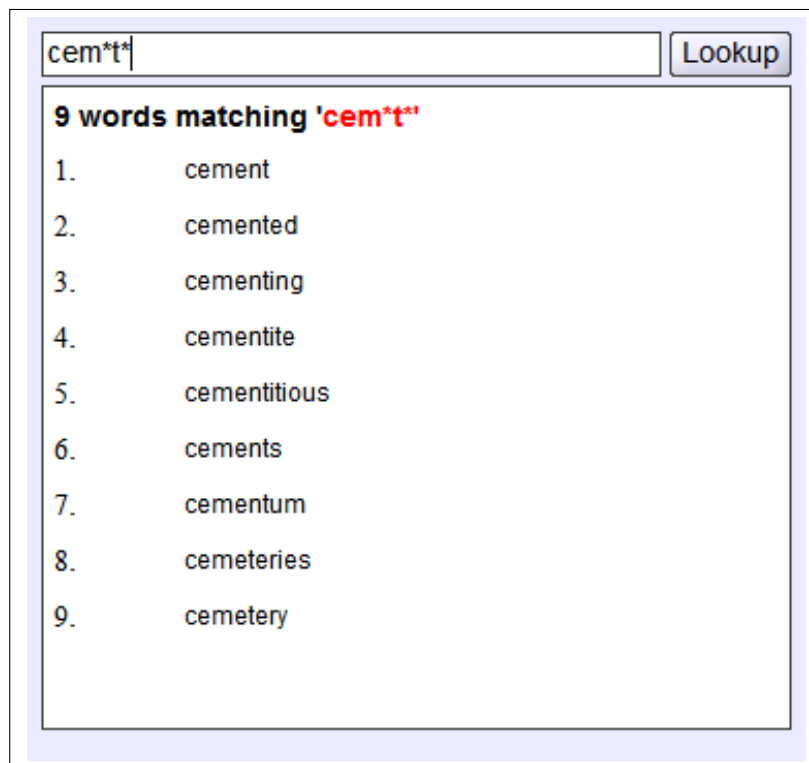


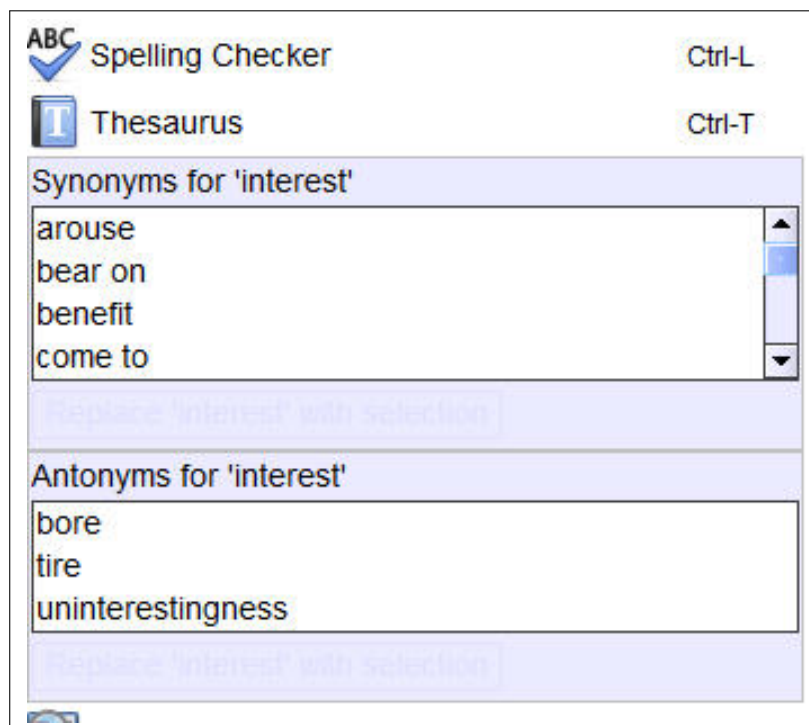
Figure 30.3. Words matching cem\*t\*\*

Generally when '\*' is used more matches are found.

**⚠ This Thesaurus is part of WriteItNow 5. To access an on-line Thesaurus, see Chapter 27 on page 194.**

## Section 30.2 Synonyms and Antonyms

*WriteItNow 5* has the ability to list Synonyms and Antonyms. To see these lists, highlight the word of interest in any Main Text Area and click on **Editor Tools** in the Editor Menus. Figure 30.4 shows an example when the word 'interest' is selected.



**Figure 30.4.** Synonyms and Antonyms

To replace 'interest' with 'benefit', click on 'benefit' and confirm the replacement.

Peter Ustinov

## Find and Replace

— Section 31.1 —  
Find in Text

Overview Front Matter Chapters Back Matter Characters Events Locations Properties

+ - << < 7 of 11 > >> Go to





Details Picture

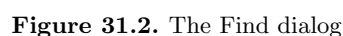
Title Mount Lemmon ?

Editor Tools Location Tools Edit Format Links Web




**B** *I* U  $X^2$   $X_2$   $\frac{\Box}{\Box}$  [List Icons] [Undo] [Redo] [Text Color] [Background Color] [Table] [Image] [Link] [Unlink]


The Santa Catalina Mountains, commonly referred to as the Catalina Mountains or the Catalinas, are located north, and northeast of Tucson, Arizona, United States, on Tucson's north perimeter. The mountain range is the most prominent in the Tucson area, with the highest average elevation. The highest point in the Catalinas is Mount Lemmon at an elevation of 9,157 feet above sea level and receives 180 inches of snow annually.

Click on the  menu item in the Editor Menus and select the  option, or use the shortcut  , to show the Find dialog at the bottom of the Main Text Area, just above the Writing Targets. Enter the word to find. See Figure 31.2.



There are five options.

- **Case Sensitive.** Select this to find only words in the same case. If selected ‘the’ is found but ‘The’ is ignored.
- **Whole Words.** Select this to find only complete words. If selected the program ignores ‘there’.
- **Left Arrow** . This high-lights the previous match.
- **Right Arrow** . This high-lights the next match.
- **Red Cross** . This closes the Find dialog. Once the Find dialog is open on a Main Text Area, it remains available for all text areas. Reopening the Find dialog shows the previous word searched for.

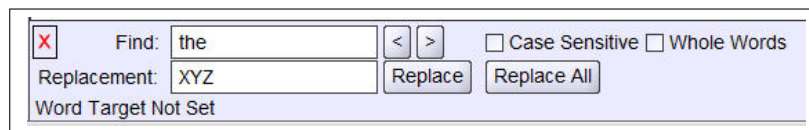
 *The Find option searches only plain text. It does not search for items such as tabs, carriage returns, ...*

### Section 31.2

## Replace in Text




On any tab select the Main Text Area. For example, on the **Main Tabs** **Locations** **Details** tab this looks like Figure 31.1.

Click on the **Edit** menu item in the Editor Menus and select the **Replace** option, or use the shortcut **Ctrl** **R**, to show the Replace dialog at the bottom of the Main Text Area, just above the Writing Targets. Enter the word to find and its replacement. See Figure 31.3.



**Figure 31.3.** The Replace dialog

There are seven options.

- **Case Sensitive.** Select this to replace only words in the same case, If selected ‘the’ is replaced but ‘The’ is ignored.
- **Whole Words.** Select this to replace only complete words. If selected the program ignores ‘there’.
- **Replace.** Select this to replace the current match.
- **Replace All.** Select this to replace all matches.
- **Left Arrow** . This high-lights the previous match.
- **Right Arrow** . This high-lights the next match.
- **Red Cross** . This closes the Replace dialog. Once the Replace dialog is open on a Main Text Area, it remains available for all text areas. Reopening the Replace dialog shows the previous word searched for.

### Section 31.3

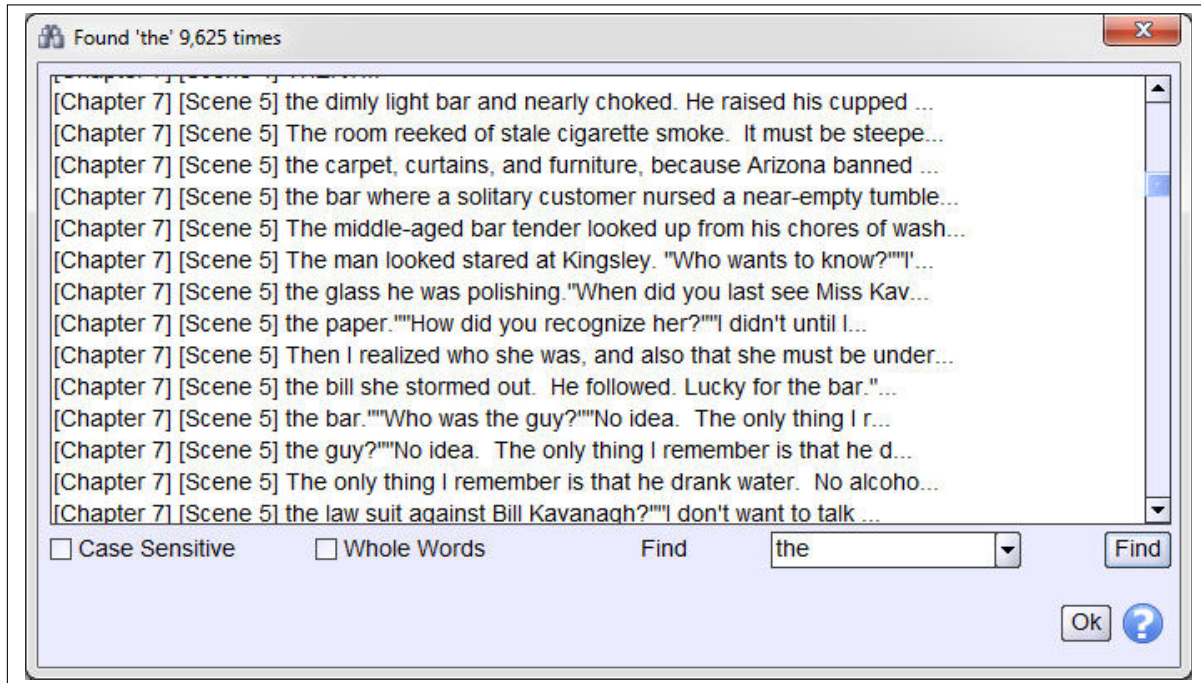
## Global Find

This searches all text in the Main Text Area of the project. It does not search the titles in the Tree Panel.

**Tip #59: Finding “Crutch” Words**

*Global Find can be used to search for “crutch” words—words that do not add meaning to a statement. See <http://cdn.writershelpingwriters.net/wp-content/uploads/2013/09/Crutch-Words-2.pdf>. The Word Frequency option described in Section 33.2 on page 233, can be used to identify crutch words.*

Select **Menu Panel** > **Writing Tools** > **Global Find**, or use the shortcut **Ctrl** **F10** to open the global find dialog. Enter the word to search for and click **Find**. All matches are then listed. See Figure 31.4.



**Figure 31.4.** The Global Find dialog

Notice there are 9625 matches in this case. Clicking on any match shows the word in the context of the project.

There are two options.

- **Case Sensitive.** Select this to find only words in the same case. If selected ‘the’ is found but ‘The’ is ignored.
- **Whole Words.** Select this to find only complete words. If selected the program ignores ‘there’.




**Tip #60: Adding Comments in Text**

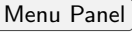

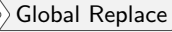



*Sometimes, while in the frenzy of composing, a writer realizes that they need to make a comment reminding themselves to check on something, but they do not want to break their concentration at this stage. For example, they have just introduced a gate secured by a combination lock, and they need to remind themselves later to resolve how the antagonist knew the combination. In the text, at this stage, they could enter a comment like “%% How did antagonist get combination?” on a new line (perhaps highlighted in red, or bold-faced, or both). Here “%%” is any set of characters that the writer would not normally use. Then a global find for “%%” shows all such comments, which can then be resolved. This technique elevates the word count of the scene and its associated chapter—see Section 33.1 on page 232—until the comments are removed. Note: This results in comments scattered throughout the project. If the writer wants all comments in one place, then see Tip #53 on page 192.*

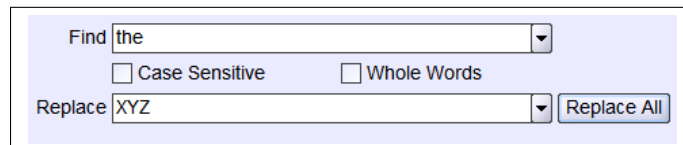
### Section 31.4

## Global Replace

This finds and replaces words in all text in the project, including the titles in the Tree Panel.

 **A global replace cannot be undone. Take a snapshot of the project,  , before using this option.**

Select   , or use the shortcut   to open the global replace dialog. Enter the word to find and its replacement, and click . See Figure 31.5.



**Figure 31.5.** The Global Replace dialog

There are two options.

- **Case Sensitive.** Select this to replace only words in the same case. If selected ‘the’ is replaced but ‘The’ is ignored.
- **Whole Words.** Select this to replace only complete words. If selected the program ignores ‘there’.

**Tip #61: Changing a Character’s Name**

*Global Replace can be useful if the writer wants to rename a character throughout the entire project. Make sure that both ‘Case Sensitive’ and ‘Whole Words’ are checked before doing this to avoid unpleasant surprises.*

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## CHAPTER 32

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### Readability

*WriteItNow 5* can determine the readability of a scene, chapter, or book, using common measures: the *Flesch-Kincaid Grade Level* (FKGL) and the *Flesch Reading Ease* (FRE). Both are calculated by counting the number of syllables, words, and sentences in a piece of text. More accurate results are obtained with larger text samples.

The readability ratings are for the words used not for content, grammar, or whether the text makes sense.<sup>1</sup> A readability score of text that can be read by an average 12-year-old does not mean that the content is suitable for them or that they can comprehend it.

#### The Flesch-Kincaid Grade Level

The Flesch-Kincaid Grade Level is a US Government Department of Defense standard test. It shows the average grade level needed to read a sample text. According to Audrey Riffenburgh (Riffenburgh Associates) Grade level equivalent scores are only accurate to plus or minus 1.5 grade levels. Therefore, if text is revised so that the score drops from 8.2 to 7.5 it is not necessarily easier to read.

#### The Flesch Reading Ease Score

Rudolf Flesch developed the Flesch Reading Ease Score. It measures the average sentence length in words and average word length in syllables. It produces a number that shows the difficulty of a piece of writing. A score of 0 is very hard to read and a score of 100 is very easy to read.

#### Caution

It is worth noting what Rudolph Flesch wrote about his Reading Ease Score in the Preface to his 1946 book “The Art of Plain Talk”.

*“Some readers, I am afraid, will expect a magic formula for good writing and will be disappointed with my simple yardstick. Others, with a passion for accuracy, will wallow in the little rules and computations but lose sight of the principles of plain English. What I hope for are readers who won’t take the formula too seriously and won’t expect from it more than a rough estimate.”*

Flesch tested the FRE on various samples and found the results shown in Table 32.1. The FRE can be converted to an approximate grade using Table 32.2.

---

<sup>1</sup> If the words in each sentence of this paragraph are randomly rearranged and the sentences randomly reordered, the readability rating for this paragraph is unchanged.

**Table 32.1.** FRE Comparisons

Sample	FRE
Comics	92
Consumer ads in magazines	82
Movie screen text	75
Seventeen	67
Reader's Digest	65
Sports Illustrated	63
New York Daily News	60
Atlantic Monthly	57
Time	52
Newsweek	50
Wall Street Journal	43
Harvard Business Review	43
New York Times	39
New York Review of Books	35
Harvard Law Review	32
Standard auto insurance policy	10
Internal Revenue Code	−6

**Table 32.2.** FRE Conversions

FRE	Age	US Grade Level	UK Equivalent	Scottish Equivalent
90+ to 100	10–11	5 <sup>th</sup> grade	Key Stage 2	P7
80+ to 90	11–12	6 <sup>th</sup> grade	Key Stage 3	S1
70+ to 80	12–13	7 <sup>th</sup> grade	Key Stage 3	S2
60+ to 70	13–15	8 <sup>th</sup> to 9 <sup>th</sup> grade	Key Stage 3 to Key Stage 4	S3–S4
50+ to 60	15–18	10 <sup>th</sup> to 12 <sup>th</sup> grade (high school)	Key Stage 4 to A Level	S5–S6
30+ to 50	18–21	13 <sup>th</sup> to 16 <sup>th</sup> grade (college level)	Undergraduate	Undergraduate
0+ to 30	21+	College graduate	Graduate	Graduate

## Showing the Readability of Text

There are various ways to access the readability option.

- By using the keyboard shortcut **Ctrl** **Q**.
- By right-clicking in the text area and selecting **Editor Tools** **Readability** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Readability**.

If some text is selected the readability of the selected text is shown. If no text is selected the readability of the whole section is shown. Figure 32.1 shows a sample output.

## Showing the Readability of a Book

To show the Readability of a book, either use the keyboard shortcut **Ctrl** **F2** or select **Menu Panel** **Writing Tools** **Select Readability**.

Figure 32.2 shows part of a sample output of the readability of all Scenes and Chapters in a book.

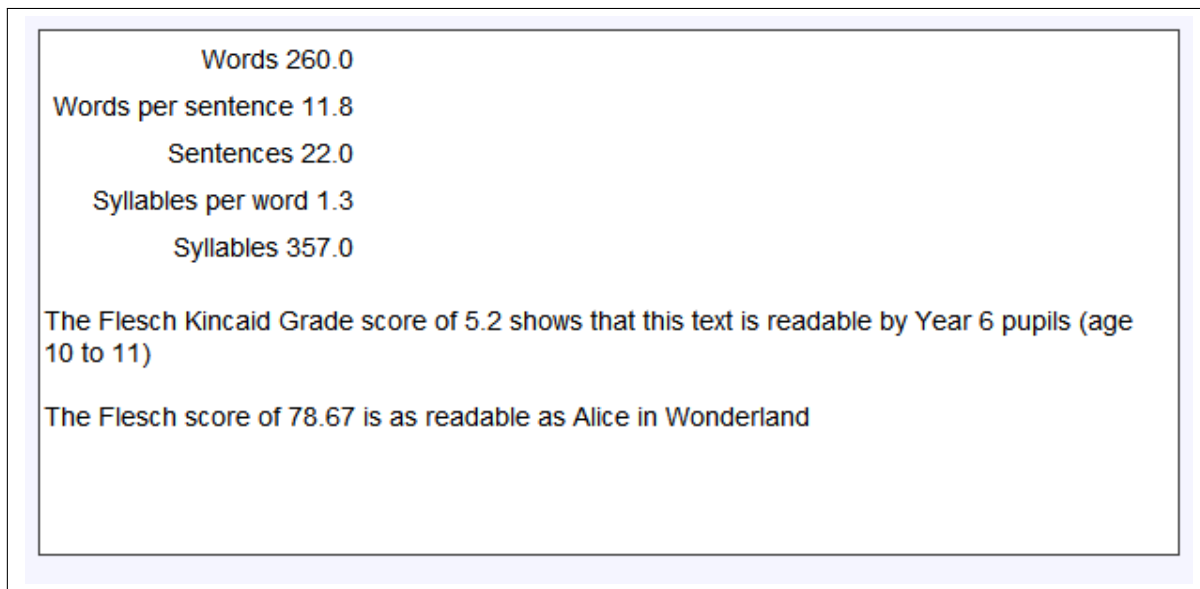


Figure 32.1. Readability sample

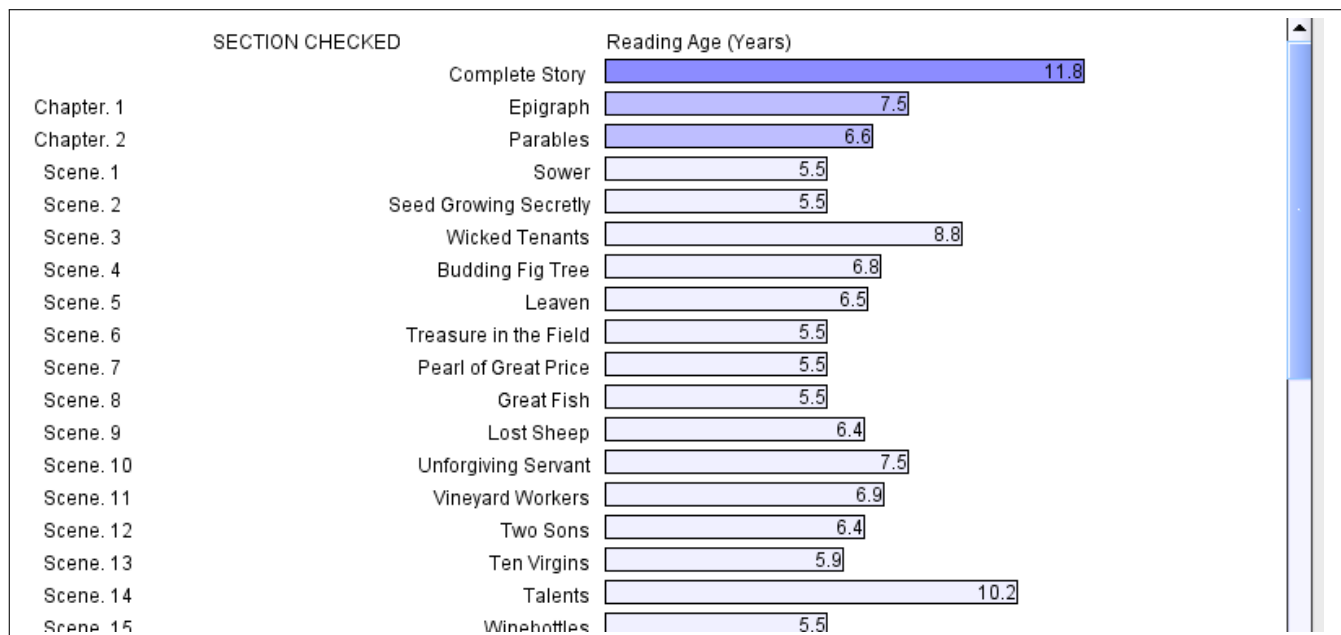


Figure 32.2. Part of the Readability of a book

## Improving Readability

- Keep sentences short and to the point.
- 95% of people understand a sentence of eight words having read it just once.
- Only 4% understand a sentence of 27 words after a single reading. (Isbell 1979 “A guide to letter writing”. The Industrial Society, London).
- Most text is easier to read when long words are replaced by short words.
- Select a word then choose the thesaurus, **Ctrl** **T** , for some alternatives.

**Tip #62: Readability Suggestions**

*Hemingway, <http://beta.hemingwayapp.com/>, is a free on-line application that identifies*

- *Sentences that are hard or very hard to read.*
- *Phrases that have simpler alternatives.*
- *Sentences written in passive voice.*
- *Adverbs.*

Not everything that can be counted  
counts, and not everything that counts  
can be counted.

*Albert Einstein*

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## CHAPTER 33

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# Word Count, Word Frequency, and Writing Targets

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### Section 33.1 Word Count

---

Word Count computes the total number of words in a project and in a section. Publishers often want the project word count. The section word count is useful for identifying very long or very short sections.

#### Total Word Count

To get a total word count for a project, go to **Menu Panel** > **Writing Tools** > **Total Word Count**, or use the keyboard shortcut **Ctrl** **F1**. This opens a window similar to Figure 33.1.

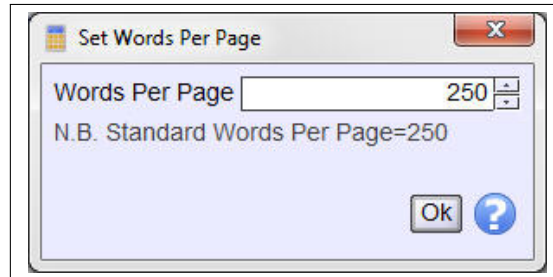
<input type="checkbox"/>	Include Item Titles?	
<input type="checkbox"/>	Overview Text	
<input checked="" type="checkbox"/>	Front matter Text	90
<input checked="" type="checkbox"/>	Scenes Text	43,584
<input type="checkbox"/>	Scenes Summary Text	
<input checked="" type="checkbox"/>	Chapters Text	16
<input checked="" type="checkbox"/>	Back matter Text	
<input type="checkbox"/>	Characters Text	
<input type="checkbox"/>	Events Text	
<input type="checkbox"/>	Locations Text	
<input type="checkbox"/>	Props Text	
<input type="checkbox"/>	Notes Text	
<input type="checkbox"/>	Ideas Text	
Total Words		43,690
Page Count		175

Set Words Per Page OK ?

**Figure 33.1.** Total Word Count

The items to be included in the word count are checked. Checking and unchecking the boxes refreshes the Figure 33.1 immediately. The choices made in the dialog are also used when calculating the Word Frequency described in Section 33.2 on page 233.

The button **Set Words Per Page** opens the dialog shown in Figure 33.2. This is the number used in Figure 33.1 to calculate the 'Page Count' from the 'Total Words' entries.



**Figure 33.2.** Set Words Per Page

By default this is set to use a value of 250 words per page, which is a reasonable average. However, a page of back and forth dialog usually contains far fewer words than a page of action. Also the page size and fonts used impact this number.

## Section Word Count

With the menu **Editor Tools** showing in the Work Panel, select **Word Count**, or use the keyboard shortcut **Ctrl Alt W**. This brings up the word count for that section. For example, Figure 33.3 shows the word count for a scene.

Word Count	43,600
Chapter and Scenes Word Count	3,645
Scene Word Count	127
Number of Sentences in Scene	22
Scene Reading Age (Years)	9.1

**Figure 33.3.** Section Word Count

According to this, the book contains 43,600 words; the chapter containing the selected scene and all the scenes in that chapter, has 3645 words; and the selected scene contains 127 words and 22 sentences.

To find the word count for a block of text, highlight it and then either choose **Editor Tools > Word Count** or press **Ctrl Alt W**.

### Tip #63: Global Word Count

*It is possible to obtain a global word count broken down by chapter and scene by using the Story Board. See Tip #30 on page 98.*

## Section 33.2 Word Frequency

It can sometimes be useful to know how often particular words are used. For example, it is easy to overuse an adjective. Stephen King describes how he lost interest in an author when he noticed how

often the author used the adjective ‘zesty’. Word Frequency can be used to identify “crutch” words discussed in Tip #59 on page 226.

To find Word Frequencies go to **Menu Panel** > **Writing Tools** > **Word Frequency**. After a short delay the Word Frequency dialog is shown. See Figure 33.4.

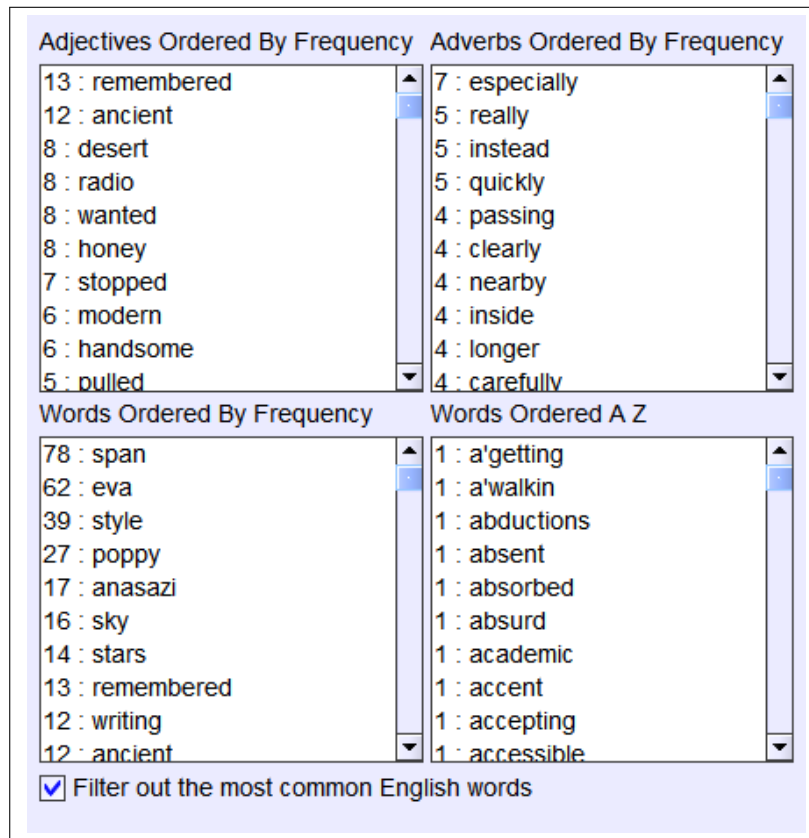


Figure 33.4. Word Frequency

This shows the frequency of words in all sections selected in the ‘Total Word Count’ dialog in Figure 33.1.

Checking the “Filter out the most common English words” box excludes common words such as ‘the’, ‘in’, ‘a’, and so on.

## Section 33.3 Writing Targets

Writing targets can be set to show how many words have been written in this session and how long has been spent writing in this session.<sup>1</sup> Whether or not these numbers are shown, they are calculated automatically from when the program is opened. Showing them can be turned on and off without affecting their values.

### Setting Writing Targets

To set writing targets go to **Menu Panel** > **Writing Tools** > **Writing Targets** or use the keyboard shortcut **Ctrl** **F7**. This opens a window similar to Figure 33.5.

<sup>1</sup> A session is the time between opening and closing *WriteItNow 5*. So if a user changes projects during a session, the writing targets are cumulative.

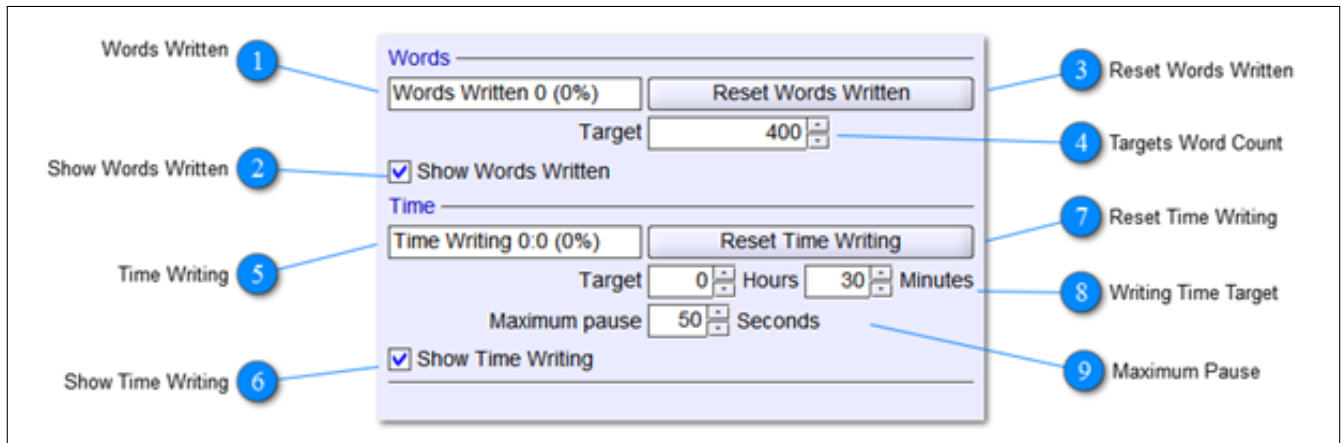


Figure 33.5. Setting Writing Targets

- 1 Words Written. This shows the number of words written since the session start.
- 2 Show Words Written. If this is checked then the words written target is shown below the Work Panel.
- 3 Reset Words Written. Clicking the `Reset Words Written` button sets the number of words written back to zero.
- 4 Targets Word Count. The total number of words the user wants to write as a target for this session.
- 5 Time Writing. Shows the amount of time that has been spent writing since the session start.
- 6 Show Time Writing. If this is checked then the writing time target is shown below the Work Panel.
- 7 Reset Time Writing. Clicking the `Reset Time Writing` button sets writing time back to zero.
- 8 Writing Time Target. This is the target time for writing hours and minutes.
- 9 Maximum Pause. This sets the maximum pause in seconds before the writing timer stops. For example, if this is set to 10 seconds then any pause greater than 10 seconds pauses the timer. The timer restarts when the next word is written. If the maximum pause is set to 600 seconds then the writer could stop writing for ten minutes before the timer pauses. A reasonable value is from 10 to 60 seconds. By default the maximum pause is set to zero. When set to this value the elapsed time increases constantly.

## Words Written

The number of words written is shown below the Work Panel. Figure 33.6 is an example. It shows the number words written, '49', the target set, '400' words, and a progress bar, '12%'.

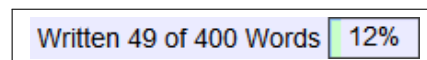
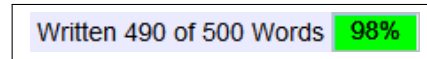


Figure 33.6. Words Written

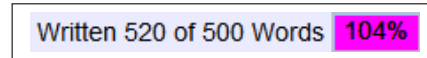
**⚠ The words target shows words written. It does not include any words that have been cut and pasted into the project. Deleting text does not reduce the number of words written.**

When the target set is exceeded the progress bar color changes and the percentage value increases. For example, suppose a words target of 500 words is set, then after writing 490 words the words target looks like Figure 33.7.



**Figure 33.7.** Number of words below Words Target

After writing 520 words Figure 33.7 looks like Figure 33.8.



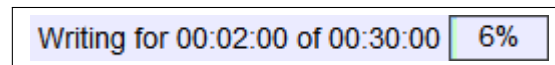
**Figure 33.8.** Number of words exceeds Words Target

When exiting the program the writing target is updated using the number of words already written. For example, if the writing target is set at 500 words and 300 words are written, then on exit the target is changed to  $500 - 300$ , or 200 words.

**⚠** *If a user wants the writing target to always start at a particular value for each session then select **Menu Panel** » **Settings** » **Tool Settings** and ensure that “Update Word Target on Program Exit” is not selected.*

## Time Writing

The time spent writing is show below the Work Panel. Figure 33.9 is an example. It shows the time spent writing, ‘00:02:00’ (two minutes), the target time set, ‘00:30:00’ (thirty minutes), and a progress bar, ‘6%’.

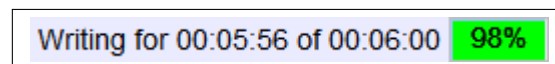


**Figure 33.9.** Time Writing

If, in Figure 33.5, a maximum pause greater than zero is selected, then the writing time only increases while actually writing. Stopping writing for longer than the maximum pause time causes the elapsed time to stop. It resumes when the next letter is entered.

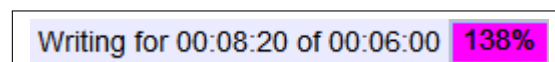
**⚠** *Simply sitting staring at the screen and not writing does not count towards the target. Pausing for longer than the maximum pause time allotted pauses the time target.*

When the target set is exceeded the progress bar color changes and the percentage value increases. For example, suppose a time target of 6 minutes is set, then after 5 minutes and 56 seconds the times target looks like Figure 33.10.



**Figure 33.10.** Time below Time Target

After writing for 8 minutes and 20 seconds Figure 33.10 looks like Figure 33.11.



**Figure 33.11.** Time exceeds Time Target

It's rather disconcerting to sit around a table in a critique of someone else's work, only to realize that the antagonist in the story is none other than yourself, and no one present thinks you're a very likable character.

Michelle Richmond

## CHAPTER 34

### Critique

*WriteItNow 5* looks for clichés, repeated phrases, repeated words, and padding.

#### Section 34.1 Clichés

There are various ways to access the Clichés option.

- By using the keyboard shortcut **Alt C**.
- By right-clicking in the text area and selecting **Editor Tools > Critiques > Cliches** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Critiques > Cliches**.

Figure 34.1 shows a sample output.

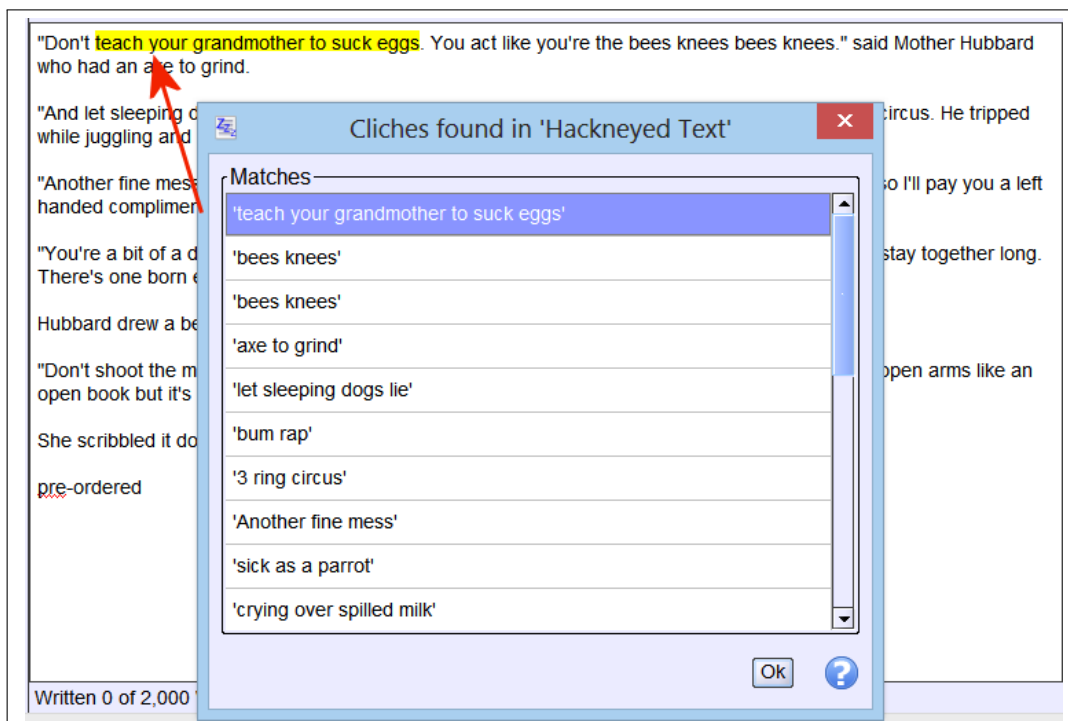


Figure 34.1. Clichés sample output

Generally clichés should be replaced unless they occur in reported speech.

## Section 34.2 Repeated Phrases

This option is accessed via

- By right-clicking in the text area and selecting **Editor Tools** > **Critiques** > **Repeated Phrases** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Critiques** > **Repeated Phrases**.

It finds repeated phrases that fall into three subcategories: two word phrases (Alt 2), three word phrases (Alt 3), and four word phrases (Alt 4).

Figure 34.2 shows a sample output.

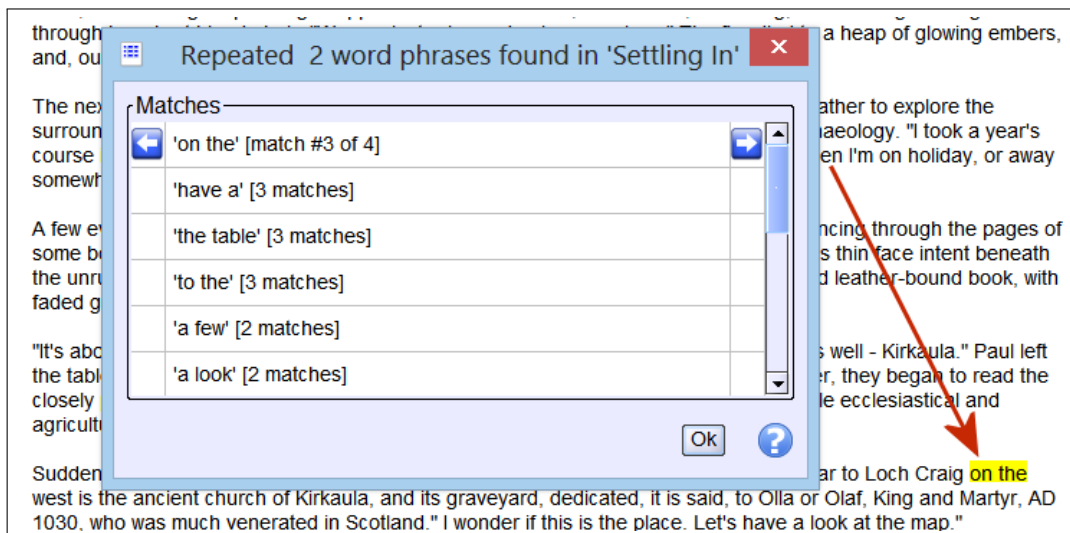


Figure 34.2. Repeated Phrases sample output

## Section 34.3 Repeated Words

This option is useful for finding words which are repeated. For example, “the the” in “The cat sat on the the mat.”

There are various ways to access the Repeated Words option.

- By using the keyboard shortcut (Alt R).
- By right-clicking in the text area and selecting **Editor Tools** > **Critiques** > **Repeated Words** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Critiques** > **Repeated Words**.

Figure 34.3 shows a sample output.

## Section 34.4 Padding

According to “Webster’s New World College Dictionary”, <http://websters.yourdictionary.com/>, padding is “unnecessary or irrelevant material put into a speech or piece of writing, making it longer”. The Padding dialog identifies some padded phrases and possible improvements.

There are various ways to access the Padding option.

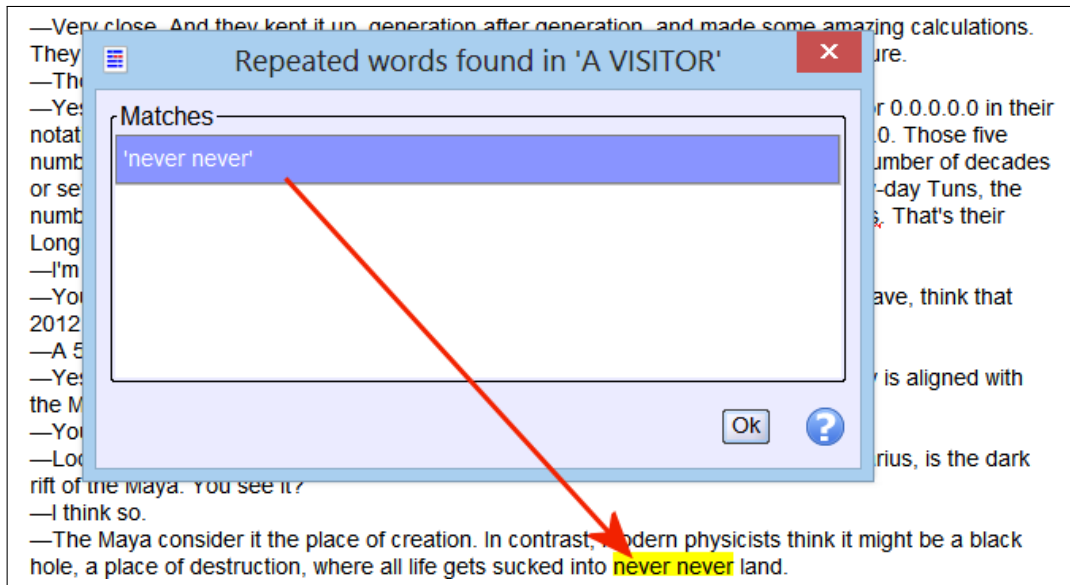


Figure 34.3. Repeated Words sample output

- By using the keyboard shortcut **Alt** **M**.
- By right-clicking in the text area and selecting **Editor Tools** **Critiques** **Padding** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Critiques** **Padding**.

Figure 34.4 shows a sample output.

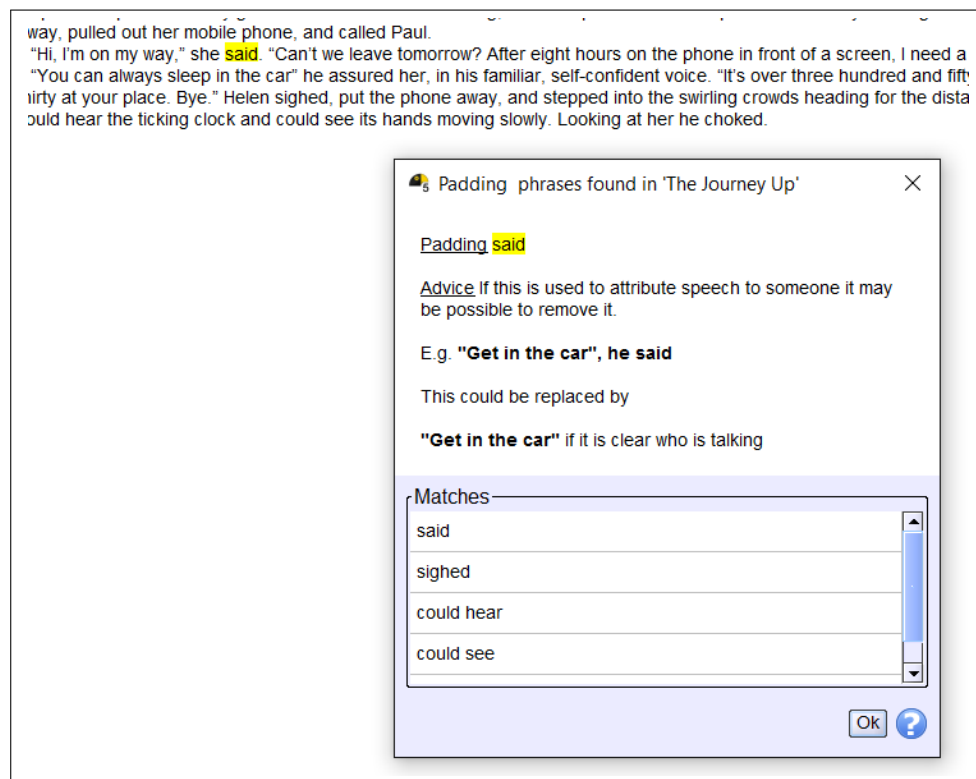


Figure 34.4. Padding sample output

An excellent resource on padding is "The Word-Loss Diet" by Rayne Hall, [http://www.amazon.com/Word-Loss-Diet-Professional-Self-Editing-Techniques-ebook/dp/B00AWA7XEE/ref=mt\\_kindle?\\_encoding=UTF8&me=](http://www.amazon.com/Word-Loss-Diet-Professional-Self-Editing-Techniques-ebook/dp/B00AWA7XEE/ref=mt_kindle?_encoding=UTF8&me=).

## CHAPTER 35

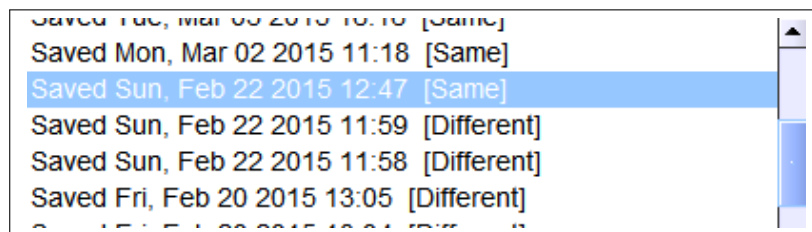
### Text Compare

Text Compare shows the differences between the current text and earlier versions that have been saved as snapshots. Section 3.3 on page 37 contains full details of Snapshots.

First select the section you want to compare, for example, a particular scene. There are various ways to access the Text Compare option.

- By using the keyboard shortcut **Ctrl** **Shift** **C**.
- By right-clicking in the text area and selecting **Editor Tools** > **Text Compare** from the context menu.
- By clicking on **Editor Tools** on the Editor Menus, and then selecting **Text Compare**.

The compare tool is then shown. It has two windows, both initially containing the current version of the text. Clicking on the drop-down list below the left window shows all available revisions. The list may be empty if the project has never been saved. Each revision lists when it was saved and whether it is the Same or Different from the earlier one. See Figure 35.1 for an example. In this case, the February 22, 2015 11:59 version is different from the February 22, 2015 11:58 version, but is the same as the February 22, 2015 12:47 version.



**Figure 35.1.** Drop-down list of available revisions

Highlight and then click a revision to select it. The text from the revision is now shown in the left window. See Figure 35.2 for an example.

The text in the left window, being a snapshot, cannot be edited. The text in the right window can—it is the current text. Text from the left window can be copied, **Ctrl** **C**, and pasted, **Ctrl** **V**, into the right window.

#### Show Differences

Clicking on **Show Differences**, opens a new window, where the differences between the two windows are highlighted. See Figure 35.3 for an example.

In the opened window, anything not in the snapshot (left window) but in the current text (right window) is shown in green. Anything in the left window but not in the right is shown in red. So green shows additions to the current text, while red shows deletions.

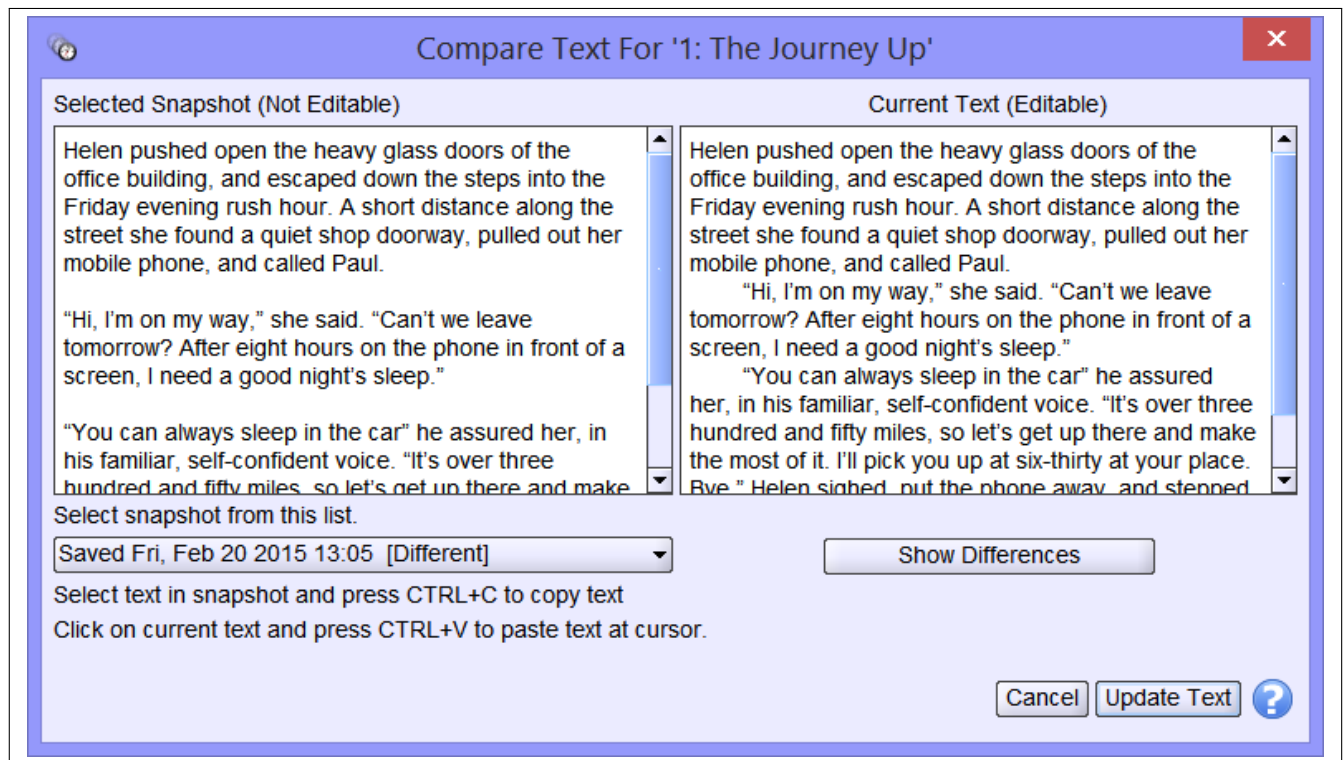


Figure 35.2. Comparison of revisions

## Update Text

If any changes are made to the text in the right-hand window, those changes can be made permanent by pressing the **Update Text** button in Figure 35.2.

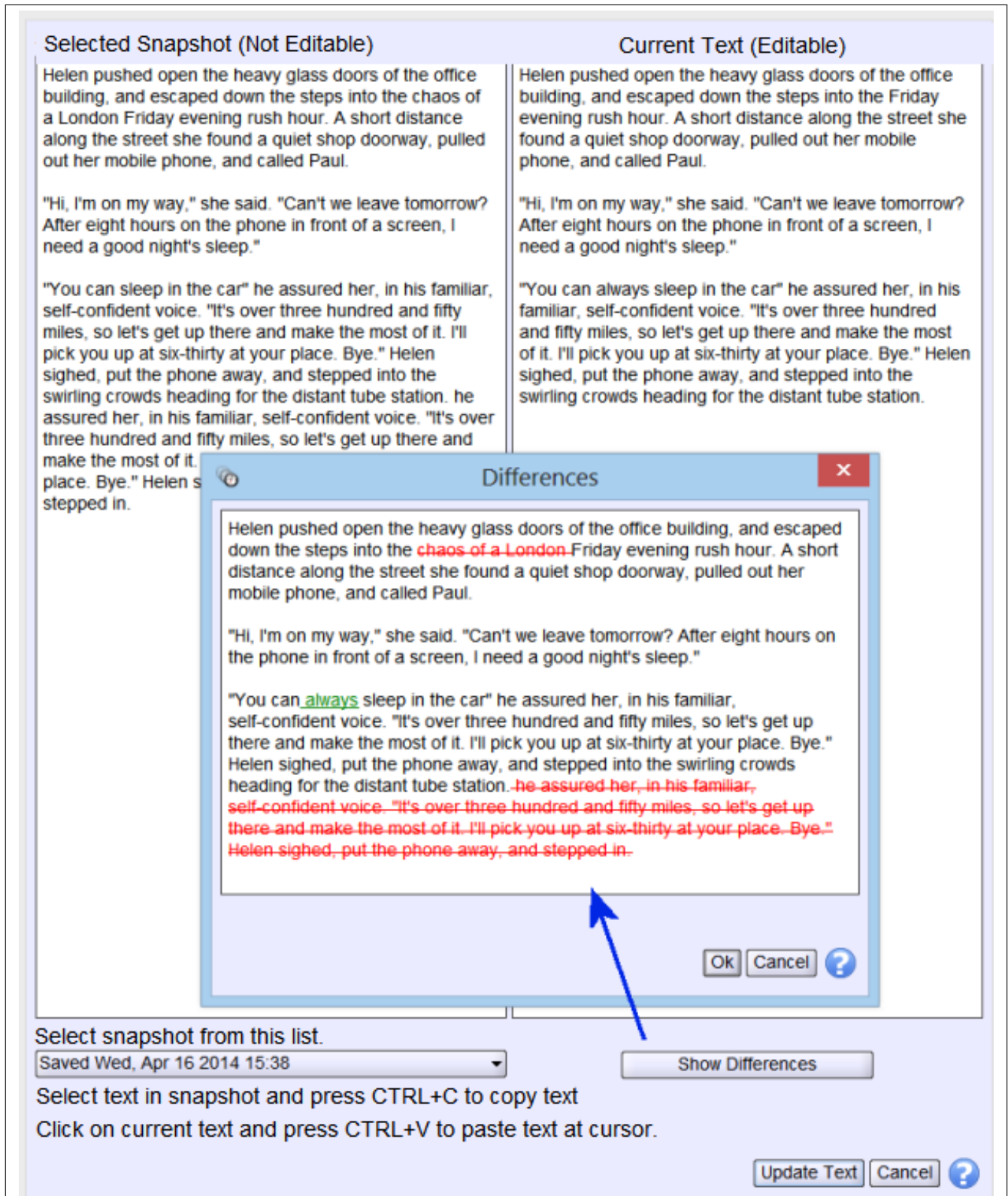


Figure 35.3. The differences

## CHAPTER 36

### Tidy Text

Tidy Text makes cosmetic changes to text, including removing extra spaces, changing paragraph indents, and converting plain quotes to smart quotes.

To run Tidy Text either use the Keyboard Shortcut **Ctrl** **Shift** **T**, or access it on any editor through **Editor Tools** **Run Tidy Text** menu option. The Tidy Text tool then runs and tidies the text using the current settings.

**⚠ Running Tidy Text is irreversible. There is no undo for Tidy Text.**

#### Tidy Text Settings

To change the current settings either use the Keyboard Shortcut **Ctrl** **Shift** **O**, or access it on any editor through **Editor Tools** **Run Tidy Text Settings** menu option. This brings up the dialog shown in Figure 36.1.

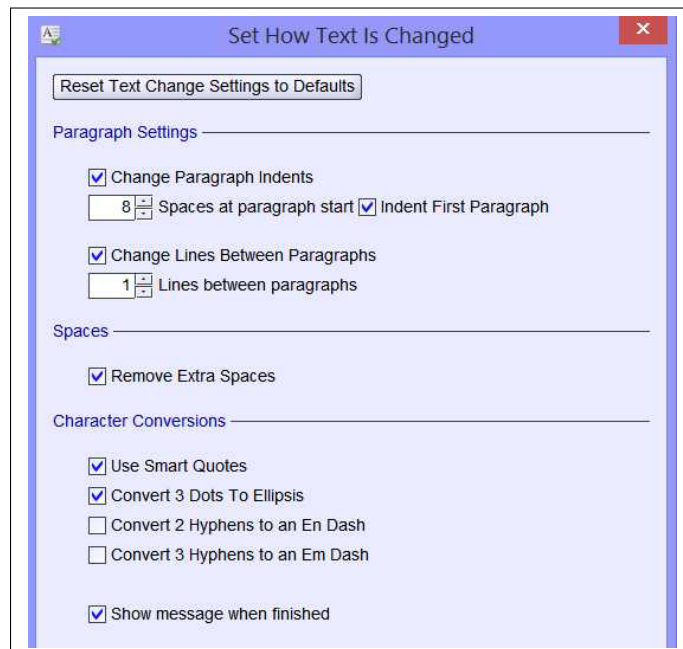


Figure 36.1. Tidy Text Settings

- **Paragraph Settings.** Use these options to change paragraph indents and the number of lines between paragraphs.
  - **Spaces.** Select the Remove Extra Spaces check box to remove extra spaces between words.
  - **Character Conversions.**
    - Smart Quotes. With smart quotes selected ordinary straight single and double quotes are replaced by their curly equivalents.
- The text shown in Figure 36.2 looks like Figure 36.3 when quotes are changed to smart quotes.


ALICE was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversation?"

**Figure 36.2.** Before Smart Quotes

ALICE was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversation?"

**Figure 36.3.** After Smart Quotes

- Convert 3 Dots to Ellipsis. Select this to convert each sequence of 3 dots to an ellipsis. An ellipsis is a single character which looks like 3 dots.
- Convert Two Hyphens to an En-Dash. This converts any sequence of two hyphens to a single en-dash. A hyphen is used to join two words, for example bus-stop. An en-dash is used to connect values, for example 'See pages 123–124'.
- Convert Three Hyphens to an Em-Dash. This converts any sequence of three hyphens to a single em-dash. An em-dash is used to separate phrases, for example, 'Despite his age, Jack—the fastest octogenarian—won the sprint'.
- Show message when finished. If checked the writer is advised when Tidy Text has finished.

 *Changing the settings in Figure 36.1 automatically changes the corresponding settings in Text Changes on page 130, used when exporting a book.*

When I visit England, I want to bring back the best souvenir an American can get: a British accent.

Jarod Kintz

## CHAPTER 37

# Accented and Unicode Characters

### Section 37.1 Accented Characters

Characters with accents can be entered from any tab in the Main Tabs, by either going to **Edit > Accents** or using the keyboard shortcut **Ctrl K**. This brings up Figure 37.1, a table of all the accented characters available.

À	Á	Â	Ã	Ä	Å	Æ	Ç
È	É	Ê	Ë	Ì	Í	Î	Ï
à	á	â	ã	ä	å	æ	ç
è	é	ê	ë	ì	í	î	ï
ō	ñ	ò	ó	ô	õ	ö	÷
ø	ù	ú	û	ü	ý	þ	ÿ
°	±	²	³	´	µ	¶	·
¸	¹	º	»	¼	½	¾	¿
Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×
Ø	Ù	Ú	Û	Ü	Ý	Þ	ß
ı	ø	£	¤	¥	¦	§	¨
œ	æ	š	š	ÿ	ž	ž	ƒ
©	®	«	»	—	®	—	

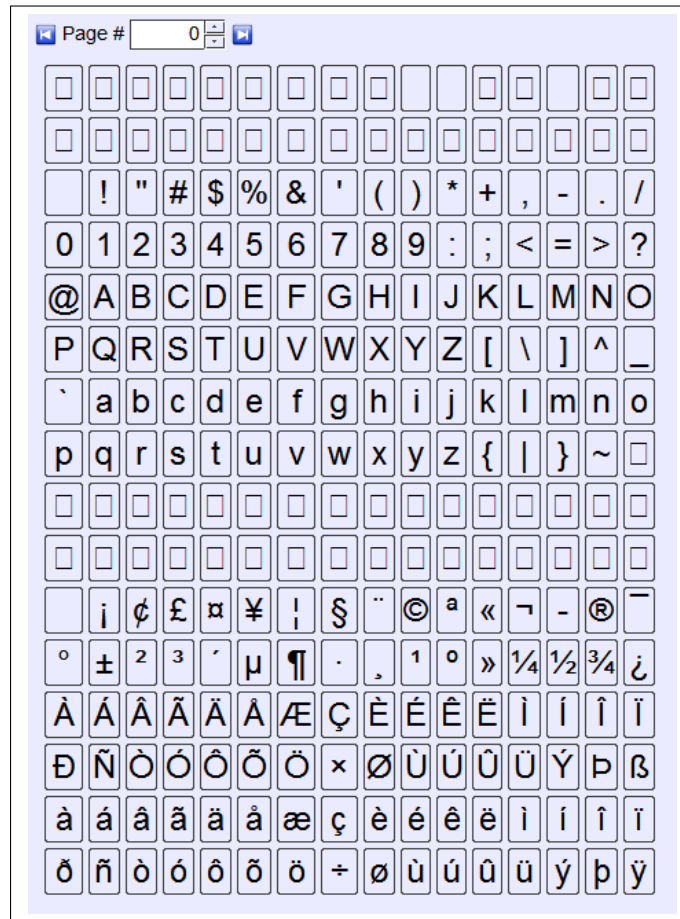
Figure 37.1. Accented Characters

Click on a character to insert it at the current cursor position.

### Section 37.2 Unicode Characters

Unicode Characters can be entered from any tab in the Main Tabs, by either going to **Edit > Insert Unicode Character** or using the keyboard shortcut **Ctrl Shift U**. This brings up Figure 37.2,

a table of all Unicode characters available for the currently selected main text font. There may be multiple pages of Unicode characters.



**Figure 37.2.** Unicode Characters

Click on a character to insert it at the current cursor position.

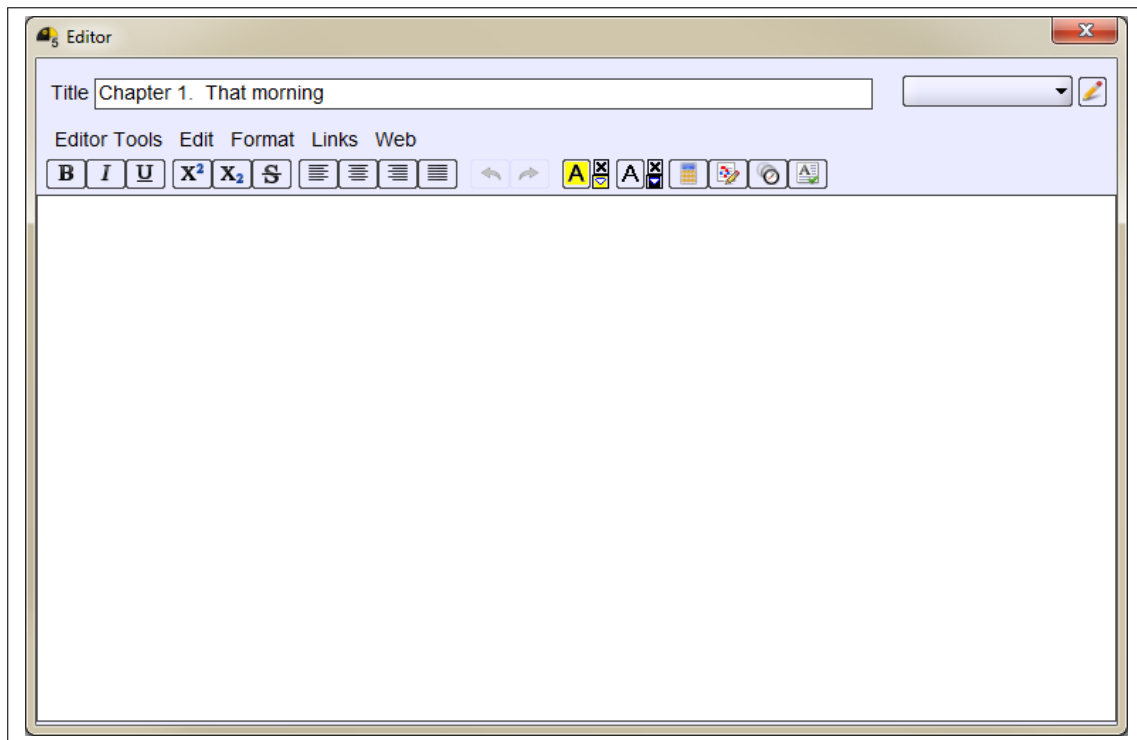
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## CHAPTER 38

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### Full Screen Editor

The Full Screen Editor is a stripped-down editor with the minimum of distractions. See Figure 38.1.





**Figure 38.1.** Full Screen Editor

It can be opened in three different ways.

1. Using the keyboard shortcut **Ctrl** **Shift** **E** .
2. From the Story Board described in Chapter 9 on page 92.
3. By selecting **Full Screen Editor** from any of the **Editor Tools** in the Editor Menus when the Main Text Area is displayed.

The Full Screen Editor menu is typical of editor windows in *WriteItNow 5* except the usual tab-dependent menu items ( **Overview Tools**, **Chapter Tools**, **Scene Tools**, ... ) are absent.

The drop-down box on the top right-hand side of Figure 38.1,  , is absent unless a chapter, a scene, or a character is being edited. In those cases its use is described either in Section 6.5 on page 75 (chapters and scenes) or on page 51 (characters).

The Editor Menus consists of five menus, [Editor Tools](#), [Edit](#), [Format](#), [Links](#), and [Web](#), which are discussed in turn.

### The [Editor Tools](#) menu

Clicking on the [Editor Tools](#) menu brings up Figure 38.2.

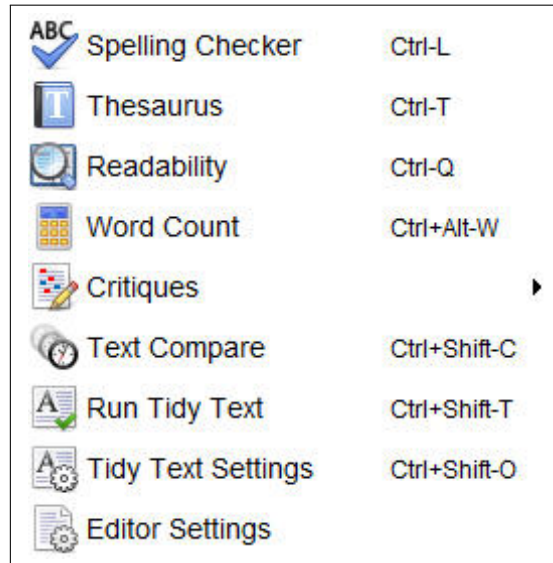


Figure 38.2. The Editor Tools

- **Spelling Checker.** Selecting [Spelling Checker](#) checks the spelling of the text area. See Chapter 29 on page 215 for full details.
- **Thesaurus.** Selecting [Thesaurus](#) looks up words and word alternatives. See Chapter 30 on page 221 for full details.
- **Readability.** Selecting [Readability](#) gives measures of how easy the text is to read. See Chapter 32 on page 228 for full details.
- **Word Count.** Selecting [Word Count](#) shows the word count for that section. To find the word count for a block of text select it before using [Word Count](#). See Section 33.1 on page 232 for full details.
- **Critiques.** Selecting [Critiques](#) opens the sub-menu shown in Figure 38.3.

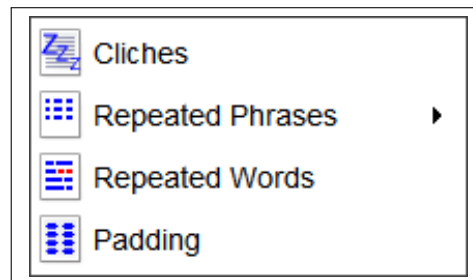


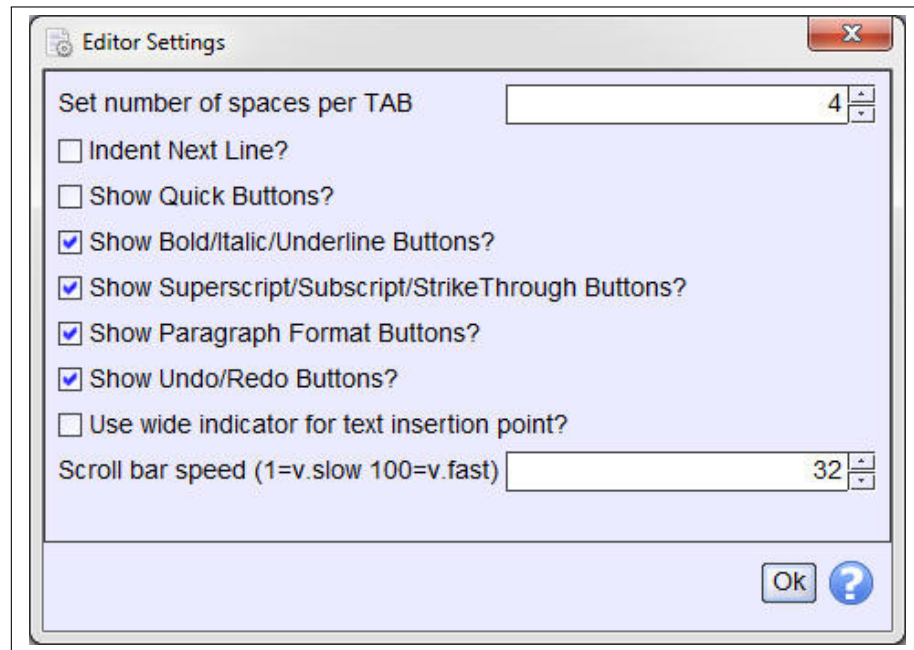
Figure 38.3. The Critiques sub-menu

This gives a quick critique of the text. See Chapter 34 on page 237 for full details.

- **Text Compare.** Selecting [Text Compare](#) shows the differences between two versions of a scene. See Chapter 35 on page 240 for full details.
- **Run Tidy Text.** Selecting [Run Tidy Text](#) removes extra spaces, changes paragraph indents, and converts plain quotes to smart quotes. See Chapter 36 on page 243 for full details.
- **Tidy Text Settings.** Selecting [Tidy Text Settings](#) allows the user to select what Tidy Text does. See Chapter 36 on page 243 for full details.

- **Editor Settings.** Selecting [Editor Settings](#) shows the options in Figure 38.4. Checking these may require restarting *WriteItNow 5* for them to take effect.

**⚠** *Changes made under the [Editor Settings](#) in the Full Screen Editor automatically apply globally to all editors in WriteItNow 5.*


















**Figure 38.4.** Editor Settings

- **Set number of spaces per TAB.** This sets the number of spaces each tab is converted to (from 0 to 80). The default value is 4 spaces.
- **Indent New Line?** If selected then each time the [Enter](#) key is pressed in the Main Text Area the next line is indented by a TAB. By default this option is not selected.
- **Show Quick Buttons?** If selected then the editor shows several quick selection buttons to the right of the Format Buttons. The Quick Buttons shown depend on which of the Main Tabs is selected. Some Quick Buttons are always shown—those in Table 38.1—while others depend on the tab—those in Table 38.2.

**Table 38.1.** Permanent Quick Buttons

Quick Button	Action
	Get Word Count
	Open Full Screen editor
	Critique current section
	Compare text with previous versions
	Run Tidy Text with current settings

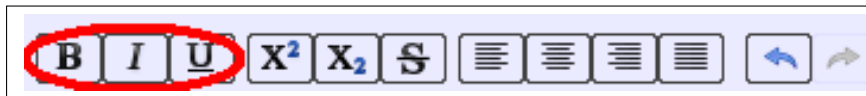
**Table 38.2.** Tab-dependent Quick Buttons

Tab	Quick Button	Action
Overview		Generate Title
		Edit eBook Data
		Select eBook Cover Image
Front Matter		Set Completion Status
Chapter		Edit Summary Details
		Set Completion Status
		Show Story Board
Scenes		Edit Summary Details
		Set Completion Status
		Show Story Board
Back Matter		Set Completion Status
Characters		Generate Random Character
		Generate Character From Add-On
Events		Show Events Chart
Ideas		Generate Idea

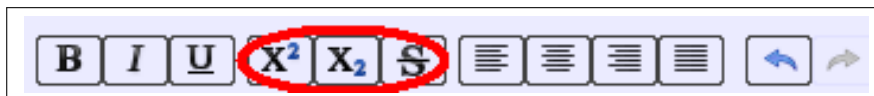
For example, on the Scenes tab the quick selection buttons look like Figure 38.5 and their location is shown in Figure 38.6.

**Figure 38.5.** Scene Quick Buttons**Figure 38.6.** Quick Buttons location

- **Show Bold/Italic/Underline Buttons?** If selected then the editor shows buttons for setting text to bold, italic, and underline as seen in Figure 38.7.

**Figure 38.7.** Show Bold/Italic/Underline Buttons

- **Show Superscript/Subscript/Strike Through Buttons?** If selected then the editor shows buttons for setting text to superscript, subscript, and strike through as seen in Figure 38.8.

**Figure 38.8.** Show Superscript/Subscript/Strike Through Buttons

- **Show Paragraph Format Buttons?** If selected then the editor shows buttons for setting text paragraph justification as seen in Figure 38.9.

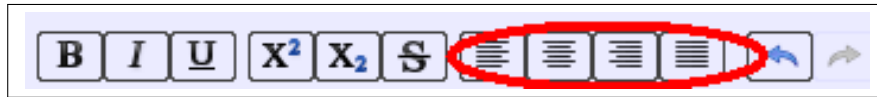


Figure 38.9. Show Paragraph Format Buttons

- **Show Undo and Redo Buttons?** If selected then the editor shows buttons for undoing and redoing text changes as seen in Figure 38.10.

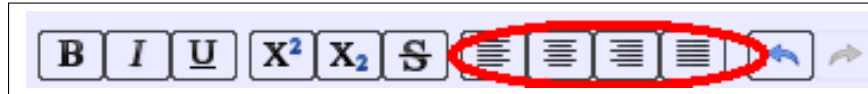


Figure 38.10. Show Undo and Redo Buttons

- **Use Wide Indicator for Text Insertion Point?** Checking this sets the appearance of the text insertion point—the flashing vertical line used to show where text is to be inserted. The default marker is a thin vertical line between letters like that shown in Figure 38.11.

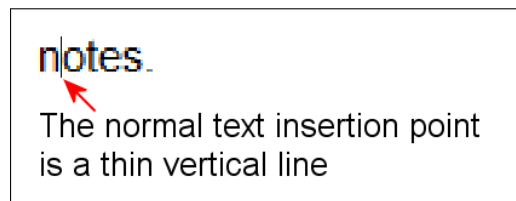


Figure 38.11. Narrow Indicator

If ‘Use Wide Indicator for Text Insertion Point?’ is checked then the caret looks like that shown in Figure 38.12.

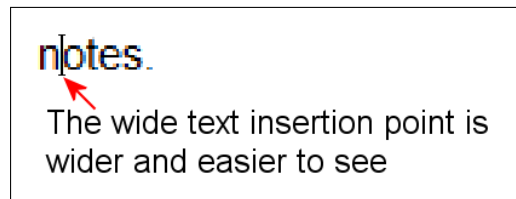


Figure 38.12. Wide Indicator

- **Scroll Bar Speed** This option sets the speed at which the text in the Main Text Area scrolls. If all the check boxes in Figure 38.4 are unchecked then the line of Format Buttons in the Full Screen Editor looks like Figure 38.13.

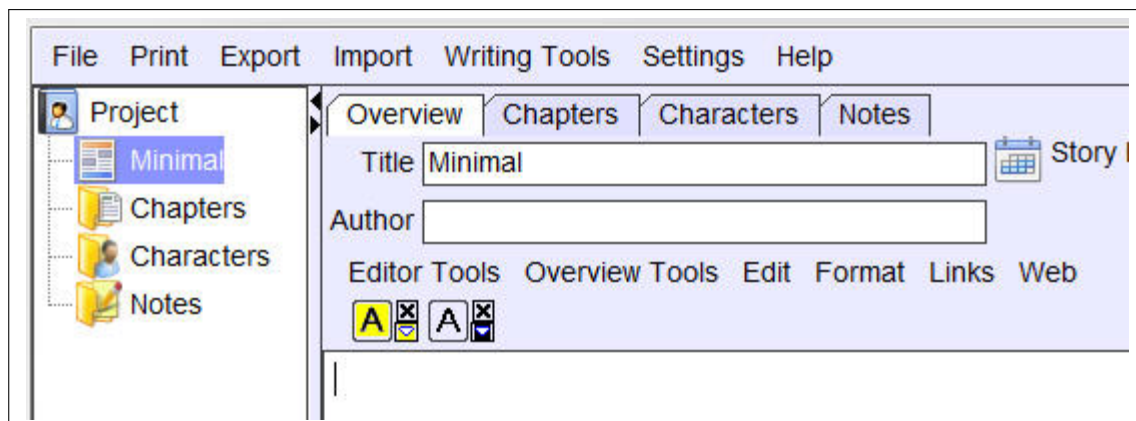


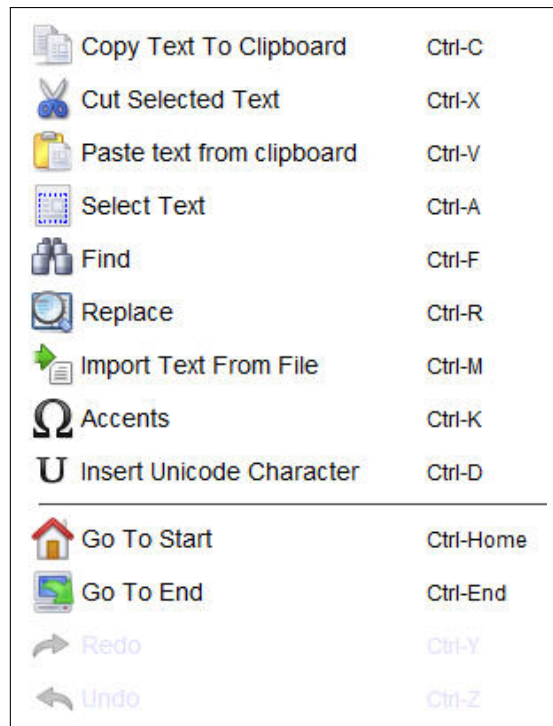


Figure 38.13. Full Screen Editor without format buttons

The remaining icons,  , are for changing the color of the text. The left icon changes the highlight (background) color of the selected text, while the right icon changes the color of the text itself. The colors are selected using the techniques described in Chapter 40 on page 263. It is not possible to hide these icons.

## The **Edit** menu

Clicking on the **Edit** menu brings up Figure 38.14.



**Figure 38.14.** The Edit menu items

This menu item exposes the standard list of items used for editing text, such as Copy, Cut, Paste, Select, etc. In addition this is where Accent and Unicode Characters can be inserted in the text, which is explained in Chapter 37 on page 245. The **Import Text From File** allows the user to insert text at the position of the cursor, from a DOC, DOCX, RTF, HTML, HTM, or TXT file.

## The **Format** menu

This menu item exposes the standard list of items used for formatting text, such as Bold, Italic, left align, right align, etc.

## The **Links** menu

The **Links** menu item is discussed in Chapter 26 on page 185.

## The **Web** menu

The **Web** menu item is discussed in Chapter 27 on page 194.

**Tip #64: Full Screen Editor and the Minimal Setup**

*Writers who prefer to use the Full Screen Editor might also prefer the WriteIt-Now 5 Minimal Setup described on page 260.*

## Part V

# Customization and Inspiration

Inspiration does exist, but it must  
find you working.

---

*Pablo Picasso*

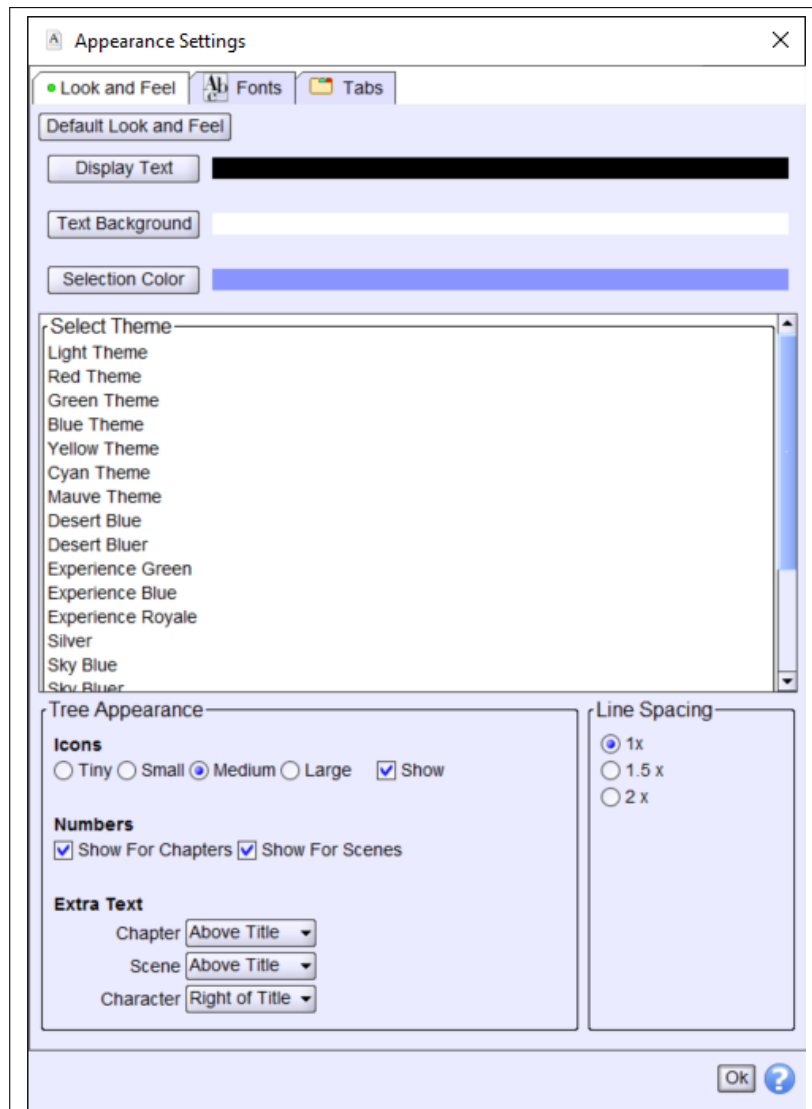
I don't mind making jokes, but I  
don't want to look like one.

*Marilyn Monroe*

## CHAPTER 39

# Customize the Appearance of *WriteItNow 5*

To customize the appearance of *WriteItNow 5*, select **Menu Panel** » **Settings** » **Appearance**, which shows the appearance dialog in Figure 39.1.



**Figure 39.1.** The Appearance screen

There are three tabs in Figure 39.1

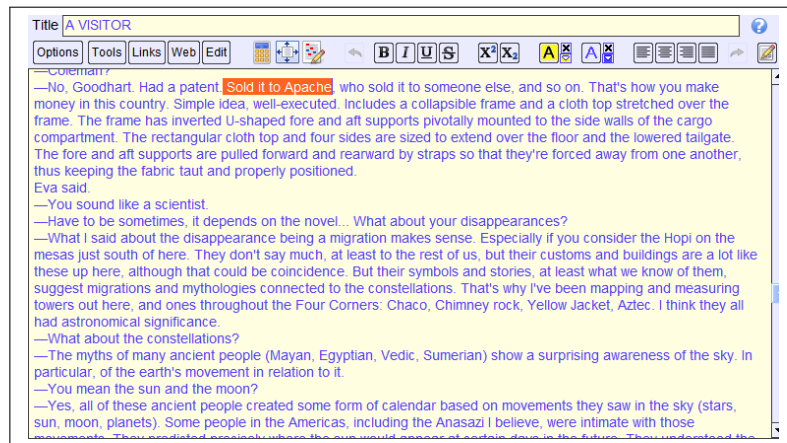
- **Look and Feel.** Select the **Look and Feel** option to change screen colors, icon size, and so on.
- **Fonts.** Select the **Fonts** option to change various fonts.
- **Tabs.** Select the **Tabs** option to rename and hide tabs.

## Section 39.1 Look and Feel

Figure 39.1 shows the Look and Feel options.

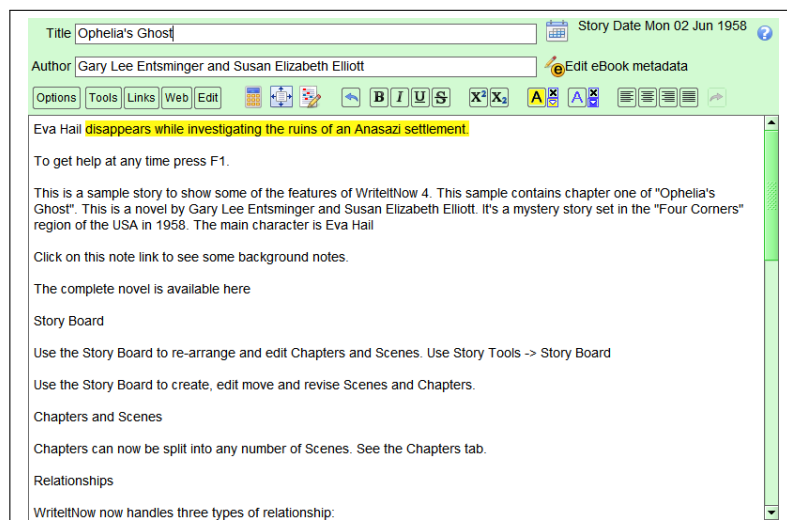
 *Any changes made in Figure 39.1 take effect immediately.*

- **Text Colors.** The main text color **Display Text**, the background color **Text Background**, and the highlight color **Selection Color** can be changed. If someone sets blue text, a light yellow background, and an orange highlight it looks like Figure 39.2.



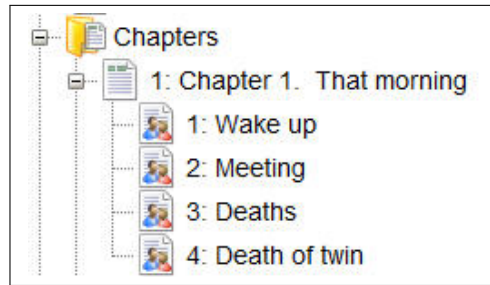
**Figure 39.2.** Text example

- **Select Theme.** Use this to select the colors of backgrounds, sliders, etc., from over 20 preselected themes. Figure 39.3 shows the **Overview** tab using the green theme.

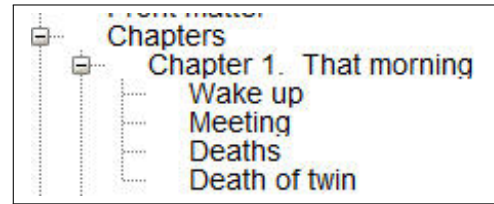


**Figure 39.3.** Overview tab using the green theme

- **Tree Appearance.** The items at the bottom of Figure 39.1 affect the appearance of the Tree Panel.
  - **Icons.** The icons on the Tree Panel can be hidden or shown. If shown the icon size can be set to Tiny (16 × 16), Small (24 × 24), Medium (32 × 32), or Large (48 × 48). The Completion Status, described on page 69, is shown only if the ‘Show’ box is checked along with one of the ‘Small’, ‘Medium’, or ‘Large’ icons.
  - **Numbers.** The chapter and scene numbers on the Tree Panel can be hidden or shown. Figure 39.4 shows part of a Tree Panel where the icons, chapter numbers, and scene numbers are shown, while Figure 39.5 shows the same part of a Tree Panel with these items hidden.

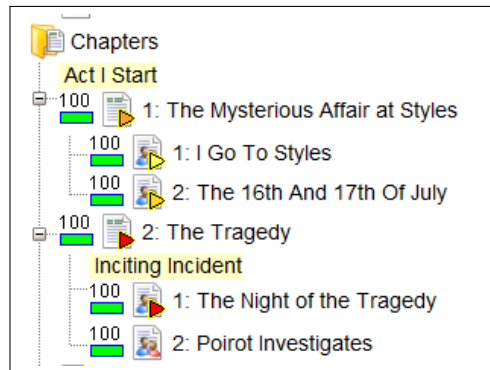


**Figure 39.4.** Icons, chapter and scene numbers shown

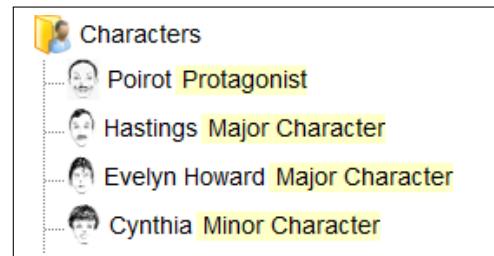


**Figure 39.5.** Icons, chapter and scene numbers hidden

- **Extra Text.** This hides or positions the Story Structure Type text for chapters and scenes in the Tree Panel, described in Section 6.5 on page 75, and the Character Type text, described on page 49. The options are to hide or to position the text either above, to the left, to the right, or below the associated title or name. The default settings hide the text. Figure 39.6 is an example where the Story Structure text is above the chapter and scene titles, whereas Figure 39.7 is an example where the Character Type text is to the right of the Character’s name.

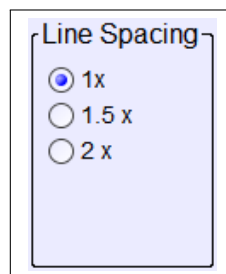


**Figure 39.6.** Text above chapter and scene titles



**Figure 39.7.** Text to the right of character’s name

- **Line Spacing.** This sets screen line spacing in the editors. See Figure 39.8.



**Figure 39.8.** Line Spacing

 *This line spacing does not affect line spacing for exported text.*

## Section 39.2

### Fonts

**⚠** *These settings impact the screen fonts. They do not affect the fonts used when exporting a book. To change those fonts see Section 15.2 on page 126.*

To change the screen fonts go to **Menu Panel** » **Settings** » **Appearance** and select the **Fonts** tab. This displays the font setting dialog shown in Figure 39.9.

The figure shows a 'Default Font Values' dialog box. It contains five sections, each with a font family dropdown, a size input field, and a preview 'Abc 123'.

Font Type	Font Family	Size	Preview
Main Text Font	Arial	14	Abc 123
Tree Font	Arial	14	Abc 123
Titled Border Font	Arial	14	Abc 123
Menu Font	Arial	14	Abc 123
Smaller Text Font	Arial	12	Abc 123

**Figure 39.9.** Font setting dialog

- **Main Text Font.** This is the font used for titles and on each editor in the Work Panel.
- **Tree Font.** This is the font used on the Tree Panel.
- **Titled Border Font.** Some screen areas are surrounded by a border with a title in it, such as 'Main Text Font', 'Tree Font', and so on, in Figure 39.9. This option adjusts those font sizes.
- **Menu Font.** Adjusts font used on menus.
- **Smaller Text Font.** Alters the small font used on some screen areas.

In all cases both the font and its size can be selected from the fonts installed on the computer. Once selected they take effect immediately and permanently. Pressing the **Menu Panel** » **OK** button exits the dialog with the selection made. The **Menu Panel** » **Default Font Values** button restores the default font and font sizes.

It is not possible for the user to change either the font family or the font size used in the Story Board.

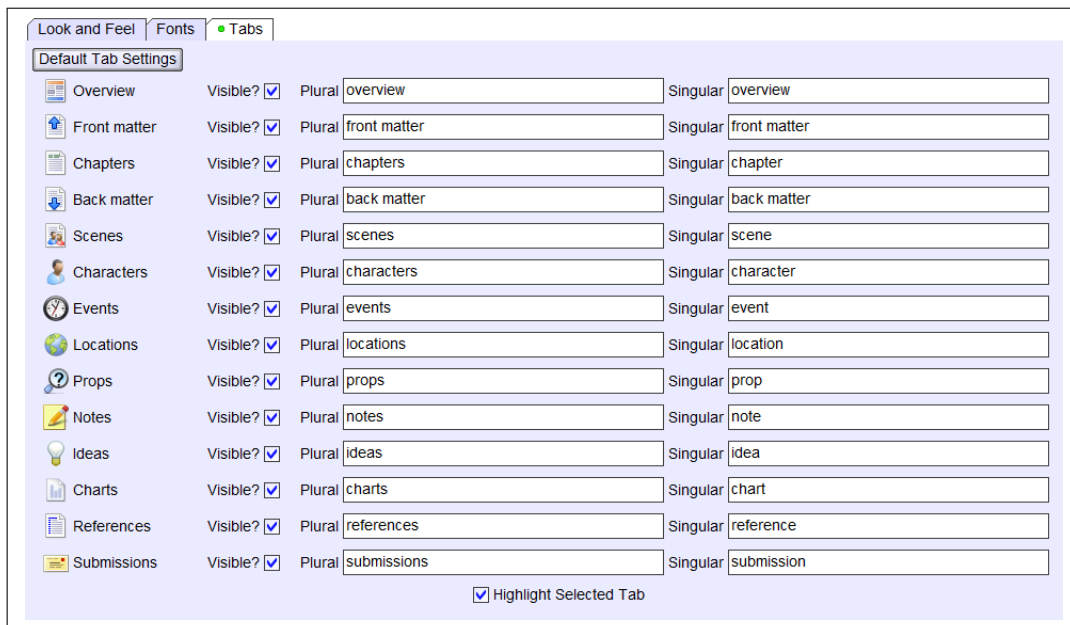
**Tip #65: Fonts**

*Writers who want their text to appear as though it had been typed on a typewriter, could select a Courier font as the main text font. A non-typewriter font used by some in place of the default Arial, is the Verdana font, designed specifically for the computer screen.*

### Section 39.3

## Tabs

To hide or show the tabs at the top of the Work Panel, go to **Menu Panel** » **Settings** » **Appearance** and select the **Tabs** tab. This displays the tab dialog shown in Figure 39.10.



**Figure 39.10.** Tabs dialog

If the user does not need a particular tab, it can be hidden by unchecking the ‘Visible?’ box next to its name. This is particularly useful on laptops with small screens.

To change the displayed name for one of these tab sections simply edit the plural and singular versions. For example, a user might want to change ‘overview’ to ‘summary’, or ‘chapter’ to ‘act’. However, the name of the top item in the Tree Panel, **Tree Panel** » **Project**, see Figure 2.3, cannot be changed.

**⚠ The icons on the left in Figure 39.10 are the same ones used when linking from a place on one Tab to a section on another Tab, described in Chapter 26 on page 185.**

If the ‘Highlight Selected Tab’ item is checked at the bottom of Figure 39.10, as it is here, then a small green circle is added to the currently-selected tab. This can be seen at the top of Figure 39.10, reproduced in Figure 39.11. The default is unchecked. To add the green circle indicator to the selected tab, check this item.

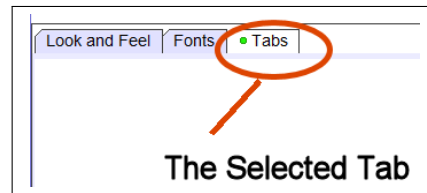


Figure 39.11. Selected tab

## A Minimal Setup

A writer may want a minimal setup, where just the Overview, Chapters, Scenes, Characters, and a place to store Notes, are visible in the Tree Panel and the Menu Panel. This can be accomplished by checking only these items in Figure 39.10. See Figure 39.12.

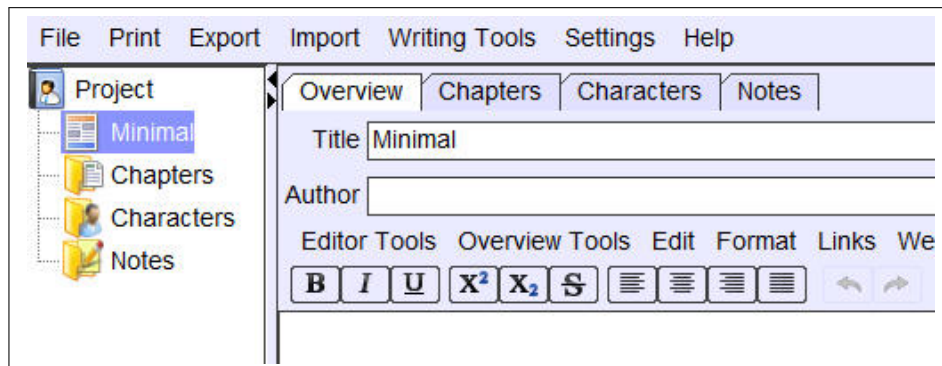


Figure 39.12. Minimal setup

The Tree Panel can be hidden and the Work Panel shown fully, by clicking on the ◀ icon next to the **Overview** tab in Figure 39.12.

### Tip #66: Minimal Setup and the Full Screen Editor

*Writers who prefer to use the WriteItNow 5 Minimal Setup might also prefer to use the Full Screen Editor described in Chapter 38 on page 247.*

## Section 39.4

## Using *WriteItNow 5* on a Smaller Screen

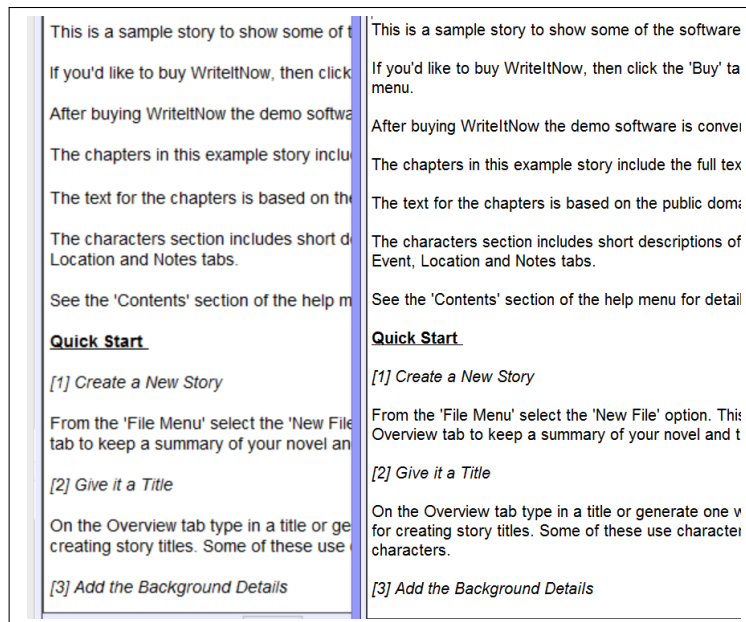
All windows in *WriteItNow 5* can be re-sized. *WriteItNow 5* remembers the chosen size. Try to ensure that all dialogs are sized to suit the smaller screen.

1. Make the screen fonts smaller. This can be selected in the **Menu Panel** » **Appearance** » **Settings** section.
2. Hide any tabs not being used. This can be set in the **Menu Panel** » **Appearance** » **Settings** section.
3. To save some screen space select a scene then choose **Scene Tools** and ensure that **Show Scene Preview** is not selected. This hides the last line of the previous scene and the first line of the next scene.
4. If the editor window is still too cramped then select **Editor Tools** » **Full Screen Editor**. This shows the editor on its own.

Section 39.5

## Using *WriteItNow 5* on a High Definition Monitor in Windows 8 or Windows 10

Windows 8 and 10 automatically scale *WriteItNow 5* so the fonts look larger, and slightly fuzzy. The left-hand image in Figure 39.13 on page 261 is text in Windows 8 of a scaled version of *WriteItNow 5*. The right-hand image is *WriteItNow 5* text which has not been scaled by Windows 8, but where the main font size has been increased to 20 pts.



**Figure 39.13.** Comparison of Windows 8 scaled and non-scaled text

To prevent Windows 8 and Windows 10 from automatically scaling *WriteItNow 5*, do the following:

1. Right click on the launch or quick start *WriteItNow 5* icon.
2. Right click on the *WriteItNow 5* text in the pop up menu.
3. Click “Properties”.
4. Select the Compatibility tab in Figure 39.14 on page 262.
5. Ensure the “Disable display scaling” is **NOT** selected in Figure 39.14 on page 262.
6. Click “Apply”.
7. Change the screen font sizes in *WriteItNow 5* if necessary, as described in Section 39.2 on page 258.

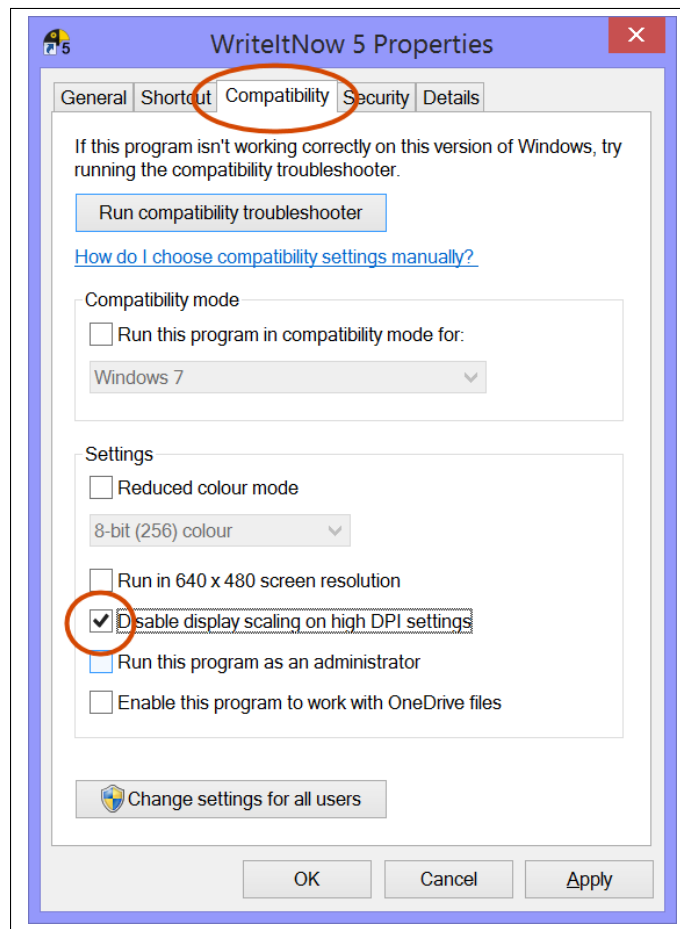


Figure 39.14. Properties of *WriteItNow 5*

Mere color, unspoiled by meaning,  
and unallied with definite form, can  
speak to the soul in a thousand  
different ways.

*Oscar Wilde*

## CHAPTER 40

### Color

#### Section 40.1 Overview

Each item in the project can have an identifying color. This can be used to group similar items together.

For example, if the identifying color of the scene ‘The Journey Up’ (Chapter 1, Scene 1) is set to green in any of the Tree Panel, the Storyline Editor, or the Story Board, the other two inherit this color. This is shown in all three places.

- The green triangle in the scene icon in the Tree Panel, (Figure 40.1).
- The green border around the box on the Storyline Editor, (Figure 40.2).
- The green border on the scene in the Story Board, (Figure 40.3).

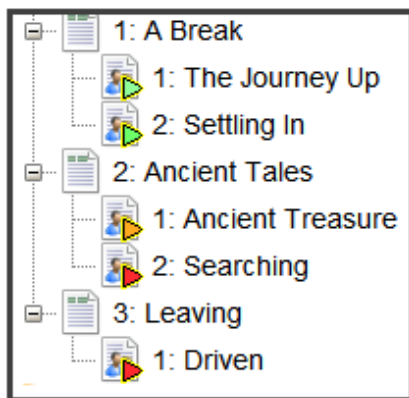


Figure 40.1. Tree Panel

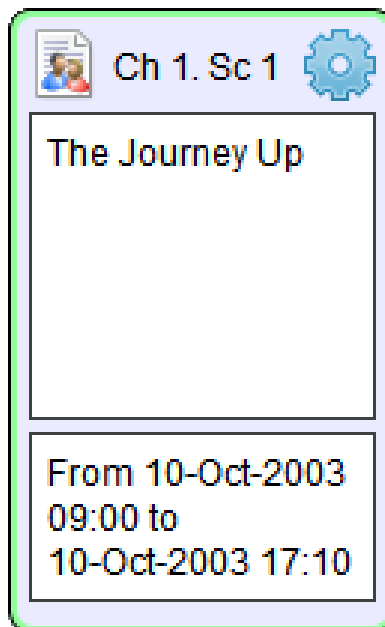


Figure 40.2. Storyline Editor

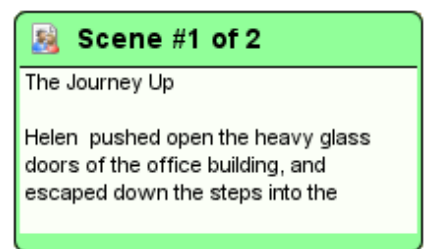


Figure 40.3. Story Board

## Section 40.2

## Setting the Tree Item Identifying Color

Each tree icon can have a small colored triangle known as its identifying color. The color selected can mean anything the user chooses. For example red might represent ‘nothing done’, green might represent ‘started’, and yellow might represent ‘finished’.

To select or remove an identifying color for an item on the tree, right-click on that item. A pop-up menu similar to Figure 40.4 is shown.

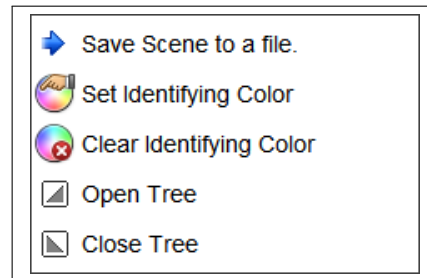


Figure 40.4. The Color Menu

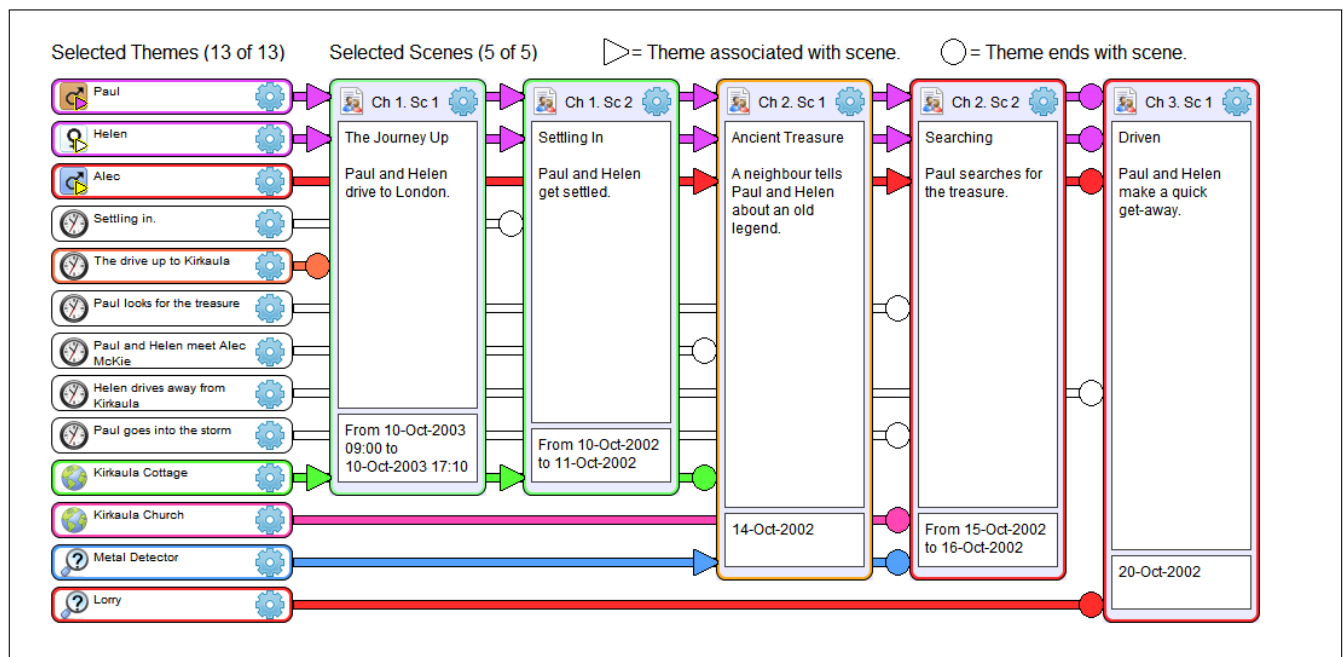
If **Tree Panel** > **Set Identifying Color** is selected, the Color Picker described on page 265 opens. Pick a color from the Color Picker, and a small colored triangle is added to the tree item's icon.<sup>1</sup>

If **Tree Panel** > **Clear Identifying Color** is selected, the color is removed.

## Section 40.3


## Setting the Storyline Editor Identifying Color

When the Storyline Editor opens using **Menu Panel** > **Writing Tools** > **Storyline Editor** or **Ctrl** **F6**, an image similar to Figure 40.5 is shown.



<sup>1</sup> If the standard character icon is replaced with a user-generated character icon, described on page 52, then, at present, no colored triangle is added. However, the selected color is still visible in the Storyline Editor.

Figure 40.5. The Storyline Editor

The narrow border around each item is its identifying color. To change the color of an item, click on its cogwheel icon, . From the opening menu, select **Menu Panel** » **Set Identifying Color** to choose a color from the Color Picker described on page 265.

## Section 40.4

### Setting the Story Board Identifying Color

When the Story Board opens using **Menu Panel** » **Writing Tools** » **Story Board** or **Ctrl** **F5**, an image similar to Figure 40.6 is shown.

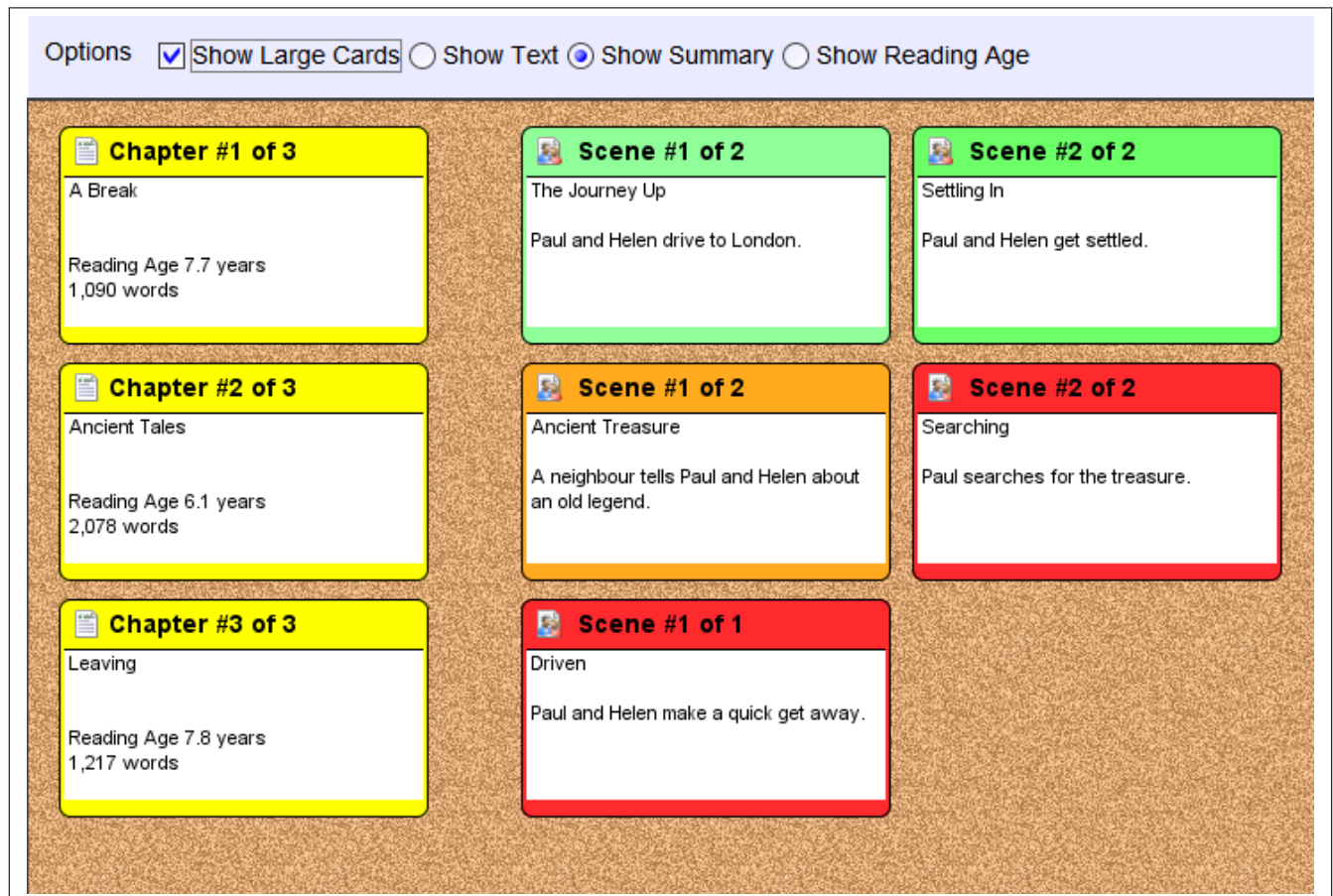


Figure 40.6. The Story Map

The title bar for each chapter and scene is shown using its identifying color. To change the color, right-click on the chapter or scene. From the opening menu, select **Choose Color For This Chapter** or **Choose Color For This Scene** to choose a color from the Color Picker described on page 265.

## Section 40.5

### The Color Picker

Figure 40.7 shows the color picker.

There are various ways to pick a color.

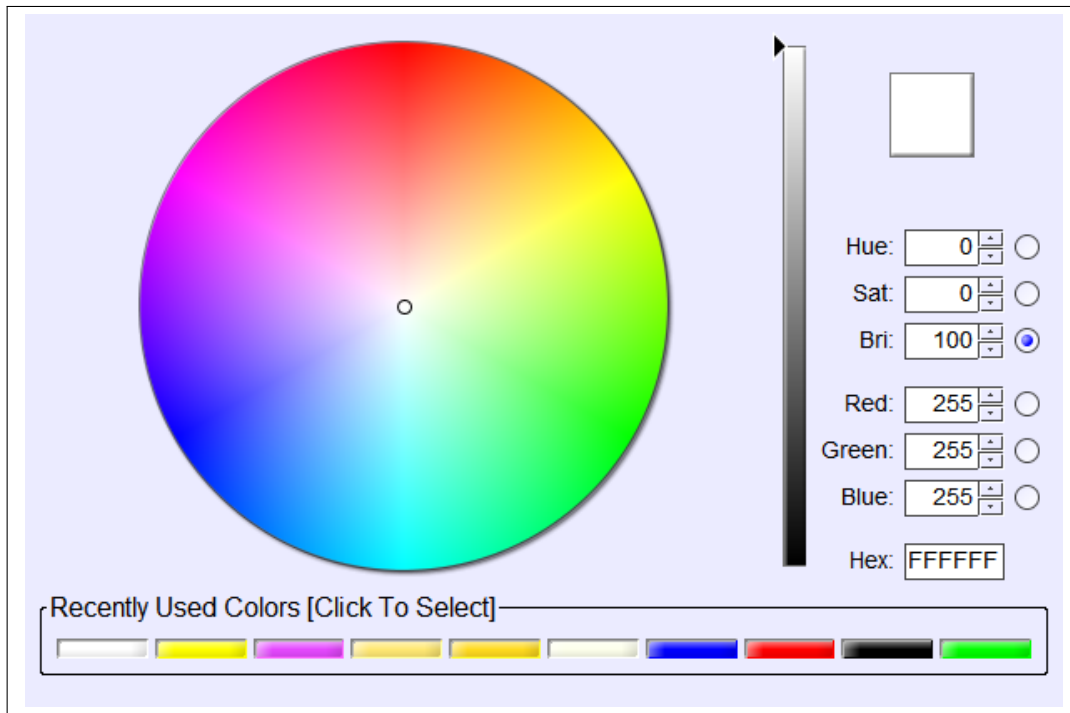


Figure 40.7. The Color Picker

- By selecting from the Recently Used Colors.
- By clicking anywhere in the color wheel.
- By using the vertical slider.
- By checking the button next to Hue, Saturation, or Brightness, and entering new numbers.
- By checking the button next to Red, Green, or Blue, and entering new RGB numbers.
- By entering the Hex value for the color.

#### Tip #67: Changing Color Values

*The web has many sites that show colors and their Hue, Saturation, or Brightness—such as <http://www.december.com/html/spec/colorhsl.html>—and RGB and Hex values, such as <http://web.njit.edu/~kevin/rgb.txt.html>.*

### Section 40.6

## Using Color to Identify the Point of View Character

If a book contains more than one Point of View character, then *WriteItNow 5* has the ability to visualize this in various ways for each scene.

The following simplified example assumes that some characters (three), chapters (three), and scenes (six), have been created, and that the characters have been assigned to scenes using the associated scene summaries, described in Section 8.1 on page 86.

1. Having created some characters, assign to the ones that have a point of view a unique color (described on page 206). See Figure 40.8 on page 267, where David has been assigned the color red, Wendy blue, and Henry black.
2. Color each scene (described on page 203) the same color as the Point of View character. See Figure 40.9 on page 267, where
  - David (red) is the Point of View character in Chapter 1, Scene 1, and Chapter 2, Scene 3.

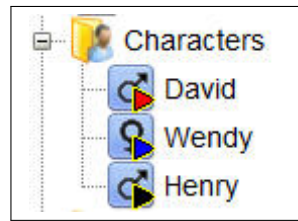


Figure 40.8. POV Characters

- Wendy (blue) is the Point of View character in Chapter 1, Scene 2, and Chapter 3, Scene 1.
- Henry (black) is the Point of View character in Chapter 2, Scenes 1 and 2.

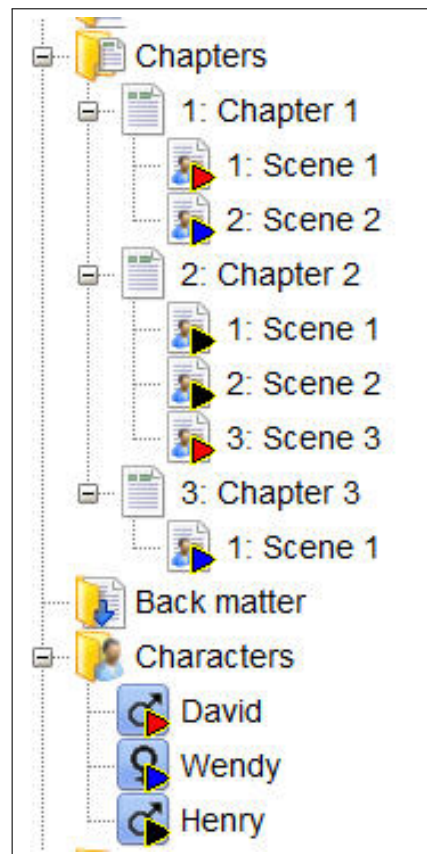


Figure 40.9. POV Scenes

Figure 40.9 is one way to identify the POV in each scene by color. There are two other ways.

1. Using the Story Board, described in Chapter 9 on page 92. In the current example this looks like Figure 40.10 on page 268. Here the Chapters have the default color, yellow. Chapter 1, Scene 1, and Chapter 2, Scene 3 are red, so the POV character is David. Chapter 1, Scene 2, and Chapter 3, Scene 1 are blue, so the POV character is Wendy. Chapter 2, Scenes 1 and 2 are black, so the POV character is Henry.
2. Using the Storyline Editor, described in Chapter 10 on page 101. In the current example this looks like Figure 40.11 on page 268. David (red) is the POV character in Chapter 1, Scene 1, and Chapter 2, Scene 3, because those scenes have a red border. He is a character in Chapter 1 Scene 2, and Chapter 3 Scene 1 (where Wendy is the POV character—blue) and in Chapter 2 Scene 1

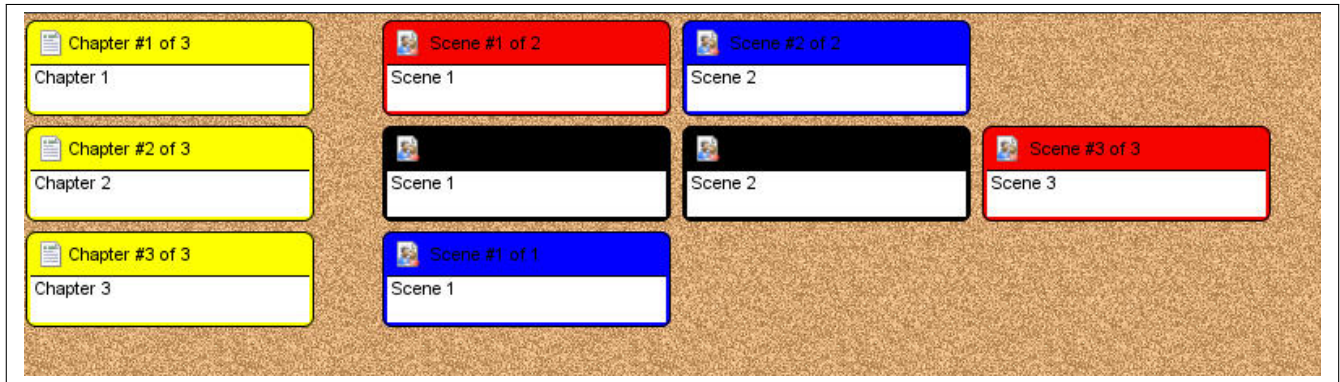


Figure 40.10. Story Board

(where Henry is the POV character—black.) In which scenes is Henry the POV character, and in which other scenes does he appear?<sup>2</sup> What about Wendy?

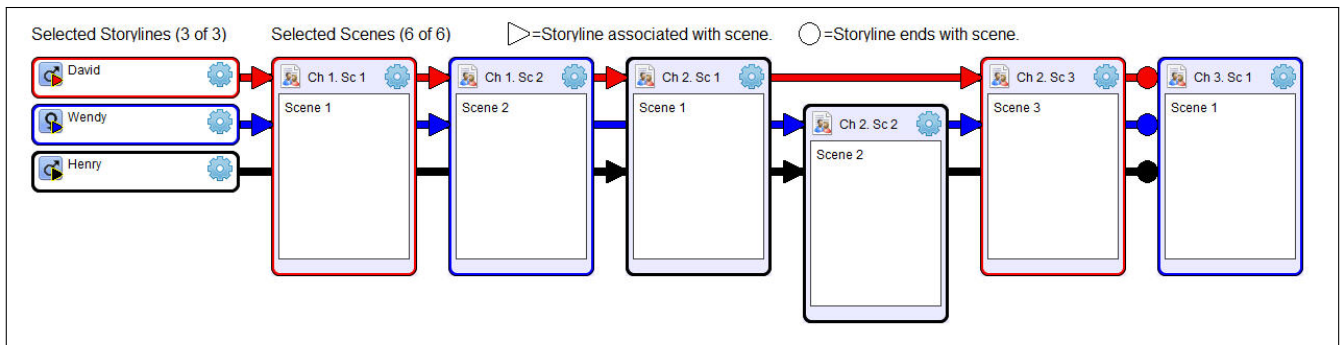


Figure 40.11. Storyline Editor

<sup>2</sup> POV: Chapter 2, Scenes 1 and 2. Others: Chapter Three, Scene 1.

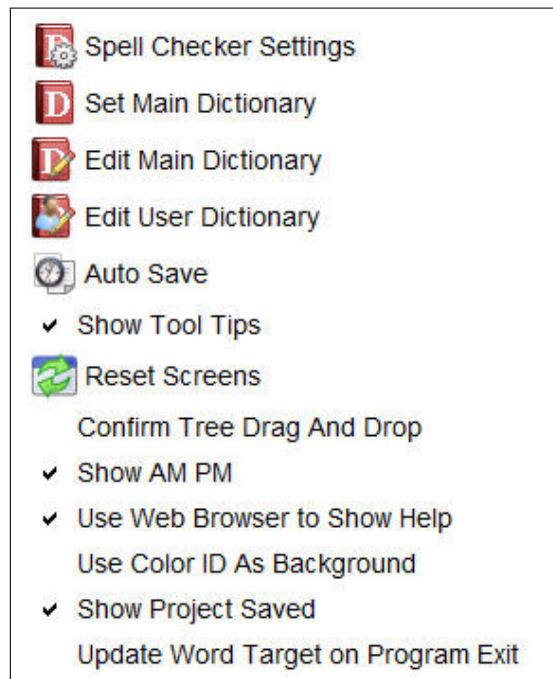
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# CHAPTER 41

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## Tool Settings

The Tool Settings menu, shown in Figure 41.1, is where various, largely unrelated settings are accessed from **Menu Panel** » **Settings** » **Tool Settings**.



**Figure 41.1.** The Tool Settings menu

- **Spell Checker Settings.** Set various spell checker options shown on page 217.
- **Set Main Dictionary, Edit Main Dictionary, Edit User Dictionary.** These are discussed on page 216.
- **Auto Save.** This is discussed on page 37.
- **Show Tool Tips.** If selected—the default—tool tips are shown.
- **Reset Screens.** *WriteItNow 5* remembers the size and position of each screen and dialog. This can be very useful and means that dialogs open where expected and are sized to suit the computer. To reset all dialogs and screens to their default sizes use this option.
- **Confirm Tree Drag and Drop.** If selected, each time a tree item is moved the dialog in Figure 41.2 is shown.
- **Show AM PM.** If selected time on any date selector is shown with AM or PM.

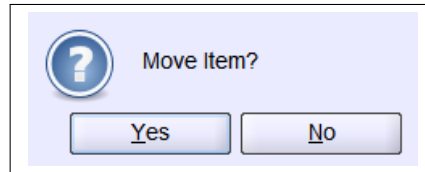


Figure 41.2. Confirm Tree Drag and Drop

- **Use Web Browser to display help.** If selected all help is shown in the default web browser. The help requires JavaScript so if this is disabled try unselecting this option. Help is then shown in a program window.
- **Use Color ID as Background.** If selected then a tree item's color ID is used as its background. If not selected (the default) all tree items have the same color background.

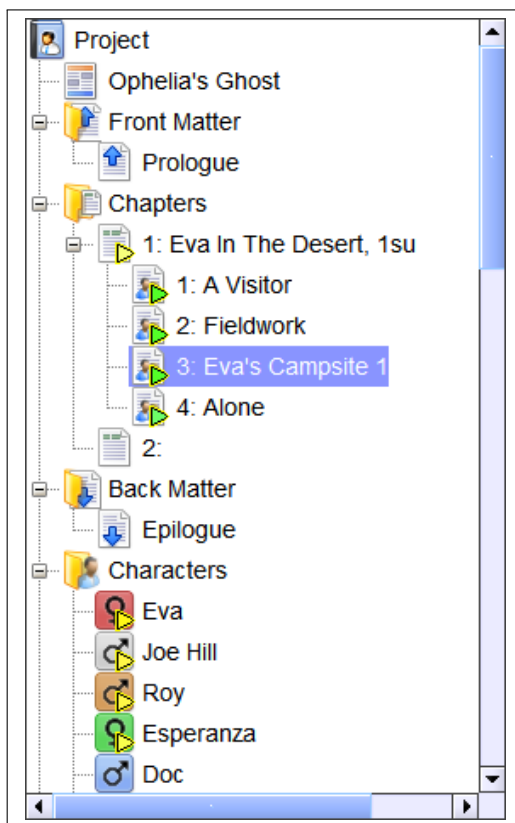


Figure 41.3. Color ID as Background—not selected

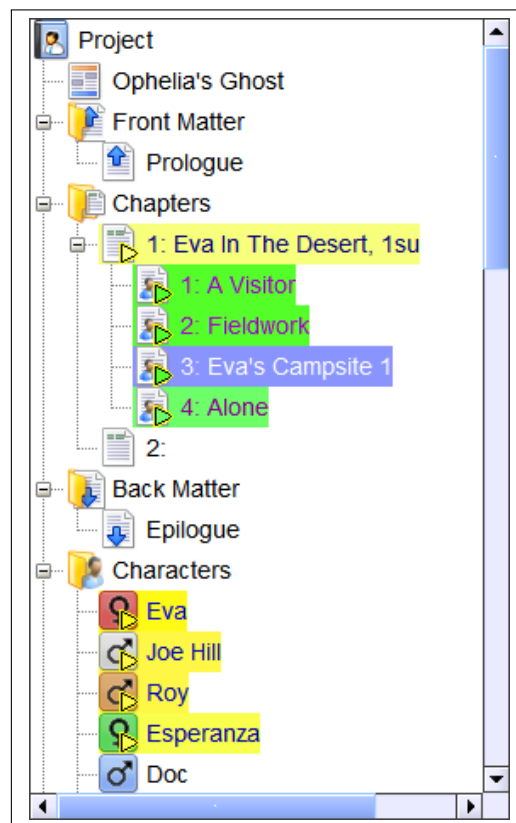


Figure 41.4. Color ID as Background—selected

Selecting this can make items stand out but it can also make the screen look cluttered.

- **Show Project Saved.** If selected then each time the project is saved using **Ctrl S** or **Menu Panel > File > Save**, a 'Saved' dialog is shown for a few seconds.
- **Update Word Target on Program Exit.** When exiting the program the writing target is updated using the number of words written. For example, if the writing target is set at 500 words and the user wrote 200 words then on exit the target is changed to  $500 - 200 = 300$  words. If the user wants the writing target always started at a particular value then ensure that "Update Word Target on Program Exit" is not selected.

Man is a slow, sloppy, and brilliant thinker; computers are fast, accurate, and stupid.

John Pfeiffer

## CHAPTER 42

# Computer Generated Names and Characters

### Section 42.1

## Generate a Name for an Existing Character

### What Other Writers Say About *WriteItNow*: Terry Parsons

*I have used [WriteItNow] for a while now and find it an indispensable writer's tool. I especially like the Character Generators and Name Generators. They are just what the doctor ordered for writer's block.*

The Name Picker, shown in Figure 42.1 is accessed through **Main Tabs** » **Characters** » **Details** » **Character Tools** » **Create Name**. This assists the writer in creating new names.

The screenshot shows the 'Name Picker' window. At the top, there are three labels: 'Generated First Name', 'Generated Middle Name', and 'Generated Last Name'. Below these are three input fields: 'First' (containing 'B'), 'Middle' (containing 'Larry'), and 'Last' (containing 'Merssen'). To the right of these fields are three buttons: 'Create First', 'Create Middle', and 'Create Last'. Below the input fields is a 'Name Start' section with 'First', 'Middle', and 'Last' labels, each followed by a text box. To the right of these is a 'Current Name' section with 'First', 'Middle', and 'Last' labels, each followed by a text box. To the right of the 'Current Name' section are three buttons: 'Create First', 'Create Middle', 'Create Last', and a 'Create All' button. Below the 'Name Start' section is a 'Select Male or Female' section with 'Male' (selected) and 'Female' radio buttons. Below this is a 'Name Data' section with a list of names: African, All, American, Arabic, Biblical, British, Chinese, Dickensian, Dutch (highlighted), Eastern European, EasternEurope, English, French, German, Indian, Irish, Jewish. To the right of the 'Name Data' section is a 'Generated Names (click to select)' section with a list of names: Bleecker Larry Merssen (highlighted), Barend Gottfried Moerkerk, Barend Bleecker Middel, Bleecker Nicolaas Meijer, Bartholomeus Godewyn Maarleveld, Basilius Dirck Marijs. Numbered callouts point to various elements: 1 points to 'First Name Start', 2 to 'Middle Name Start', 3 to 'Last Name Start', 4 to 'Select Male or Female', 5 to 'Name Lists', 6 to 'Generated First Name', 7 to 'Generated Middle Name', 8 to 'Generated Last Name', 9 to 'Create First button', 10 to 'Create Middle button', 11 to 'Create Last button', and 12 to 'Create All button'.

Figure 42.1. The Name Picker

- 1 **First Name Start.** The first name must start with this letter. This may be left blank.

- ② **Middle Name Start.** The middle name must start with this letter. This may be left blank.
- ③ **Last Name Start.** The last name must start with this letter. This may be left blank.
- ④ **Select Male or Female.** Create male or female name.
- ⑤ **Name Lists.** Used to choose which name data is used.
- ⑥ **Generated First Name.**
- ⑦ **Generated Middle Name.**
- ⑧ **Generated Last Name.**
- ⑨ **Create First** button. Create first name.
- ⑩ **Create Middle** button. Create middle name.
- ⑪ **Create Last** button. Create last name.
- ⑫ **Create All** button. Create first, middle, and last names.

## Name Data Sets

All name information is stored in XML files in **WriteItNow5**►**names**. Examples of this are in Table 42.1.

**Table 42.1.** Name Data Set Files

File Name	Description
All.names.xml	All other names files combined
American.names.xml	American names
Biblical.names.xml	Biblical names
British.names.xml	British names
Dutch.names.xml	Dutch names
French.names.xml	French names
German.names.xml	German names
Irish.names.xml	Irish names
Israeli.names.xml	Israeli. names
Italian.names.xml	Italian names
Japanese.names.xml	Japanese names
Lebanese.names.xml	Lebanese names
Polish.names.xml	Polish names
Russian.names.xml	Russian names
Scottish.names.xml	Scottish names
Spanish.names.xml	Spanish names
Stuart Britain.names.xml	Stuart Britain names
Tudor Britain.names.xml	Tudor Britain names
US 2010 Census.names.xml	US 2010 Census
USA 19th Century.names.xml	USA 19 <sup>th</sup> Century names
USA 20th and 21st Century.names.xml	USA 20 <sup>th</sup> and 21 <sup>st</sup> Century names
Victorian Britain.names.xml	Victorian Britain names
Welsh.names.xml	Welsh names

## Editing and Creating Name Data Set Files

To edit an existing name data set file, open it in either a text editor or an XML editor. Do **not** use a word processor, such as Microsoft® Word.

**Tip #68: XML Editors**

*There are a number of free XML editors available on the web.*

The most important parts of each file are the three sections

- 'MALE.FIRST\_NAME' this has all male first names.
- 'FEMALE.FIRST\_NAME' this has all female first names.
- 'LAST\_NAME' this has all last names.

Each filename must end with '.names.xml', for example 'Italian.names.xml'.

**⚠** *Some text editors add 'txt' to the end of a filename. Make sure the file ends with .names.xml, and not with .names.xml.txt.*

A simple way to create a new Name Data Set file is to open one of the existing files, save it under a new name, and edit it. *WriteItNow 5* needs to be closed and reopened before the new name data file is recognized.

**Tip #69: Creating Name Data Sets**

*Windows users can create and edit name data sets using the free name editor created by Peter Hollyer. It can be downloaded from [http://www.ravensheadservices.com/name\\_generator.php](http://www.ravensheadservices.com/name_generator.php). If, after running the program, the Help content does not display in the right-hand window, see <http://weblog.west-wind.com/posts/2012/Jan/11/Problems-with-opening-CHM-Help-files-from-Network-or-Internet> for a work around.*

## Section 42.2

**Create Random Character**

To create a random character either use the keyboard shortcut **Ctrl** **F6** or go to **Main Tabs** **Characters** **Details** **Character Tools** and select **Create Random Character**.

This generates a random character and adds the character to the project. For example, Figure 42.2 shows some details of such a character.

Created with the Myers-Briggs Personality Types personality data using the Character type 'INTP'.

Nita is accurate. She can be a stickler. When she is with people she knows well she is moderately confident. She is logical and analytical. Nita sometimes dresses a little oddly. She avoids paying bills.

Analyst C. G. Jung is similar to this.

Nita is moderately short. She has spotty skin. She is thin. Her stress level is high.

**Figure 42.2.** Creating a Random Character

## Section 42.3

### Create Add On Characters

#### What Other Writers Say About *WriteItNow*: Susan Gower

*The character generator [in WriteItNow] is a wonderful tool and as my story is set in 19<sup>th</sup> century America, this is a huge help.*


This Add On allows the program to create a character's name, personality, description, and appropriate historical events.

To create a character from this Add On, either

- Use the keyboard shortcut **Shift** **Ctrl** **F6**.
- Go to **Main Tabs** > **Characters** > **Details** > **Character Tools** and select **Create Add On Character**.
- Go to **Menu Panel** > **Writing Tools** > **Characters** and select **Create Add On Character**.

This opens Figure 42.3.

- 1 **Name.** Displays the Name Picker, see Figure 42.1.
- 2 **Personality.** Creates a short personality description using the selected personality data. See Section 42.4 on page 274.
- 3 **Description.** Creates a short description from the description data. The **Any** drop-down button allows the user to select between various descriptions, such as Normal, Old, Overweight, and Underweight.
- 4 **Historical Events.** Creates a timeline with events. See Section 42.5 on page 278.
- 5 **Add to Project.** Adds the currently generated character to the project. This button is not available until at least one of the Name, Personality, Description or Historical Events items is completed. The character created this way is automatically given the identifying color yellow, the color of the triangle in the Tree Panel. This color can be either changed or removed by right-clicking on the item in the Tree Panel and selecting either **Set Background and Identifying Colors** or **Clear Identifying Color**, described on page 205. The user is also given the option of transferring the selected historical events to the Events tab on the Tree Panel.

 **Clicking **OK** in Figure 42.3 dismisses the dialog, with nothing saved.**

#### Tip #70: Using Add On Data With Existing Characters

*Personality, Description, and Historical Events Add On data can be used with existing characters by using the menu items **Create Personality**, **Create Description**, and **Create History** shown in Figure 5.26 on page 61.*

## Section 42.4

### Personality Data

When generating characters from an Add On personality, text is generated from a personality data file. There are three main types of personality Add Ons. See Table 42.2.

When writing and a new character is needed, one option is to use a known system for classifying personality.

Name and Gender \_\_\_\_\_

☐ Male ☒ Female First  Middle  Last  1 Name

Personality \_\_\_\_\_

Select Personality Add On  Select Character Type

Created with the Enneagram personality data using the Character type 'TYPE6'.

Anais is moderately trusting. She is sensitive to forthcoming dangers. She is good at reading between the lines. She tends to associate with like minded people. She feels happiest in a group.

US President Richard Nixon is one well-known example of this type.

2 Personality

Description \_\_\_\_\_

Select Description Add On

Anais looks quite winsome and has strange looks. She has a small mouth. She has an eye for what to wear. She is extremely tiny. Her metabolism is high. She is never seen without make-up and wears an expensive brooch.

3 Description

Historical Events \_\_\_\_\_

Select Period Add On  Year of Birth

1961 - Anais will be born in 4 years. The last year of Presidency of Dwight Eisenhower.

1961 - Anais will be born in 4 years. The start of the presidency of John F Kennedy.

4 Historical Events

5 Add to Project

Figure 42.3. Creating a Character from an Add On

Table 42.2. Personality Data Types

Name	Description
Enneagram	Generate personalities based on the nine character types of the Enneagram.
Myers-Briggs	Generate personalities based on the sixteen character types measured by the Myers-Briggs personality assessment.
Campbell Archetypes	Generate personalities based on the seven Joseph Campbell Archetypes.

The Enneagram classifies people into nine distinct types. Each has a well-defined subset of characteristics. Myers-Briggs is similar but divides all personality types into 16 categories. With Campbell's system there are seven basic types. How a person behaves depends on their type. Additional types can be found on page 51.

## The Enneagram

The Enneagram divides personalities into nine distinct types—Type 1 to Type 9. Each type has a set of distinguishing features as shown in Table 42.3. The possible examples come from <http://pstypes.blogspot.com/2009/03/famous-enneagram-types.html>.

**Table 42.3.** The Enneagram Types

Type	Description	Possible Examples
Type 1: Reformers	They always try to be right.	Nelson Mandela, Margaret Thatcher
Type 2: Helpers	They are motivated by helping others.	Lady Diana, Mother Teresa
Type 3: Motivators	Life is a challenge and they must win.	Paul McCartney, Tiger Woods
Type 4: Romantics	These combine sensitivity, emotional intensity, and intuition.	Vincent Van Gogh, Orson Welles
Type 5: Thinkers	They try to explain the world.	Albert Einstein, Isaac Newton
Type 6: Loyalists	These need to trust others and be trusted.	Robert Kennedy, Richard Nixon
Type 7: Enthusiasts	Tend to be adventurous, exuberant, and have wide interests.	Salvador Dali, Goethe
Type 8: Confronters	They are assertive, speak their minds, and make quick decisions.	Napoleon Bonaparte, Winston Churchill
Type 9: Mediators	These are patient people who are good listeners.	Dwight Eisenhower, Queen Elizabeth II

Each type can be influenced by the ‘wings’ on either side. For example, Type 3’s can be influenced by Type 2’s and Type 4’s, while Type 1’s can be influenced by Type 9’s and Type 2’s.

## Myers-Briggs

Carl Jung developed a theory of psychological types based on the four pairs of attributes (Feeling or Thinking, iNtuition or Sensing, Extraversion or Introversion, and Judging or Perceiving).

1. **Feeling or Thinking.** This deals with how people make decisions. Feelers put more weight on their personal values and how they feel about the choices. Thinkers put more weight on objective and impersonal criteria.
2. **iNtuition or Sensing.** This deals with how people gather information. Intuition applies to people who seek to understand, interpret, and form patterns from the information that is collected, including forecasting the future. Sensing applies to people who use their five senses to record the present.
3. **Extraversion or Introversion.** This deals with where people put their attention. Extraversion applies to people who concentrate on activities, people and things. Introversion applies to people who concentrate on thoughts, ideas, and imagination.
4. **Judging or Perceiving.** This deals with how people make decisions and manage their lives. Judging applies to people who prefer a planned and structured lifestyle. Perceiving applies to people who prefer to take the world as it comes.

This approach was quantified by Myers-Briggs. This can be used to categorize 16 personality types as shown in Table 42.4. The possible examples come from <http://www.celebritytypes.com/>.

Table 42.4. The Myers-Briggs Classification

Type	Description	Possible Examples
ENFP: Extraverted-iNtuitive-Feeling-Perceiving The Enthusiast		Oscar Wilde, Mark Twain
INFP: Introverted-iNtuitive-Feeling-Perceiving The Idealist		Virginia Woolf, J.R.R. Tolkien
ENFJ: Extraverted-iNtuitive-Feeling-Judging The Teacher		Nelson Mandela, Martin Luther King
INFJ: Introverted-iNtuitive-Feeling-Judging The Counselor		Mahatma Gandhi, Plato
ENTP: Extraverted-iNtuitive-Thinking-Perceiving The Innovator		Leonardo da Vinci, Benjamin Franklin
INTP: Introverted-iNtuitive-Thinking-Perceiving The Thinker		Abraham Lincoln, Charles Darwin
ENTJ: Extraverted-iNtuitive-Thinking-Judging The Executive		Napoleon Bonaparte, Margaret Thatcher
INTJ: Introverted-iNtuitive-Thinking-Judging The Scientist		Isaac Newton, Bobby Fischer
ESFP: Extraverted-Sensing-Feeling-Perceiving The Performer		John F. Kennedy, Horatio Nelson
ISFP: Introverted-Sensing-Feeling-Perceiving The Artist		Jackie Onassis, Princess Diana
ESFJ: Extraverted-Sensing-Feeling-Judging The Protector		Andrew Carnegie, Colin Powell
ISFJ: Introverted-Sensing-Feeling-Judging The Nurturer		Mother Teresa, Robert E. Lee
ESTP: Extraverted-Sensing-Thinking-Perceiving The Promoter		George S. Patton, Winston Churchill
ISTP: Introverted-Sensing-Thinking-Perceiving The Mechanic		Erwin Rommel, Steve Jobs
ESTJ: Extraverted-Sensing-Thinking-Judging The Supervisor		Henry Ford, Bernard Montgomery
ISTJ: Introverted-Sensing-Thinking-Judging The Inspector		George Washington, Dwight D. Eisenhower

## Campbell's Archetypes

In 1940 Joseph Campbell wrote “The Hero’s Journey” in which he identifies seven archetypal character types shown in Table 42.5.

Examples of these types, taken from such movies as the ‘Harry Potter’ series, the ‘Star Wars’ series, and ‘Finding Nemo’, can be found at [http://www.boston.com/bostonglobe/ideas/specials/the\\_all\\_purpose\\_guide\\_to\\_epic\\_movies/](http://www.boston.com/bostonglobe/ideas/specials/the_all_purpose_guide_to_epic_movies/). For a series of articles discussing each of these archetypes starting with the Hero, see <https://debravega.wordpress.com/2014/05/11/writers-know-your-archetypes-the-hero/>.

Table 42.5. Campbell’s Archetypes

Type	Description
Hero	A hero who must go on a journey and suffer to complete a task. The protagonist.
Mentor	The mentor represents a wise person. He or she helps or trains the hero.
Threshold Guardian	Not usually the main antagonist but they often provide the first problem to the hero.
Herald	Announces the coming of significant change. May be an event rather than a person.
Shape Shifter	Someone whose loyalties are unclear, or whose loyalties change. The Hero doesn’t know if they can count on this person.
Shadow	Often the antagonist in a story. A negative figure, representing things we dislike and would like to remove.
Trickster	A mischief maker or a clown. They provide light relief and surprises.

Personality Button

Before clicking on the **Personality Button** in Figure 42.3 the user should look at the two **Any** drop-down menus. The first allows choosing the personality, and the second a type within that personality.

Section 42.5

Historical Events

This is used to describe events that are relevant to a character in the character generator.

Near the bottom of the dialog in Figure 42.3 first select a year of birth and then the time period from the drop down list shown in Figure 42.4.

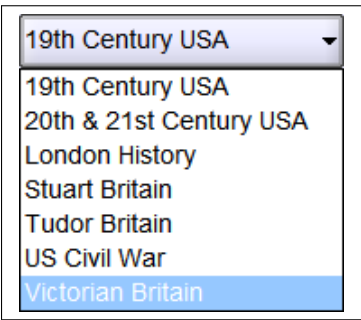


Figure 42.4. Drop down Historical Events list

The details of the content of these data sets are shown in Table 42.6 on page 279. If any of these data sets are absent, they can be downloaded using **Menu Panel**»**File**»**Downloads**»**Historical Event Data** described on page 35. Check this website periodically for new data sets.

Table 42.6. Details of Historical Events Data Sets

Data Set Name	Dates	Description
1900–1949 UK	1900–1949	Create authentic characters from the death of Queen Victoria to the creation of the Republic of Ireland, including the two World Wars, and other important political, social, scientific, medical, and artistic events. Approximately 220 events.
1950–1999 UK	1950–1999	Create authentic characters from the birth of Princess Anne to the millennium celebrations, including political, social, scientific, medical, and artistic events. Approximately 170 events.
19 <sup>th</sup> Century US	1750–1901	Create more authentic 19 <sup>th</sup> Century American characters. Reference data of important political, social, scientific, and artistic events that shaped the USA in the 19 <sup>th</sup> Century. Approximately 250 events.
20 <sup>th</sup> Century US	1899–2009	Create 20 <sup>th</sup> Century American characters. Reference data on hundreds of important political, social, scientific and artistic events that shaped the USA in the 20 <sup>th</sup> Century. This also includes events for the early part of the 21 <sup>st</sup> Century. Approximately 360 events.
Australian Prime Ministers	1901–2015	Years when Australian Prime Ministers took office. Approximately 36 events.
British Monarchs	843–2002	Years when British Monarchs took reign. Approximately 175 events.
Canadian Prime Ministers	1867–2006	Years when Canadian Prime Ministers took office. Approximately 27 events.
Chinese Emperors	9–1967	Approximately 250 events.
Famous Authors	1775–2015	Dates of the births, deaths, and important works of various authors. Approximately 325 events.
French Leaders	486–2012	Approximately 180 events.
German Rulers	1510–2005	Approximately 135 events.
Japanese Emperors	77–1989	Approximately 125 events.
London History	45–2005	Create realistic characters from the establishment of London, through William The Conqueror, the Great Plague, the Great Fire, the building of Big Ben, the First World War, the Second World War, the IRA bombing campaign, to the end of the century. Approximately 160 events.
Movies	1927–2014	Years of release of various movies—some well known, others not so. Approximately 1000 events.
Nobel Prize for Literature	1901–2014	Nobel prizewinners for literature, including country of origin, by year of award. Approximately 110 events.
Nobel Prize for Physics	1901–2015	Nobel prizewinners for physics, including country of origin, by year of award. Approximately 110 events.
Stuart Britain	1566–1715	Create realistic Stuart characters. Reference data on hundreds of important events in the age of Charles II and Oliver Cromwell. Notes on the Civil War and the Great Fire. Approximately 280 events.
Details of Historical Data Sets continued on next page ...		

...Details of Historical Data Sets continued from previous page		
Data Set Name	Dates	Description
Tudor Britain	1453–1616	Create realistic Tudor characters. Reference data on hundreds of important events in the age of Queen Elizabeth I and Shakespeare. Approximately 270 events.
UK Monarchs, Prime Ministers, and Conflicts 20 <sup>th</sup> Century	1895–2010	Years when monarchs started and ended their reigns, when Prime Ministers started office, and when conflicts started and ended. Approximately 90 events.
US Civil War	1848–1869	Create realistic characters from the gold rush, through the start of the Pony Express, Abraham Lincoln becoming president, to the end of the Civil War. Approximately 110 events.
US National Parks & Monuments	1872–2015	US National Parks and Monuments, including location, by year of creation. Approximately 170 events.
US Presidents, States joined Union	1787–2009	Years when presidents took office and states joined the union. Approximately 90 events.
Victorian Britain	1800–1902	Create realistic Victorian characters. Reference data on hundreds of important events that shaped Britain in the age of Queen Victoria and Charles Dickens. Approximately 230 events.

The Historical Events dialog is shown in Figure 42.5. Select the events of interest. For example, in Figure 42.5, the character was 14 years old when *Treasure Island* was published. Did this influence the character in some way?



Figure 42.5. Historical Events dialog

**⚠** If an item in Figure 42.5 is not fully visible, clicking on it opens a window with the complete item.

When the generated character is added to the project, *WriteItNow 5* adds events for all the checked items.

**Tip #71: Other Timelines**

*There are a number of timelines on the web that can be discovered through a Google<sup>TM</sup> search for ‘timelines history’. The following timeline links might be useful.*

- *World War I, [http://en.wikipedia.org/wiki/Timeline\\_of\\_World\\_War\\_I](http://en.wikipedia.org/wiki/Timeline_of_World_War_I).*
- *World War II, [http://en.wikipedia.org/wiki/Timeline\\_of\\_World\\_War\\_II](http://en.wikipedia.org/wiki/Timeline_of_World_War_II).*
- *English Kings and Queens, <http://www.britroyals.com/timeline.asp>.*
- *UK Prime Ministers, [http://en.wikipedia.org/wiki/List\\_of\\_Prime\\_Ministers\\_of\\_the\\_United\\_Kingdom](http://en.wikipedia.org/wiki/List_of_Prime_Ministers_of_the_United_Kingdom).*
- *Canada, <http://www.canadahistory.com/timeline.asp>.*
- *Technology, <http://www.explainthatstuff.com/timeline.html>.*
- *Vaccines, [http://en.wikipedia.org/wiki/Timeline\\_of\\_vaccines](http://en.wikipedia.org/wiki/Timeline_of_vaccines).*

*The out-of-print but still-available-used book, “Chronicle of the 20th Century: The Ultimate Record of Our Times” by Clifton Daniel, is a 1400-page resource for world events between 1900 and 1995 presented in newspaper format. A similar book, covering world events from 3,500,000 BC to 1995, is “Chronicles of the World” by Derrik Mercer.*

Inspiration is wonderful when it happens, but the writer must develop an approach for the rest of the time . . . The wait is simply too long.

*Leonard Bernstein*

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## CHAPTER 43

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### Inspiration

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#### Section 43.1 Prompts

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Prompts can be used to give direction to writing. Prompt Sets consist of a series of prompts with questions, ideas, and information intended to aid the writer. For example, if the writer is creating a new character, it might be helpful to have a list of questions to answer describing that character, such as the ‘Detailed Character Build’ prompt set.

Existing prompt sets are very flexible and can be changed to suit a writer’s needs. A writer can also create new Prompt Sets.

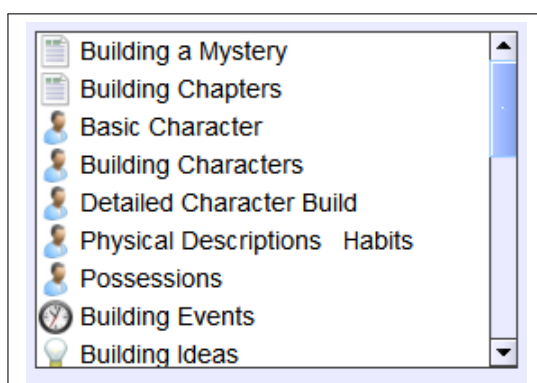
Prompt Sets are divided into three categories,

1. Those associated with any of the Tabs on the Main Tabs (except Front Matter, Back Matter, and Charts).
2. ‘Project’, which are associated with the project as a whole.
3. ‘General’, which are not necessarily associated with a project component.

#### Selecting A Prompt Set

There are two ways to select prompt sets, either by selecting from all the prompt sets or by selecting from an appropriate Tab on the Main Tabs.

- To select from all the prompt sets go to **Menu Panel >> Writing Tools >> Prompts >> Use Prompt Sets**, or use the keyboard shortcut **Ctrl F9**. The prompt set selector in Figure 43.1 is shown.



**Figure 43.1.** All the Prompt Sets

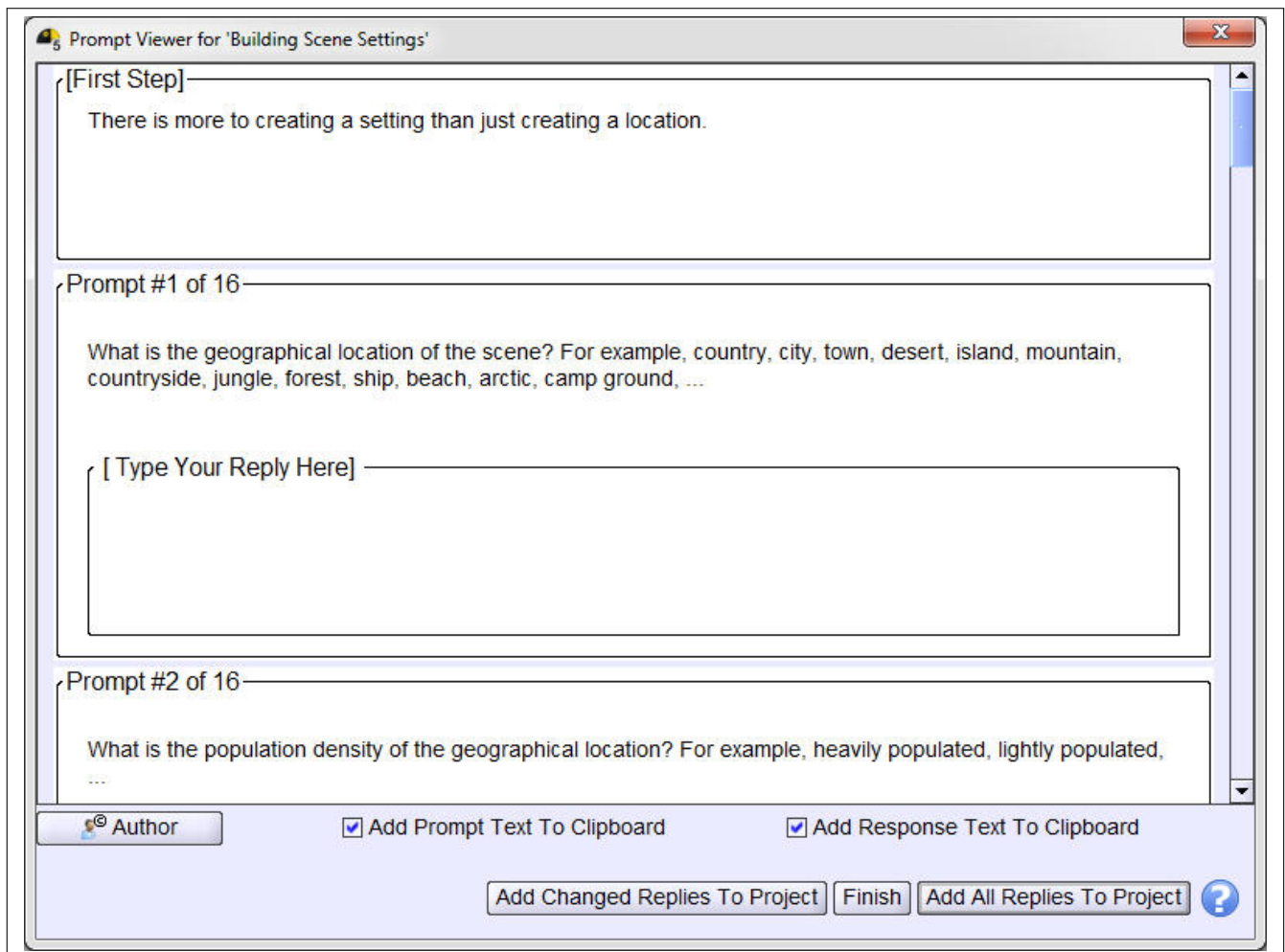
- To select a prompt set from an appropriate Tab on the Main Tabs, select the Tab, for example **Main Tabs** > **Notes**, then go to the appropriate Tools tab, such as **Note Tools** on the Editor Menus, and select **Create Details From Prompts**. A list of prompt sets appropriate to the tab is shown.

## Types of Prompt Set

There are prompt sets corresponding to most of the main tabs. For example, in Figure 43.1 there are Prompt Sets for Notes (2), Characters (5), Events (1), and Ideas (1).

## Using A Prompt Set

If the set ‘Building Scene Settings’ is chosen a dialog box like Figure 43.2 is shown.



**Figure 43.2.** Building Scene Settings Prompt Set

If the **Add Prompt Text To Clipboard** box is checked followed by the clicking of the **Add All Replies To Project** button, then all the prompts—but not the tips **Tip**, see Figure 43.11—can be pasted anywhere in the project, whether or not any replies have been entered. This facility could also be used to spell-check the prompts of a newly-created Prompt Set by pasting them into a text editor and using its native spell checker. This checks the Prompt Set in one pass, as opposed to the prompt-by-prompt spell-checking method described in Tip #72 on page 288.

## Editing Prompt Sets

To edit an existing Prompt Set or to create a new one, go to **Menu Panel** > **Writing Tools** > **Prompts** > **Edit Prompt Sets** from the Menu Panel, or use the keyboard shortcut **Ctrl** **Shift** **F9**. A screen similar to Figure 43.3 opens.

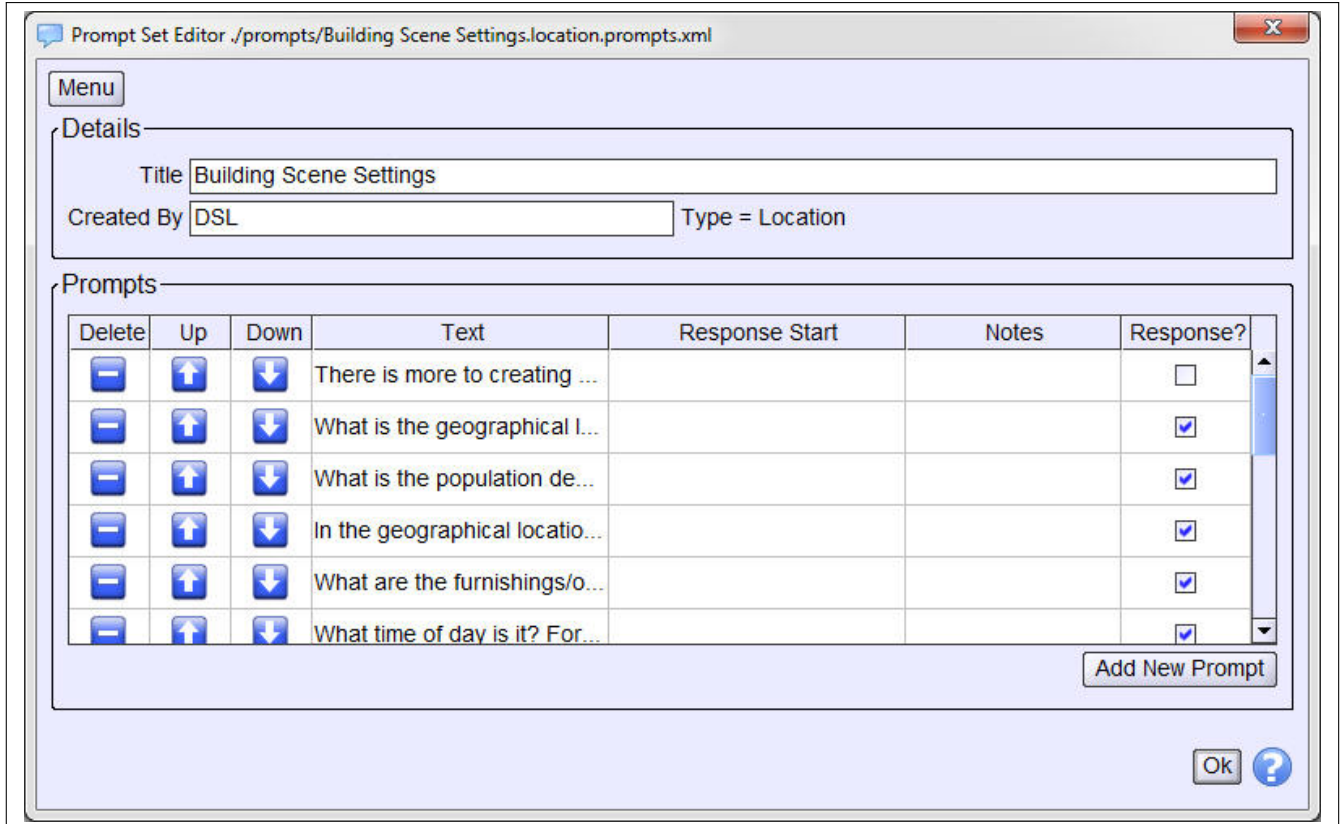


Figure 43.3. Editing Prompt Sets

When the prompt set editor starts it loads the last Prompt Set worked on (not the last Prompt Set viewed). Click on a single prompt to edit it.

Clicking the **Menu Panel** > **Menu** button opens Figure 43.4.



Figure 43.4. Menu Options

- **Open.** Opens an existing set. Figure 43.5 shows the options.
- **New.** Creates a new prompt set. The options are similar to those in Figure 43.5. This is discussed in detail under 'Creating a New Prompt Set' on page 285.
- **Save.** Saves the current set.

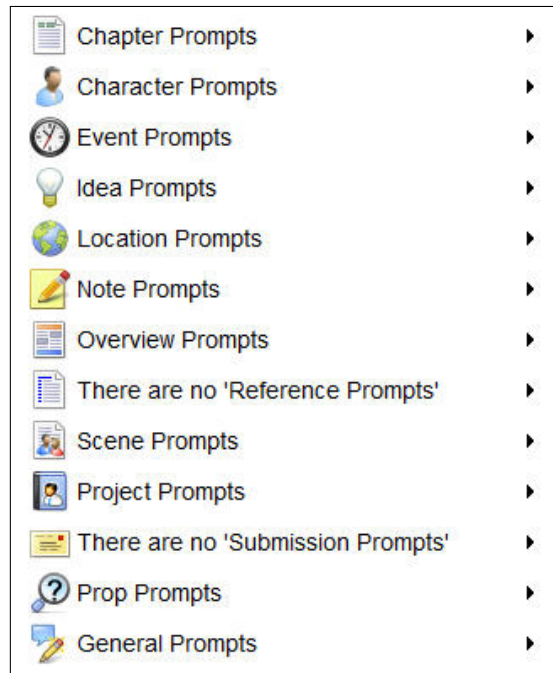


Figure 43.5. Prompt Categories

**⚠ When exiting the editor the current prompt set is automatically saved.**

- **Save As.** Use this to save the current set under a new name.
- **Delete.** Deletes an existing prompt set. The choices are similar to those in Figure 43.5. The currently viewed Prompt Set cannot be deleted this way. To delete it, open a different prompt set and delete it from within that set.

## Creating a New Prompt Set

This section is devoted to creating a new prompt set. Prompt sets generally fall into two different categories—those that supply information and those that require input from the reader. Here is a step-by-step guide for creating a Location Prompt Set on the city of Tucson that does not require a response from the reader.

1. Go to **Menu Panel >> Writing Tools >> Prompts >> Edit Prompt Sets**, or use the keyboard shortcut **Ctrl Shift F9**.
2. Go to **Menu >> New >> Location Prompts**, which opens a window like Figure 43.6 requesting the title of the prompt set—Tucson.

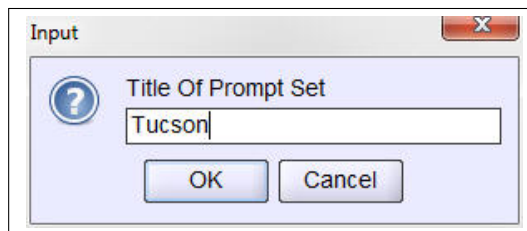


Figure 43.6. Creating a New Prompt Set

3. A blank Prompt Set opens. See Figure 43.7.

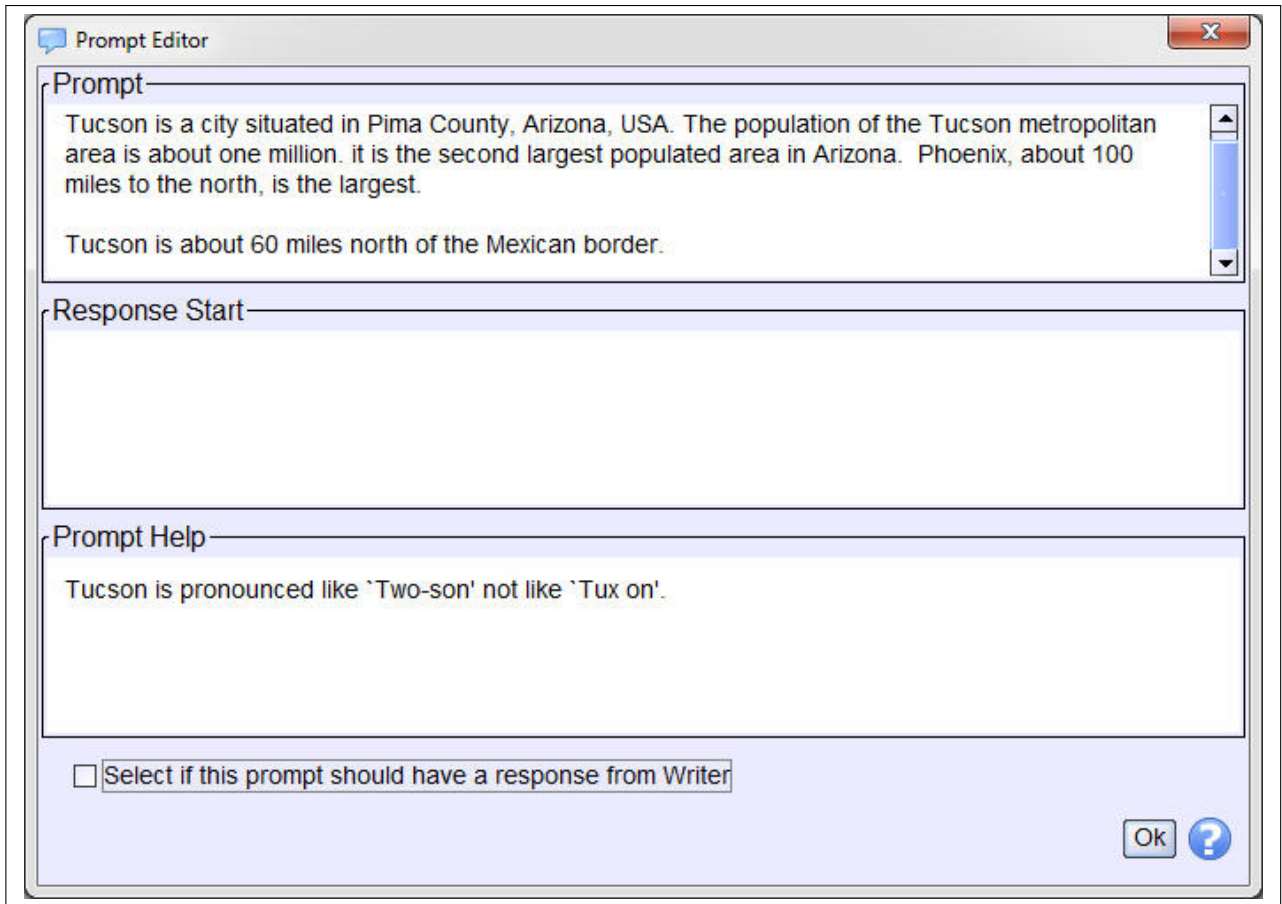
**Figure 43.7.** A blank Prompt Set

4. Click on **Add New Prompt**, which shows Figure 43.8. Notice the box in the 'Response' column is checked.

**Figure 43.8.** Add new Prompt

5. Clicking on the prompt line opens Figure 43.9. The 'Prompt' (which goes into the 'Text' column) and 'Prompt Help' (which goes into the 'Notes' column) boxes are filled. No response is required

from the user, so the ‘Response Start’ box is left empty, and the check box at the bottom is unchecked.



**Figure 43.9.** Complete the Prompt

6. Pressing **OK** shows Figure 43.10. Notice the box in the ‘Response’ column is now unchecked.
7. More prompts can be added. When the number of prompts ‘fills’ the screen, pressing **Add New Prompt** still adds a new prompt below the last one, but it may not be visible. To show it, use the slider on the right-hand side of the screen.
8. Pressing the **OK** button ends the creation of this prompt set.

To include a ‘hot’ link to a website, merely include the complete link, such as <http://hollylisle.com/the-character-workshop-designing-a-life/>. When the newly-created Prompt Set is opened, clicking on the link goes directly to the website.

To view this Prompt Set, go to **Menu Panel** » **Writing Tools** » **Prompts** » **Use Prompt Sets**, or use the keyboard shortcut **Ctrl** **F9**, and then select ‘Tucson’. See Figure 43.11. Notice the text written under ‘Prompt Help’ (‘Notes’) is the ‘Tip’.

**⚠ Why create a new Prompt Set when a writer could just as easily put the prompts under the **Main Tabs** » **Notes** or **Main Tabs** » **Ideas** tabs? Prompt Sets are available to all projects, while the contents of Tabs are project-specific. Prompt Sets can be made available to other writers, while Tabs cannot.**

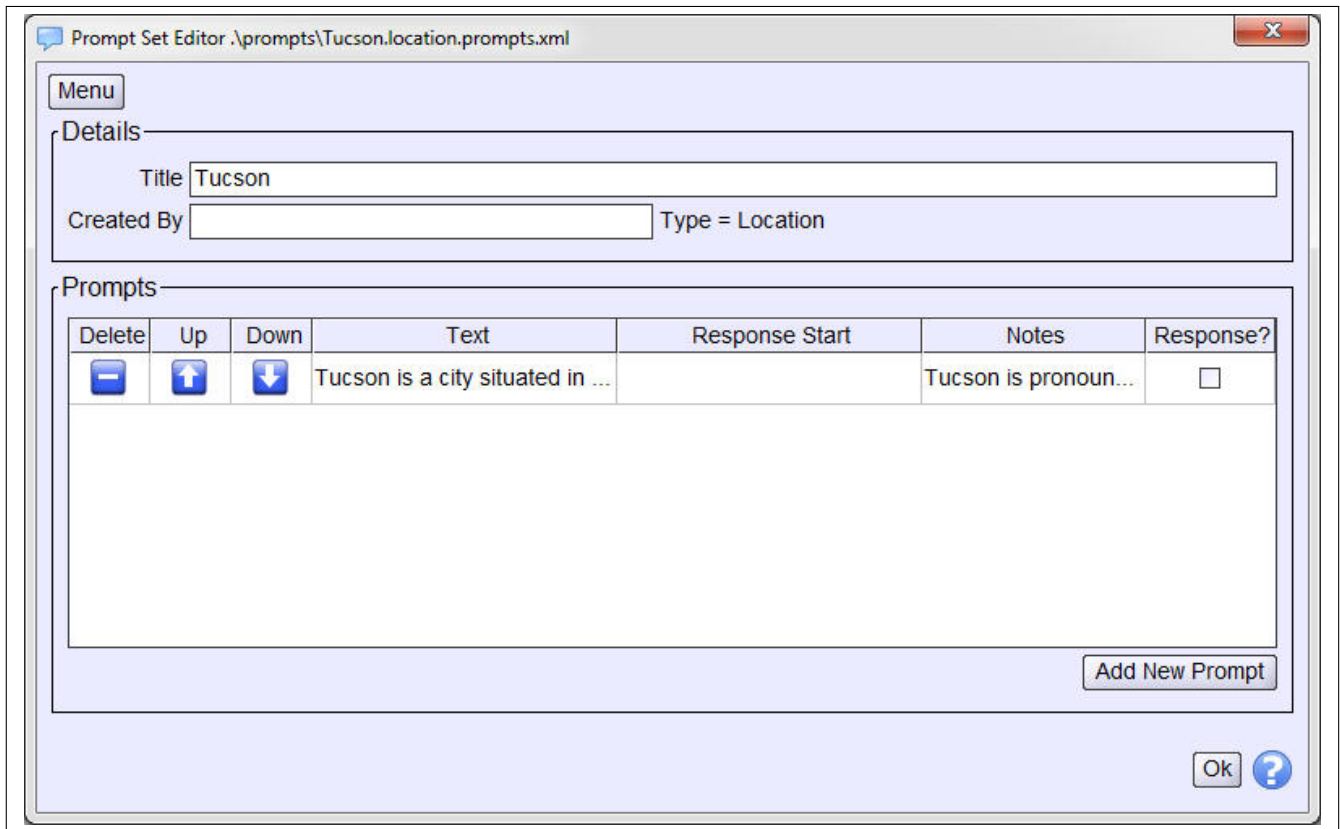


Figure 43.10. A finished Prompt

Should a person create a new prompt set, then they should consider emailing details to the creators of *WriteItNow 5* at [http://www.ravensheadservices.com/send\\_email.php](http://www.ravensheadservices.com/send_email.php), for possible inclusion on their web site for the benefit of other writers.

#### Tip #72: Spell Checking Prompt Sets

*There is no spelling checker available when creating Prompt Sets. There are numerous on-line spell checkers, into which the Prompt Set text can be cut and pasted. Alternatively, a text editor such as 'Note' can serve the same function. The free program "tinySpell", <http://tinyspell.numerit.com/>, can be configured to spell check the text in the clipboard.*

### Idea Generator

In addition to Prompts, the Idea Generator detailed in Figure 23.3 on page 172, is an excellent way to gain inspiration.

## Section 43.2 Mind Mapping

Some writers like to use Mind Mapping to generate ideas and to produce creative solutions to a problem starting from an initial idea. A mind map is a visual representation of information that includes a central idea surrounded by connected branches of associated topics. For example, the central idea might be 'Jessica walked into the room'. This is written on a blank sheet of paper or black/white board, and

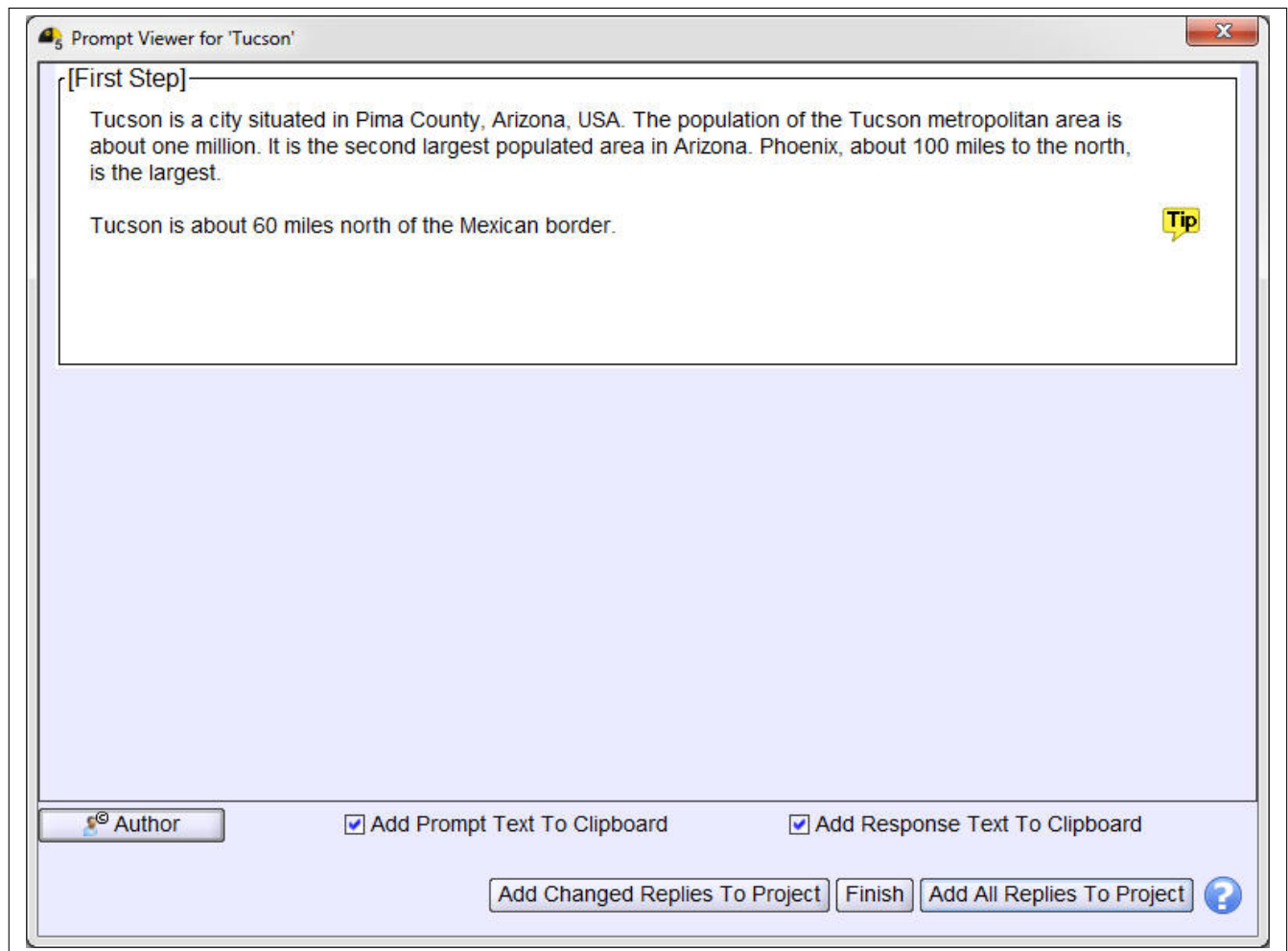


Figure 43.11. The Tucson Prompt Set

the object is to write down ideas—not necessarily related to each other—that could be related to the central idea. Figure 43.12 shows an example.

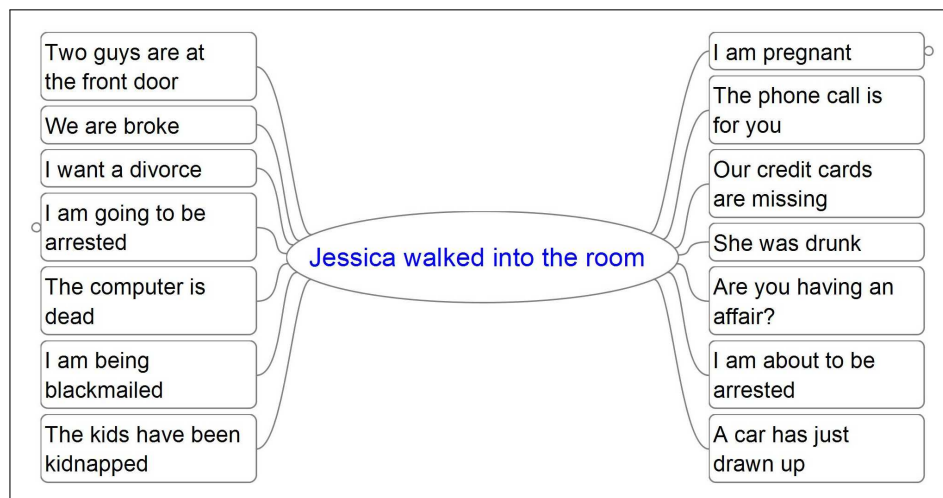
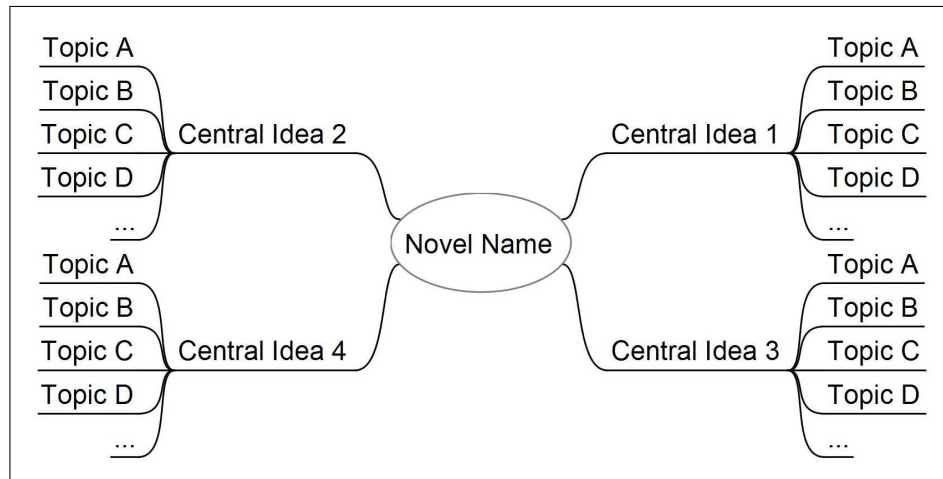


Figure 43.12. Example of Mind Mapping

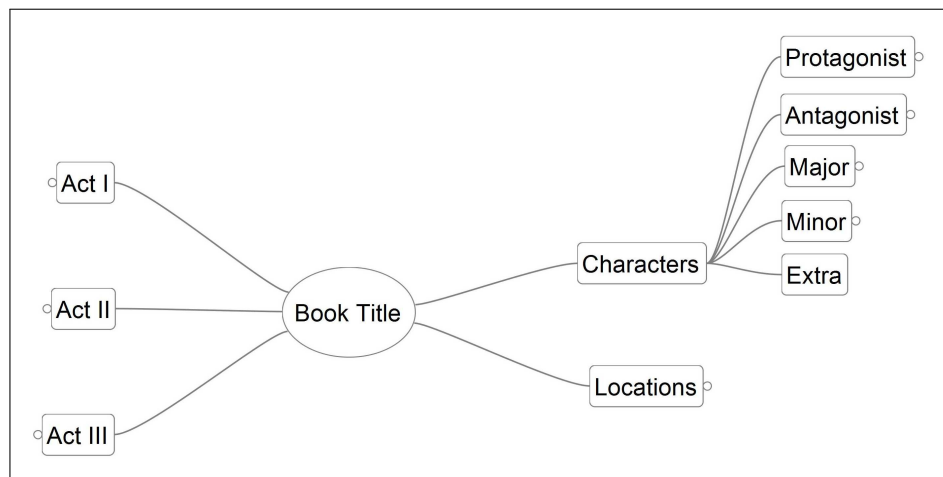
While writing a novel, a person may have many unrelated central ideas that need brainstorming. Each idea may have many topics related to that idea, but not necessarily related to each other. Then

the mind map might look like Figure 43.13. ‘Central Idea 1’ might be ‘Jessica walked into the room’. ‘Central Idea 2’ might be ‘Possible endings’. ‘Central Idea 3’ might be ‘Why was John taken into custody?’. ‘Central Idea 4’ might be ‘Clues and red herrings’. And so on.



**Figure 43.13.** Multiple Unrelated Ideas

Before writing seriously, some people like to brainstorm ideas and plots starting from something like the blank Figure 43.14, and adding to each branch as appropriate. At some stage, the writer then switches to *WriteItNow 5* to start writing, initially based on this mind map.



**Figure 43.14.** Brain-storming ideas before writing

Some people use mind mapping to create or identify a novel’s general themes. For example, on page 62 of Martha Alderson’s book “The Plot Whisperer” she creates a thematic profile of John Steinbeck’s novel “East of Eden”, which is shown in Figure 43.15.

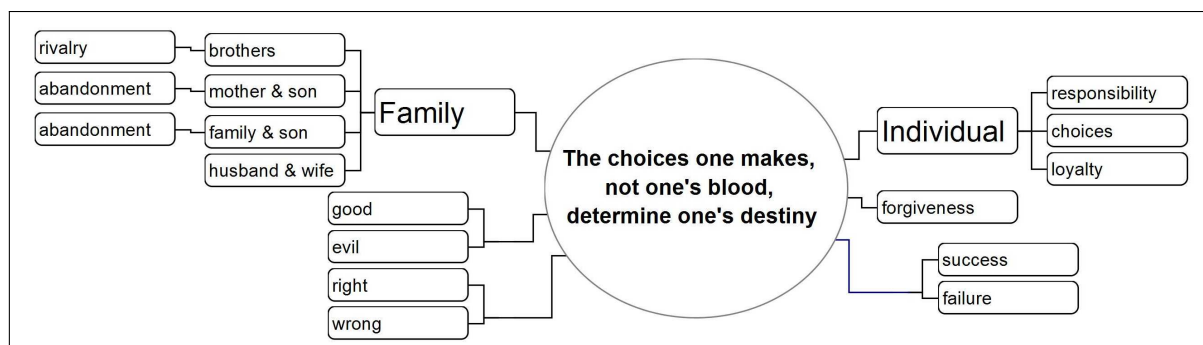


Figure 43.15. Thematic profile of “East of Eden”

**Tip #73: Mind Mapping Software**

Software may assist in this mind-mapping process. The free program “Freeplane”, which can be downloaded from [http://www.freeplane.org/wiki/index.php/Main\\_Page](http://www.freeplane.org/wiki/index.php/Main_Page), is one such program. This allows the user to start with a central idea, and then to link other ideas graphically to the initial one, and then link more ideas to these secondary ideas, and so on. Figures 43.12, 43.13, and 43.14, were created using “Freeplane”. The small circles, such as the one to the right of ‘Locations’ in Figure 43.14, indicate there are secondary items hidden. They can be exposed in the same way that the secondary items attached to ‘Characters’ are exposed. For a simple introduction to “Freeplane”, see <https://www.youtube.com/watch?v=AKt9Bm9krBM>. “Freemind”, [http://freemind.sourceforge.net/wiki/index.php/Main\\_Page](http://freemind.sourceforge.net/wiki/index.php/Main_Page), is a similar program.

An alternative to “Freeplane” is the free version of “The Brain” <http://www.thebrain.com/products/thebrain/>. The advantage of “TheBrain” is that any of the secondary ideas can be made the central idea.

There are two different ways that mind-maps can be incorporated into WriteItNow 5: by static images and by active links.

1. “Freeplane” can export the final visual representation as an image that can be placed in the **Picture** tab of a **Main Tabs** > **Note** for future reference. The screen of “The Brain” can be copied using one of the screen capture tools suggested at <http://www.techsupportalert.com/best-free-screen-capture-tool.htm>.
2. File Links, described on page 189, can be used to link to .mm Freeplane or .brain Brain files. This can be done by adding a WriteItNow 5 Note called, say, **Freeplane** or **The Brain**, and in that note creating a File Link to the appropriate file. Clicking on that link opens the corresponding program displaying the selected file, which can then be manipulated.

## Section 43.3

**Recording Ideas**

To quote P.D. James, <http://www.bbc.com/news/entertainment-arts-24867584>,

*“Never go anywhere without a notebook because you can see a face that will be exactly the right face for one of your characters, you can see place and think of the perfect words to describe it. I do that when I’m writing, I think it’s a sensible thing for writers to do.”*

It is not uncommon for people to get ideas and inspiration while away from their desks. And it is equally common to forget them when back at their desk! Get in the habit of either carrying a small notebook or a few index cards, or investing in a pocket-sized digital recorder. Make sure the recorder has the capability to transfer the audio clips to a computer. Many recorders can save clips as MP3 or WMA files. It is possible to create a File Link—described on page 189—to an MP3 or WMA file, so these recordings can be played from within WriteItNow 5, avoiding transcribing them.

**Tip #74: Recording Ideas: Audio**

*Some smart-phones and tablets have the ability to record speech.*

**Tip #75: Recording Ideas: Written**

*If a writer has an idea while carrying a tablet, then that idea can be entered in the tablet and transferred automatically to the desktop/laptop containing WriteItNow 5 using the free program “Evernote”, <https://evernote.com/> If the tablet has audio recording capability, then Evernote can also capture and transfer voice messages.*

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## CHAPTER 44

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### Writing Advice

#### What Other Writers Say About *WriteItNow*: Robert Bidinotto

*I am convinced that I wouldn't be a best-selling author without WriteItNow. One subtle benefit of WriteItNow is how it actually motivates writers to write. By taking so much complexity and tedium out of organizing a book project, it makes writing much easier—so much so that I'm far more motivated to rush to the desk early in the morning, get started at once, and work for marathon hours.*

#### Section 44.1

#### Writing Tips from Barbara Sachs-Sloan

Barbara Sachs-Sloan runs a writing advice service. Here is a selection of advice from her website.

- When tired or stuck, stop in the middle of what you're doing. The next day revise the last two pages, improving them.
- Write every day. No excuses.
- Note what you did that day, who you saw, what your mood was, if you saw a movie, wrote letters, etc., to recapture the mood.
- Evelyn Waugh said: 'revise with love'.
- After the second draft, begin attacking the weakest links in the chain of events, those sequences that carry vestiges of first draft crudeness; test yourself with tricks: rewrite one page "just to make it a better page".
- If you pull out a page and you see it finally hits the mark, leave it alone.
- When you reach the point you are going stale, write a letter, a poem, have a character write one, move onto another page and come back to the obstacle page later, change the scene altogether.
- Eliminate as many adverbs as possible. Actions and dialog should speak for themselves As Mark Twain said 'When you find an adverb, tread on it'.
- Vary the first word of each paragraph and sentence.
- Don't let your characters talk aloud to themselves.
- Eliminate dialect unless you know what you're doing and have consulted a non-fiction source.
- Avoid 'basically', 'essentially' and 'totally'. These words seldom add anything useful to a sentence.
- 'Equally as': Something can be equally important or as important as, but not equally as important.
- 'Very', 'really', 'quite' (and other intensifiers): Rewrite the sentence without them and see if it improves.

- ‘All right’ is two words. A lot of people misspell it “alright”.
- When rewriting bring yourself back to earth and remove all literary debris: purple prose, cliches, sloppy constructions, jargon and vogue words.

## Section 44.2

**Writer's Checklist by John D. Bullock**

When you've finished your novel it's worth spending as long as possible checking it. This check list may help you spot and fix problems.

**Is The Title Memorable?**

It is worth spending time to get this right although it's hard to give clear cut advice. Generally shorter titles are better.

F. Scott Fitzgerald wanted to call one book ‘Trimalchio in West Egg’. Luckily his editor talked him into calling it ‘The Great Gatsby’.

What would you call a biography of Apple founder and entrepreneur Steve Jobs? Jeffrey S. Young came up with ‘iCon’

Joseph Heller wanted to call his novel ‘Catch 18’. Because Leon Uris had just published ‘Mila 18’ he reluctantly changed it to ‘Catch 22’.

George Orwell thought about using ‘The Last Man in Europe’ before settling on ‘1984’

Would ‘Gone With The Wind’ be as popular if it were called by one of its early titles: ‘Bugles Sang True’, ‘Tote The Weary Load’ or ‘Not In Our Stars’?

 *WriteItNow 5 can suggest titles for you, see page 118.*

**Does the Story Have Flashbacks?**

If using the flashback does not serve an important plot purpose, rewrite.

**Is There Action On The First Page?**

This may be your only chance to get the reader's attention. The closer to the first sentence, the better.

**Does The Opening Line Get Your Attention?**

If not why not? Here are some good examples:

“It was a bright cold day in April, and the clocks were striking thirteen.” (George Orwell—Nineteen Eighty Four)

“Mistah Kurtz, he dead” (Joseph Conrad—Heart of Darkness)

“It was the best of times, it was the worst of times.” (Charles Dickens—A Tale of Two Cities)

“They threw me off the hay truck about noon.” (James M. Cain—The Postman Always Rings Twice)


“It was the afternoon of my eighty-first birthday, and I was in bed with my catamite when Ali announced that the archbishop had come to see me.” (Anthony Burgess—Earthly Powers)

“I tossed another coin on the counter and the bleached blonde handed me three more baseballs. I hefted one; prepared to heave it; but before I could let fly, the yellow haired gal dropped dead of a crushed skull. Five minutes later I was collared for the killing.” (Robert Leslie Bellem—Homicide Highball)

“When Gregor Samsa awoke one morning from troubled dreams he found himself transformed in his bed into a monstrous insect.” (Franz Kafka—The Metamorphosis)

### Does The Narrator Describe Things A Normal Reader Wouldn't Expect The Narrator To Know?

For example: Does the hero tell a Brussels carpet from a Kurdistan carpet at a glance? Does he also seem to know about all major architectural styles of the 20<sup>th</sup> Century? Can he tell a Manet from a Monet?

 *Use the Characters tab to keep information about characters. It may be worth providing some background to a character to explain any specialist knowledge.*

### Does The Narrator Tell Anything He Couldn't Have Known?

Use the Events tab to make sure events are consistent. The Event Summary can be useful as well.

### Is The Story Consistent?

For example you describe Paul and Helen as a married couple. Then later you indicate that they are single people. For example, “I’ll pick you up at six-thirty at your place.” or “They spent the rest of the night in Helen’s bed.”

Again, use the Events tab to make sure events are consistent. The Event Summary and Storyline Editor can be useful as well.

### Is The Narrator's Voice Consistent?

Rewrite to improve consistency unless the change reflects some change in the narrator. Does The Narrator's Voice Sound Real? If not it's time to do some research.

Keep your research notes in the Character, Location, Event, Idea, Note, and Reference tabs.

A good way to check how the novel sounds is to get someone to help you read through the novel reading the dialog out loud.

### Is All The Dialog Grammatically Correct?

If yes then maybe it's too stilted.

### Are Any Words Or Phrases Out Of Place, Obscure, Or Wrongly Used?

Use the thesaurus to look for alternative words.

### Does Each Scene Advance Understanding Of The Story Or Character?

If not, cut it out or change it.

**Is There Anything In The Story That Makes The Reader Work Too Hard?**

If there is, maybe it's worth simplifying it. For example if you have 40 minor characters in the story it may be worth cutting out a few.

**Are The Protagonist's Or Narrator's Motives Clear Enough?**

Leave some dots for the reader to connect, but not major ones.

**Are The Bad Guy's Motives Clear Enough?**

Again, leave some dots for the reader to connect, but not major ones.

**Are The Important Questions Answered As Late As Possible?**

You don't want to give away everything too soon.

**Does The Story Tell The Reader Too Much?**

Leave something to the reader's imagination. Research and detail can make a story much more satisfying and interesting but you have to know what to leave out.

**Is There Any Action That Doesn't Advance The Plot, Complement Dialog Or Reveal Character?**

Cut it or change it.

**Does The Story Have Any Self-Consciously Arty Parts?**

Cut or rewrite.

**Does The Main Character Get Into Trouble Often Enough?**

Your hero is sun-bathing. Not very interesting. Your hero is sun-bathing and hears a cry for help—a bit more interesting.

**Is The Trouble Serious Enough?**

The hero hears a cry for help and sees it's coming from a child being chased by a shark.

**Is It Ever Too Easy For The Hero To Get Out Of Trouble?**

If your hero saves the swimming child using some handy shark repellent (like Batman) it isn't going to work.

**Is There A Secret Villain Who Isn't Revealed Until The End?**

Rewrite.

### Is The Ending One Of The Genuinely Likely Or Possible Outcomes?

Readers need to feel that in the world your story creates the ending is plausible.

### Does The Story Depend On An Unlikely Coincidence?

Rewrite it.

### Does The Story Leave Any Important Loose Ends?

If there are important points left unresolved you could tie them up (unless you're leaving that for the sequel).

### Have You Checked The Spelling?

Before sending anything to a publisher make sure you check the spelling. Use the Spelling Checker. While writing switch on the Background Spelling Checker.

### Have You Formatted Your Manuscript Correctly?

When you export the manuscript it is formatted in a standard way by default. You can override these settings if you wish.

### Try A Read Through With A Friend

If you think your story is ready for publication you can try reading it through with a friend. You can each play the part of several characters. This is a great way to hear what the story sounds like and to check how good the dialog is.

#### Section 44.3

### Organizing Writing Advice, Suggestions, and Ideas

There is no shortage of writing advice and tools: on the web, in printed books, and in electronic books. The topics vary from creating and writing chapters, scenes, characters, locations, events, and hooks, to various checklists, thesauruses, dictionaries, and so on. The relevance to a writer of a particular piece of advice varies by person—some find it useful, others useless. Keeping track of the useful materials can be a daunting task. Here are two suggestions.

#### Use *WriteItNow 4*

If someone is upgrading from *WriteItNow 4* to *WriteItNow 5*, then see Appendix F on page 333.

#### Use *AllMyNotes Organizer*

The free version of the software “*AllMyNotes Organizer*” is available from <http://allmynotes.vladonai.com/>. It is an Information Manager—a universal constructor for basically any kind of data management. It allows for the creation of Folders and Notes, and the Folders can be made to mimic the tree structures of *WriteItNow 5*. See Figure 44.1. (To avoid confusion between the use of the word Notes associated with *WriteItNow 5*, and the use of Notes created using “*AllMyNotes Organizer*”, the latter are identified here by AMNNotes.)

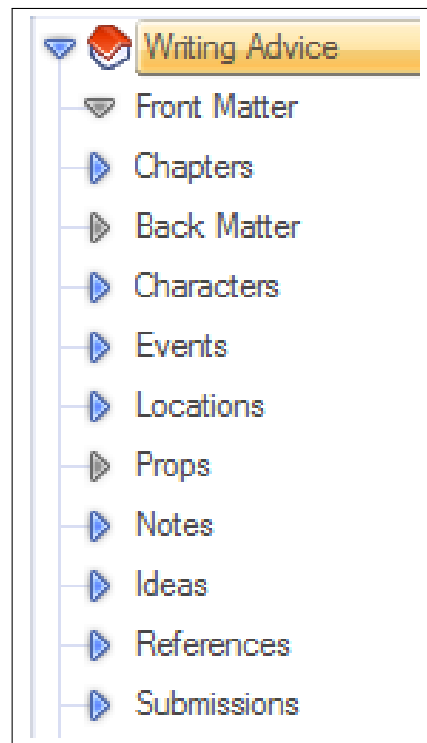


Figure 44.1. *AllMyNotes Organizer* mimicking *WriteItNow 5*

However, the purpose of this structure is not to enter details of the book under construction—that is the function of *WriteItNow 5*—but is to store general writing information by linking to documents on the hard-drive or on the web, by referencing printed and electronic books, and by cutting and pasting from any source.

What follows are some sample suggestions for using “*AllMyNotes Organizer*” in this way. These could be fleshed-out by cutting and pasting from electronic materials or from the web, including a web link.<sup>1</sup> They could contain a link to an appropriate file on the user’s computer, or a link to one of the books in the References Tree, specifying chapter, page, or location in the case of a Kindle book.

### Under the ‘Chapters’ Folder

Instead of writing specific chapters, this is where general advice concerning how to write can be stored in AMNNNotes and Folders.

- **How to Use an Outline to Write a First Draft.** This could contain materials on using Outlines, Index cards, and so on.
- **How to Tighten the Tension in Your Novel.** There are numerous articles on creating tension that could be referenced here.
- **How to Begin Your Novel.** Advice on the first sentence, the first paragraph, the first chapter, and so on, could be included here.

### Under the ‘Scenes’ Folder

Instead of writing specific scenes, this is where general advice concerning how to write can be stored in AMNNNotes.

- **Writing The Perfect Scene.** This could contain materials on structuring scenes.

<sup>1</sup> It is always prudent to make notes on the contents of a web page, if possible, rather than just creating a link. Web pages are known to disappear.

- **Hooks.** Advice on writing hooks, catchy first lines, and so on.

### Under the ‘Characters’ Folder

Instead of putting specific characters in this tree, this is where general ideas concerning characters can be stored in AMNNNotes.

- **Point of View.** This could contain a summary of the different of Points of Views used by novelists, and their pros and cons.
- **Character Types.** The various character types could be reproduced here, and edited to the taste of the writer.
- **Character Traits.** This is where a list of character traits could be stored.
- **Creating Characters.** This is where suggestions on how to create characters could be kept.
- **Understanding the Minor Character’s Role.** This could remind the writer of the main role of minor characters.
- **Appearance of Someone’s Eyes.** This is where a list of the appearance of someone’s eyes could be stored. For example “beady: small, round, and glittering.”
- **Euphemisms for Foolish People.** For example, “All foam, no beer”.

### Under the ‘Events’ Folder

Instead of putting specific events in this tree, this is where general ideas concerning events can be stored in AMNNNotes.

- **Historical Events.** *WriteItNow 5* comes with a number of historical event data sets, primarily from the UK and the US. If someone is writing a book set in another part of the world, such as Australia, Canada, Israel, Mexico, New Zealand, South Africa, and so on, then the corresponding time-line of historical events could be saved here.
- **Flashbacks.** The pros and cons of using flashbacks in a novel.

### Under the ‘Locations’ Folder

Instead of putting specific locations in this tree, this is where general ideas concerning locations can be stored in AMNNNotes.

- **Creating Settings.** This is where suggestions on how to create settings (“where” and “when”) could be kept.
- **Fictional vs Real.** A summary of the advantages and disadvantages of fictional and real settings.

### Under the ‘Notes’ Folder

Instead of putting specific notes in this tree, this is where general ideas concerning notes can be stored in AMNNNotes.

- **Idioms.** A list of idioms.
- **Turning Points.** Articles on using turning points in a novel.
- **Active Verbs.** A list of action verbs.

### Under the ‘Ideas’ Folder

Instead of putting specific ideas in this tree, this is where general ideas can be stored in AMNNNotes and Folders.

- **Documents.** Links to various files (typically PDF) on the user’s computer, related to writing.
- **Web Links.** Links to various web sites, related to writing.
- **Ideas for Future Books.** While writing one book, it is not unusual for writers to think of topics for other, future, books. These topics might include characters, plots, events, locations, and so on. Such topics could be recorded here. Newspaper and magazine articles are sometimes a source for ideas—including the classified ad sections. If the newspaper or magazine has an on-line presence, then articles can be retrieved and stored electronically in this tree item. If not, then the article can be scanned and converted to electronic format (JPG, PDF, ...) and referenced here.

#### Under the ‘Reference’ Folders

This is where the writer can store book titles referenced by the previous entries in AMNNNotes.

- “Stein On Writing” by Sol Stein.
- “Creating Plot” by J. Madison David.

#### Under the ‘Submissions’ Folder

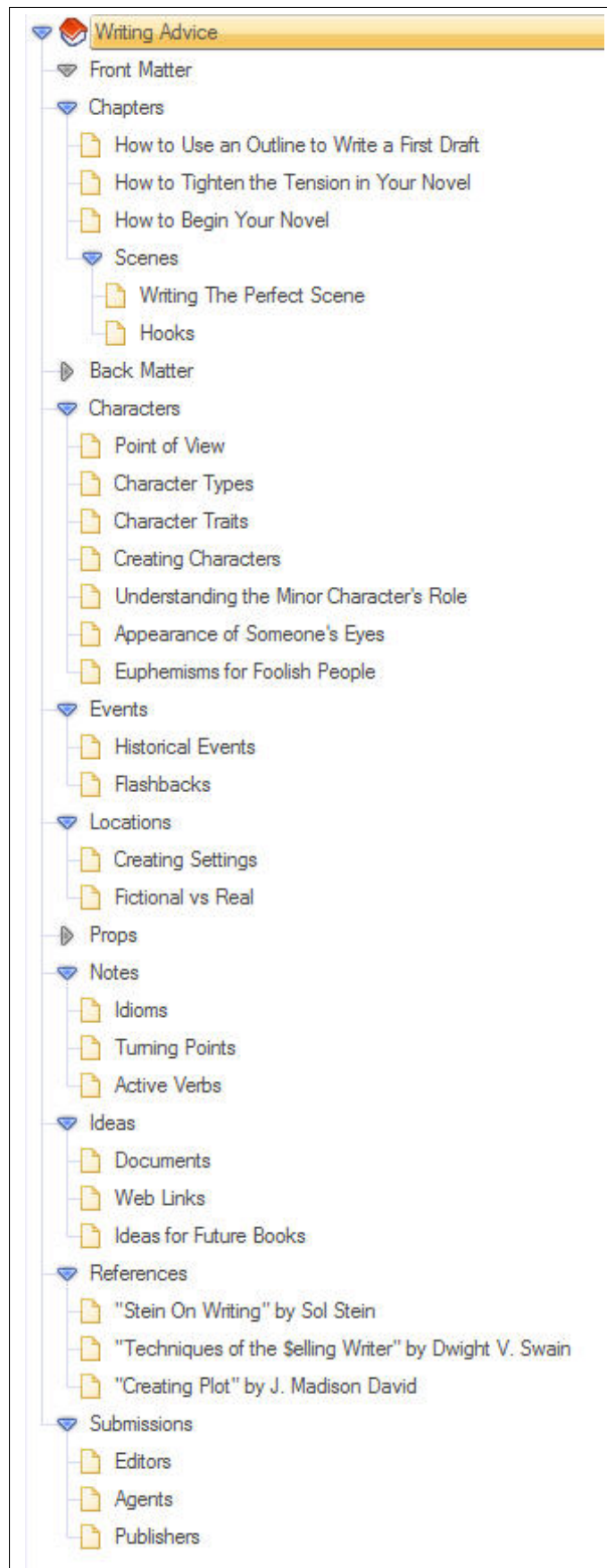
This is where the writer can store lists of possible editors, agents, publishers, and so on in AMNNNotes,

- **Editors.**
- **Agents.**
- **Publishers.**

Figure 44.2 is how the “*AllMyNotes Organizer*” tree looks following this structure.

#### Tip #76: Accessing AllMyNotes Organizer from within *WriteItNow 5*

“*AllMyNotes Organizer*” files can be accessed from within *WriteItNow 5* by adding a *WriteItNow 5* Note called [AllMyNotes Organizer](#) and in that Note, creating a File Link to the `.ddb` *AllMyNotes Organizer* file. Clicking on that link opens the corresponding program displaying the selected file, which can then be manipulated. See Section 26.3 on page 189.



**Figure 44.2.** *AllMyNotes Organizer* with possible folders

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# CHAPTER 45

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## Approaches to Writing

*WriteItNow 5* is very versatile, primarily because users can write what they want in any order, and they can change anything at any time. To demonstrate its versatility, this chapter is devoted to showing how *WriteItNow 5* aids writers who use the Snowflake Method or the Agatha Christie Method to write novels.

### Section 45.1

### The Snowflake Method

Many writers use the Snowflake Method, or a variant of it. It is a 10-step process described in detail in <http://www.advancedfictionwriting.com/articles/snowflake-method/> and [https://s3.amazonaws.com/JWK/nano/The\\_Snowflake\\_Method.pdf](https://s3.amazonaws.com/JWK/nano/The_Snowflake_Method.pdf). These 10 steps are now briefly summarized and then the role that *WriteItNow 5* can play is described.

1. “Take an hour and write a one-sentence summary of your novel.”

This sentence can be written in the Main Text Area under the **Main Tabs** **Overview** **Details** tab. See Chapter 12 on page 117.

2. “Take another hour and expand that sentence to a full paragraph describing the story setup, major disasters, and ending of the novel.”

This paragraph can be written in the Main Text Area under the **Main Tabs** **Overview** **Details** tab.

3. “For each of your major characters, take an hour and write a one-page summary sheet that tells:

- The character’s name.
- The character’s motivation (what does he/she want abstractly?)
- The character’s goal (what does he/she want concretely?)
- The character’s conflict (what prevents him/her from reaching this goal?)
- The character’s epiphany (what will he/she learn, how will he/she change?)
- A one-paragraph summary of the character’s storyline.”

These summaries can be written in the Main Text Area under the **Main Tabs** **Characters** **Character** **Details** tab. See Chapter 5 on page 48.

4. “Take several hours and expand each sentence of your summary paragraph into a full paragraph.”

This refers to the paragraph created in Step 2. This paragraph can be written in the Main Text Area under the **Main Tabs** **Overview** **Details** tab.

5. “Take a day or two and write up a one-page description of each major character and a half-page description of the other important characters.”

These description can be written in the Main Text Area under the **Main Tabs** **Characters** **Character** **Details** tab. See Chapter 5 on page 48.

6. *“Now take a week and expand the one-page plot synopsis of the novel to a four-page synopsis.”*  
This refers to the plot summary created in Step 4. This four-page synopsis can be written in the Main Text Area under the **Main Tabs** » **Overview** » **Details** tab.
7. *“Take another week and expand your character descriptions into full-fledged character charts detailing everything there is to know about each character.”*  
This refers to the characters created in Step 3. These character charts can be written in the Main Text Area under the **Main Tabs** » **Characters** » **Character** » **Details** tab. The other tabs in the Item Specific Tabs, such as **Picture**, **Personality**, **Family Relationships**, and so on, may be useful here. See Chapter 5 on page 48.
8. *“...take that four-page synopsis and make a list of all the scenes that you’ll need to turn the story into a novel.”*  
This refers to the four-page synopsis created in Step 6. These short scene summaries can be written using the ‘Scene Summary Editor’ described in Section 8.1 on page 86. The Storyboard, described in Chapter 9 on page 92 can be used to reorder the scenes, if necessary.
9. *“Take each [short scene summary] and expand it to a multi-paragraph description of the scene.”*  
These descriptions can be written below the one-sentence Section 8.1 on page 86.
10. *“...sit down and start pounding out the real first draft of the novel.”*  
Here the scene summaries from the Scene Summary Editor are used to create the scenes themselves, which will form part of the book. These are described in Chapter 6 on page 65.

Table 45.1 summarizes the Snowflake Step and *WriteItNow 5* References.

**Table 45.1.** Snowflake Step and *WriteItNow 5* References

Snowflake Step	<i>WriteItNow 5</i> Reference
1	Chapter 12 on page 117
2	Chapter 12 on page 117
3	Chapter 5 on page 48
4	Chapter 12 on page 117
5	Chapter 5 on page 48
6	Chapter 12 on page 117
7	Chapter 5 on page 48
8	Section 8.1 on page 86
9	Section 8.1 on page 86
10	Chapter 6 on page 65

## Section 45.2

### The Agatha Christie Method

In <http://www.agathachristie.com/about-christie/>, Dame Agatha Christie (1890–1976) is called “*The world’s best-selling novelist*”. She kept dozens of notebooks mostly dealing with her novels. In these she sketched ideas, notes, character descriptions, events, locations, and props. *WriteItNow 5* has the facility to incorporate all these sketches. John Curren, the author of “Agatha Christie’s Secret Notebooks” wrote

*“[Agatha Christie] did all her speculating on the pages of the Notebook until she knew, in her own mind at least, where she was going with a plot, although it is not always obvious from the Notebook alone which plan she adopted. She worked out variations and possibilities; she selected and discarded; she explored and experimented. She ‘brainstormed’ on the page, and then sorted the potentially useful from the probably useless.”*

He also wrote

*“One system of creation that Christie used during her most prolific period was the listing of scenes, sketching what she wanted each to include and allocating to each individual scene a ... letter. ... She would subsequently reorder these letters to suit the purposes of the plot.”*

In *WriteItNow 5* this is accomplished by using the Scene Summary Editor to create the scene sketches, described in Section 8.1 on page 86, and then the Story Board to reorder them, described in Chapter 9 on page 92.

A method that Agatha Christie used to write her mysteries is described in <http://www.christiemystery.co.uk/method.html> as follows:

*“Agatha Christie used to start her books from the murder. She would first decide on the method of murder, the murderer and the motive. She would then consider the other suspects and their motives. Finally, she would turn her attention to the clues and red herrings. She was always wary of putting too many false clues into the plot, because with so many things to unravel the book would be not only difficult to solve but also difficult to read.”*

A slightly different explanation is given in the TV presentation “Extraordinary Women: Agatha Christie”.

*“First [Agatha Christie] decided on the crime itself. Then she’d work on the motive. ... Next she created a host of characters, all capable of the murder. Only then would she begin to plot.”*

Unmentioned in both of these approaches is that, after this preparation, it was time to start writing the novel.

If a writer wishes to follow the Agatha Christie Method using *WriteItNow 5* this can be done by combining these ideas and applying the following steps.

1. Decide on the method of murder—How? When? Where?
  - a) How? This can be written in the Main Text Area under the **Main Tabs** » **Overview** » **Details** tab. See Chapter 12 on page 117. If any props are used in the murder, they can be described in the Main Text Area under the **Main Tabs** » **Props** » **Details** tab. See Chapter 21 on page 162.
  - b) When? If the timing of the murder is significant, that can be included in the Main Text Area under the **Main Tabs** » **Events** » **Details** tab. See Chapter 19 on page 151.
  - c) Where? The location of the murder can be written in the Main Text Area under the **Main Tabs** » **Location** » **Details** tab. See Chapter 20 on page 158.
2. Decide on the murderer—Who? This requires the creation of a character. The details can be entered in the Main Text Area under the **Main Tabs** » **Characters** » **Character** » **Details** tab. See Chapter 5 on page 48.
3. Decide on the motive—Why? The murderer’s motive can be added to the Main Text Area under the **Main Tabs** » **Characters** » **Character** » **Details** tab.
4. Create other suspects, all capable of the murder, and their motives for killing the subject—Who? Why?
  - a) Who? This requires the creation of a number of characters. Their details can be entered in the Main Text Areas under the **Main Tabs** » **Characters** » **Character** » **Details** tab. See Chapter 5 on page 48.
  - b) Why? The motives of the other suspects can be added to their Main Text Areas under the **Main Tabs** » **Characters** » **Character** » **Details** tab.
5. Identify the relationships between the various characters. These details can be added under the **Main Tabs** » **Characters** » **Family Relationships**, **Main Tabs** » **Characters** » **Personal Relationships**, or **Main Tabs** » **Characters** » **Other Relationships** tabs, described on page 55.
6. Create the plots, clues, and red herrings.

- a) Plots can be entered as a sequence of Events. These can be included in the Main Text Area under the **Main Tabs** » **Events** » **Details** tab. See Chapter 19 on page 151. Alternatively, they can be entered as Scene or Chapter Summaries, described in Chapter 8 on page 86.
  - b) Clues and red herrings can be entered as Props. They can be included in the Main Text Area under the **Main Tabs** » **Props** » **Details** tab. See Chapter 21 on page 162.
7. Write. This is where the scenes and chapters of the book are created. See Chapter 6 on page 65.

Links, described in Chapter 26 on page 185, can be inserted to cross reference many of these sections.

In “Agatha Christie’s Secret Notebooks”, John Cullen mentions that she sometimes changed the murderer while plotting a book. It is easy to check whether such a change is feasible, reasonable, and consistent in *WriteItNow 5* by using the Storyline Editor described in Chapter 10 on page 101.

In Christie’s detective novels the murderer is often surprising but always plausible. Use the Storyline Editor described in Chapter 10 on page 101 to ensure that this is the case. There are three sets of Dramatic Questions—discussed on page 111—to answer: “Does the killer have the Means, the Motive, and the Opportunity to commit the crime?”

Means, Motive, and Opportunity are explained in Wikipedia, [http://en.wikipedia.org/wiki/Mean,\\_motive,\\_and\\_opportunity](http://en.wikipedia.org/wiki/Mean,_motive,_and_opportunity), as follows:

*“Respectively, they refer to: the ability of the defendant to commit the crime (means), the reason the defendant felt the need to commit the crime (motive), and whether or not the defendant had the chance to commit the crime (opportunity).”*

## Means

The dramatic question to ask is “Was X capable of committing the crime?”

Did the character know how to reach the victim? Could they pick locks or evade detection? If poison was involved did they have access to this? Did they have the knowledge to use it? Did they have the strength or skill needed to carry out the act?

## Motive

The dramatic question to ask is “Does X gain from the crime?”

Most murders are committed by someone who knew the victim. If someone inherits money following a death they may have a motive. Check the Relationships Graph described in Section 24.1 on page 175. Are there connections between a character and the victim? Maybe extra connections could be added, either to make it clear someone had a motive or to draw attention away from the real murderer.

Christie frequently hid a person’s motives. For example, in “The Mirror Crack’d”, Heather Badcock, is a fan of film star Marina Gregg, and flattered when Marina talks to her and gives her her own cocktail. When Heather dies from poisoning it seems the poison was meant for Marina. Not so. One of the reasons Marina killed Heather was make it appear that a rival actress was trying to kill Marina.

## Opportunity

The dramatic question to ask is “Could X have been in the right location at the right time to commit the crime?”

Was the character in the right place at the right time? Use the Storyline Editor, described in Chapter 10 on page 101, to check characters, locations, and events. Could Tom have been able to enter the library when the crime was committed? Could he have been hiding in the library? Is his alibi that he was elsewhere watertight?

Christie was very good at making it appear that someone couldn’t do something and then revealing a clever way that they could. For example, in “The Murder of Roger Ackroyd” the killer is Doctor

Shepherd. It looks like Shepherd could not have murdered Ackroyd because people heard Ackroyd speaking (and making it appear he was still alive) when Shepherd was at home. In fact Ackroyd's "speech" is a dictaphone message. Ackroyd was already dead. Using the Storyline Editor described in Chapter 10 on page 101 the answer to the question "Did Shepherd have the opportunity to kill Ackroyd?" is "yes", provided Ackroyd died earlier than was initially thought. Christie's skill is how she made the seemingly impossible possible.

### Section 45.3

## The Dan Wells Seven-Point Story Structure System

In a video presentation in 2010, Dan Wells discussed the Seven-Point Story Structure System, and how to use it. See [https://www.youtube.com/view\\_play\\_list?p=C430F6A783A88697](https://www.youtube.com/view_play_list?p=C430F6A783A88697) for the video and <http://www.monkeysloth.net/fearful/StoryStructure.ppt> for the accompanying PowerPoint slides. This system is now summarized and then the role that *WriteItNow 5* can play is described.

Before structuring, the writer needs to have a reasonable idea of what the story is about, including the characters, the setting, and the major conflict.

The Seven-Point Story Structure is based on the following sequential skeleton.<sup>1</sup>

1. Hook.
2. Plot Turn 1.
3. Pinch 1.
4. Midpoint.
5. Pinch 2.
6. Plot Turn 2.
7. Resolution.

However, Wells recommends creating them in a different order.

1. Resolution. What the ending will be. What happens to the main character.
2. Hook. Now that the ending is known, work out where to start. One possibility is to start in the opposite state from the end. For example, if a character is going to end strong, they should start weak.
3. Midpoint. The midpoint is the halfway point between the Hook (the beginning) and the Resolution (the end). It is the point where the character moves from reaction to action—where the character is determined to do something. It need not be the midpoint of the story.
4. Plot Turn 1. This moves the story from the beginning to the midpoint. It is where conflict is introduced and the character's world changes forever.
5. Plot Turn 2. This moves the story from the midpoint to the end. At the Midpoint the character is determined to do something, and in the Resolution they do it, so Plot Turn 2 is where they obtain the final thing needed to make it happen. This is where they grasp victory from the jaws of defeat.
6. Pinch 1. This is where something goes wrong and the characters are forced into action. This is where the villain is often introduced.
7. Pinch 2. This is where more pressure is applied, until the situation seems hopeless. The bad guys seem to win. These are the jaws of defeat from which the hero will be snatching victory.

Having created these items, the writer rearranges them in sequential order, starting with Hook and ending with Resolution.

Most stories have more than one plot. Each of them can be outlined using the Seven-Point Story Structure, and then rearranged. See Table 45.1 on page 307, which shows four plots from the movie "The Matrix" as identified by Wells. Subsequently the plots are intertwined to create the story skeleton.

<sup>1</sup> For more details see Chapter 4 of "Star Trek Roleplaying Game Narrator's Guide", especially pages 55–60.

Table 45.1. Four plots from The Matrix

	Action	Character	Romance	Betrayal
Hook	Neo is shlumpy underachiever	Neo is shlumpy underachiever	Neo is alone	Cypher is their friend
Plot Turn 1	Neo learns about the Matrix	Morpheus tells Neo he's the One	Neo meets Trinity	Cypher makes a deal with the Agents
Pinch 1	Agents kidnap Neo	Neo is the wimpy new guy; can't do anything	Trinity isn't interested in Neo	Crew discovers an unauthorized grip into the Matrix
Midpoint	Neo escapes the Matrix	Neo meets the Oracle	Neo falls in love with Trinity	Cypher tells the Agents where they are
Pinch 2	Morpheus is captured	Oracle tells Neo he's the One	Trinity won't open up; Neo thinks she loves someone else	Neo spots the trap; they try to escape
Plot Turn 2	Neo becomes the One	Neo realizes the power is in him	Neo risks his life to save Trinity and Morpheus	Cypher attacks in the real world
Resolution	Neo defeats the agents	Neo becomes the One	Trinity falls in love with Neo	Cypher betrays Morpheus and kills the crew

To produce a more complete story, the skeleton then needs to be fleshed-out by supplying more chapters, scenes, rounded characters, rich environments, try/fail cycles, perhaps a prologue, and so on.

*WriteItNow 5* is the ideal tool to follow the Seven-Point Story Structure.

1. Characters and their details can be entered in the Main Text Area under the [Main Tabs](#) [Characters](#) [Character](#) [Details](#) tab. See Chapter 5 on page 48.
2. Settings and their details can be entered in the Main Text Area under the [Main Tabs](#) [Locations](#) [Details](#) tab. See Chapter 20 on page 158.
3. The major conflict can be entered in the Main Text Area under the [Main Tabs](#) [Overview](#) tab. See Chapter 12 on page 117.
4. First create a chapter and fill in details of the Resolution, as follows. The chapter is first created—see Section 2.5 on page 25—and given the title “Resolution”. The description of the Resolution is then entered in the Chapter Summary Text area via [Main Tabs](#) [Chapters](#) [Chapter](#) [Chapter Tools](#) [Edit Chapter Summary Details](#). See Figure 6.6 on page 69. To identify this as part of the main plot, it's icon is colored, say red. See Section 40.2 on page 264. Alternatively, *WriteItNow 5*'s ability to set the story structure, described in Section 6.5 on page 75, could be used.
5. The remaining six structure items: Hook, Midpoint, Plot Turn 1, Plot Turn 2, Pinch 1, and Pinch 2, are entered and colored the same way.
6. These items can then be ordered sequentially, using either the Story Board (described on page 94) or the Tree Panel (see Section 5.5 on page 63).
7. Other plots (each with their own Resolution, Hook, Midpoint, Plot Turn 1, Plot Turn 2, Pinch 1, and Pinch 2) are treated the same way, each with a different color to distinguish between plots.
8. Finally, all chapters can be rearranged to layer the plots. The summaries can be shown in the Story Board by checking “Show Large Cards” followed by “Show Summary” in Figure 9.7 on page 97.
9. Now write the story!

There are many different story structures, see <http://othernetwork.com/2014/03/01/the-story-structure-countdown-how-different-experts-say-you-should-structure-a-story/>. *WriteItNow 5* can be used effectively in each of them.

## Section 45.4

Writers' Diverse Methods using *WriteItNow 5*

Writers use different methods when creating novels, as can be seen from the following quotations. *WriteItNow 5* can cater to all these methods.

**J.A. Jance: 1944–**

Quoting from <http://www.januarymagazine.com/profiles/jajance.html>:

*"I don't plan the books. I know which book I'm supposed to write and we sort of agree on a title and then when I start I try to find out who's dead—I write murder mysteries so you might just as well find out who's dead—and then spend the rest of book trying to find out who did it and how come."*

*"I do **not** outline."*

*"I write to get to the end and find out what happened. I write for the same reason readers read. I think one assumes that when a book stops, it stops. But that is erroneous—at least it is for me—because my characters go on living their lives and I don't know what they've been up to until I turn on my computer and find out what's been going on."*

**P.D. James: 1920–2014**

Quoting from <http://www.theparisreview.org/interviews/1627/the-art-of-fiction-no-141-p-d-james>:

*"For myself I believe plot is necessary, although it would be easy to write a book without it. In the thirties, the so-called golden age of the detective story, plot was everything. Indeed what people wanted was ingenuity of plot. You couldn't have an ordinary murder; it had to be done with exceptional cunning. It was the age when corpses were found in locked rooms with locked windows and a look of horror on their faces. With Agatha Christie ingenuity of plot was paramount—no one looked for subtlety of characterization, motivation, good writing. It was rather like a literary card trick. Today we've moved closer to the mainstream novel, but nevertheless we need plot. It takes me as long to develop the plot and work out the characters as to write the book. Sometimes longer. So once I've got the setting, I begin to get in touch with the people, as it were, and last of all the clues."*

**Lee Child: 1954–**

Quoting from an interview <http://www.writerswrite.com/journal/aug01/a-conversation-with-lee-child-8012>:

Interviewer: *"When you begin a new novel, do you have the ending worked out in advance? Or is it a more organic process, where the story unfolds as you write?"*

Child: *"I have the 'thing' worked out—the trick or the surprise or the pivotal fact. Then I just start somewhere and let the story work itself out."*

**Ken Follett: 1949–**

Quoting from [http://ken-follett.com/masterclass/pen\\_to\\_paper.html](http://ken-follett.com/masterclass/pen_to_paper.html):

*“Let’s assume that you have got your basic idea. In my case, it might be in the idea of a German spy in wartime England, or a family of bankers who lose all their money. A basic idea is something that can be said in one sentence.*

*You then have to elaborate your basic idea. I write down my one sentence on a piece of paper and I try and make it two. I begin to imagine the people in the story, where they came from and what their motivations are. I think about how they will approach this problem, whether it be losing all their money or trying to catch a German spy.*

*I am trying to create interesting characters and show how their lives are devastated by a series of events, how they fight against adversity and how they triumph. I elaborate more and more. Two sentences become three, and before too long I’ve got three paragraphs, a page, two pages and so on as I constantly rewrite and tease out the story, trying to create extra dramatic situations out of this basic idea. Eventually, I get to the stage where it takes me all day to write a summary of the novel. As I go through, I look at what I wrote the day before, sentence by sentence, trying to improve it by, for example, making it more dramatic or a character more interesting.”*

**Bernard Cornwell: 1944–**

Quoting from an interview <http://www.januarymagazine.com/profiles/bcornwell.html>:

Interviewer: “Are you finished ‘The Gallows Thief’?”

Cornwell: “I’ve got about three weeks to go on it, actually. I’m on the penultimate chapter. We’re about to find out who did it. I’ve never written a detective story before: you don’t actually know who did it yourself. It’s great fun.”

**Jack Higgins: 1929–**

Quoting from <http://www.theguardian.com/culture/2010/jul/31/jack-higgins-life-harry-patterson>:

*“This new depth to his writing was partly a matter of experience; Higgins was getting better at what he was doing, and even 60s thriller greats, such as Alastair MacLean, had begun to believe he had a good future. But it was also prompted by a chance encounter with an old school teacher. ‘He told me he enjoyed my writing because I wrote the books he wanted to read,’ Higgins said. ‘But he also told me I could do so much better if I were to start by thinking of the characters and letting the plot develop from them, rather than what I had been doing, which was shoehorning the characters into the plot.’ ”*

**Nelson DeMille: 1943–**

Quoting from an interview <http://www.januarymagazine.com/profiles/demille.html>:

Interviewer: “How many books is this for John Corey now? I know he was in ‘Plum Island’.”

DeMille: “Just ‘Plum Island’. This is the first time I’ve ever brought a character back. I did it because people who read ‘Plum Island’ loved the character. They wanted him back. So I said, all right. Why not? I’ll give a try. I’ve never done it before. It seemed easy to bring a character back, but it actually turned out to be more challenging than creating a new character because he had to be the same guy. I had to go back and read ‘Plum Island’. Years have gone by since I wrote the two books.”

**Greg Iles: 1960–**

Quoting from an interview <http://www.mysterycenter.com/2014/03/06/Interview-with-Greg-Iles>:

Interviewer: *“Do you start off with an outline?”*

Iles: *“In a way. I begin with whatever sparked the story. It might be something from real life, or an imagined moment, or an interest in a particular historical event. But then I muster the characters in my mind, and each represents a sort of Jungian set of potentialities. In that way, no matter what my intention, in my subconscious they may act according to their own self-interest, which causes collisions with the motives and desires of other characters—hence, the drama. That keeps the creative process alive throughout the novel, even a very long one.”*

**J.R.R. Tolkien: 1892–1973**

Quoting from [http://tolkiengateway.net/wiki/1964\\_BBC\\_Interview](http://tolkiengateway.net/wiki/1964_BBC_Interview):

*“I always in writing start with a name; give me a name and it produces a story, not the other way about normally.”*

**Stephen King: 1947–**

Quoting from

<http://www.theguardian.com/books/2000/oct/01/stephenking.sciencefictionfantasyandhorror>:

*“I won’t try to convince you that I’ve never plotted any more than I’d try to convince you that I’ve never told a lie, but I do both as infrequently as possible. I distrust plot for two reasons: first, because our lives are largely plotless, even when you add in all our reasonable precautions and careful planning; and second, because I believe plotting and the spontaneity of real creation aren’t compatible.”*

**Ian Fleming: 1908–1964**

Quoting from <http://jamesbond.ajb007.co.uk/ian-fleming-in-his-own-words/>:

*“I sit in my bedroom and type about fifteen hundred words straightaway, without looking back on what I wrote the day before. I have more or less thought out what I’m going to write, and, in any case, even if I make a lot of mistakes, I think, well, hell, when the book’s finished I can change it all. I think the main thing is to write fast and cursively in order to get narrative speed.”*

**J.K. Rowling: 1965–**

Quoting from [http://harrypotterforwriters.blogspot.com/2012/01/guest-post-jk-rowlings-writing-process\\_05.html](http://harrypotterforwriters.blogspot.com/2012/01/guest-post-jk-rowlings-writing-process_05.html):

*“Names are really crucial to me. Some of my characters have had eight or nine names before I hit the right one. And for some reason I just can’t move on until I know I’ve called them the right thing—that’s very fundamental to me.”*

*“[Harry Potter] really is the whole story. The whole plot is contained in Harry Potter; his past, present and future—that is the story. Harry came to me first and everything radiated out from him. I gave him his parents, then his past, then Hogwarts, and the wizarding world got bigger and bigger. He was the starting point.”*

**Ian Rankin: 1960–**

Quoting from <http://www.scotsman.com/lifestyle/books/ian-rankin-on-how-to-write-a-rebus-novel-1-2614113>:

*“It’s best for me if I don’t know who the killer is when I start. I’ll start to get an inkling half way through the first draft.”*

**John Grisham: 1955–**

Quoting from <https://www.youtube.com/watch?v=edfz5jepVb0>:

*“I don’t spend a lot of time with character. I am really plot driven. I don’t waste time with other things.”*

**Margaret Atwood: 1939–**

Quoting from <http://www.theparisreview.org/interviews/2262/the-art-of-fiction-no-121-margaret-atwood>:

*“When I’m writing a novel, what comes first is an image, scene, or voice. Something fairly small. Sometimes that seed is contained in a poem I’ve already written. The structure or design gets worked out in the course of the writing. I couldn’t write the other way round, with structure first. It would be too much like paint-by-numbers.”*

**Terry Pratchett: 1948–2015**

Quoting from <http://sirterrypratchett.tumblr.com/post/52050344092/life-doesnt-happen-in-chapters-at-least-not>:

*“Life doesn’t happen in chapters—at least, not regular ones. Nor do movies. Homer didn’t write in chapters. I can see what their purpose is in children’s books (‘I’ll read to the end of the chapter, and then you must go to sleep’) but I’m blessed if I know what function they serve in books for adults.”*

**Alistair MacLean: 1922–1987**

Quoting from “Alistair MacLean, A Life” by Jack Webster, Chapmans, 1991, page 184:

*“...[Jacky Leiper, Alistair MacLean’s secretary] was astounded by that gift of thinking up a novel from page one to the end and then sitting down to write it—and not having to rewrite it. He [Alistair MacLean] completed his research and came to that point where it all fitted into place in his mind. From the time he sat down with all the thoughts, facts and structure already marshalled, it would take him no more than five weeks to complete a book. He would then pass over the manuscript for proper typing.”*

**Ernest Hemingway: 1899–1961**

Quoting from <http://www.cliffsnotes.com/literature/f/for-whom-the-bell-tolls/critical-essays/hemingways-writing-style>

*“I do most of my work in my head. I never begin to write until my ideas are in order. Frequently I recite passages of dialogue as it is being written; the ear is a good censor. I never set down a sentence on paper until I have it so expressed that it will be clear to anyone.”*

- *Some writers outline, other do not.*
- *Some writers plot, others do not.*
- *Some writers start with characters, others do not.*
- *Some writers start with events, others do not.*
- *Some writers start with a name, others do not.*
- *Some writers know the endings before they start, others do not.*
- *Some writers write in chapters, others do not.*
- *Some writers write a series of books, others do not.*

*WriteItNow 5 is versatile and can accommodate all these writing situations.*

For additional quotations on writing by various authors, see <http://math.arizona.edu/~dsl/DSLNew/quotations.html>.

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## CHAPTER 46

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### The “WriteItNow Project Viewer”

The authors of *WriteItNow 5* have created an extremely useful browser application, called “WriteItNow Project Viewer”. This allows the writer to read the chapters of the book without interruption. The book can also be cut-and-pasted into a program such as “Balabolka”, which reads the book aloud using a computer’s text-to-speech capability.<sup>1</sup>

The viewer can be accessed in any browser at [http://www.ravensheadservices.com/win\\_viewer/](http://www.ravensheadservices.com/win_viewer/), which opens a new webpage similar to Figure 46.1.<sup>2</sup>

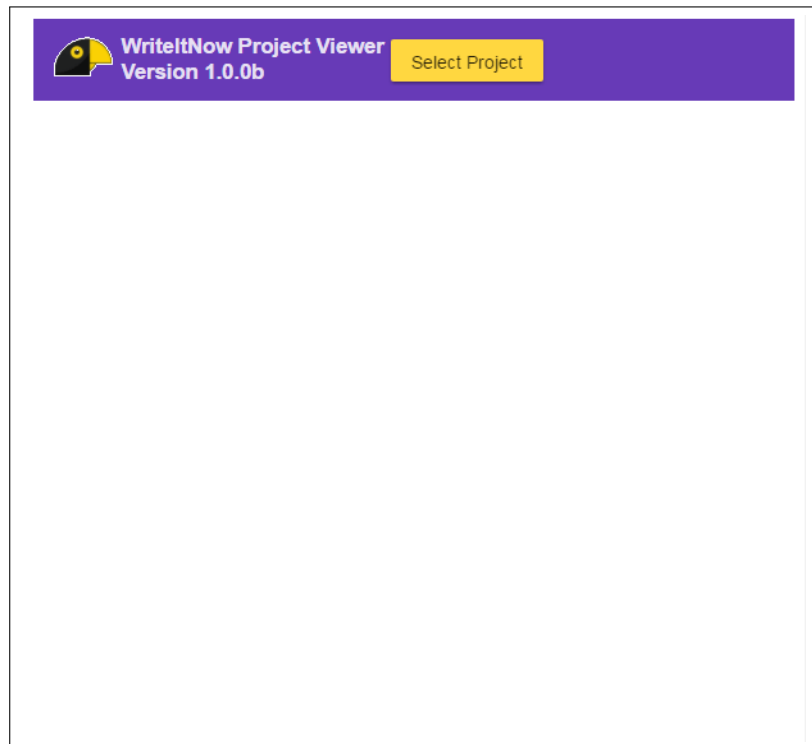


Figure 46.1. WriteItNow Project Viewer

---

<sup>1</sup> Balabolka can be downloaded from <http://www.cross-plus-a.com/balabolka.htm>.

<sup>2</sup> It is possible to open the Project Viewer from within *WriteItNow 5* by adding a *WriteItNow 5* Note called Project Viewer and in that Note creating a Web Link to [http://www.ravensheadservices.com/win\\_viewer/](http://www.ravensheadservices.com/win_viewer/). See Section 26.2 on page 188.

Clicking on [Select Project](#) opens a window from which a user can navigate and select a *WriteItNow 5* project, *.wnwx*, or a *WriteItNow 5* snapshot, *.snapshot*. Figure 46.2 shows an example.

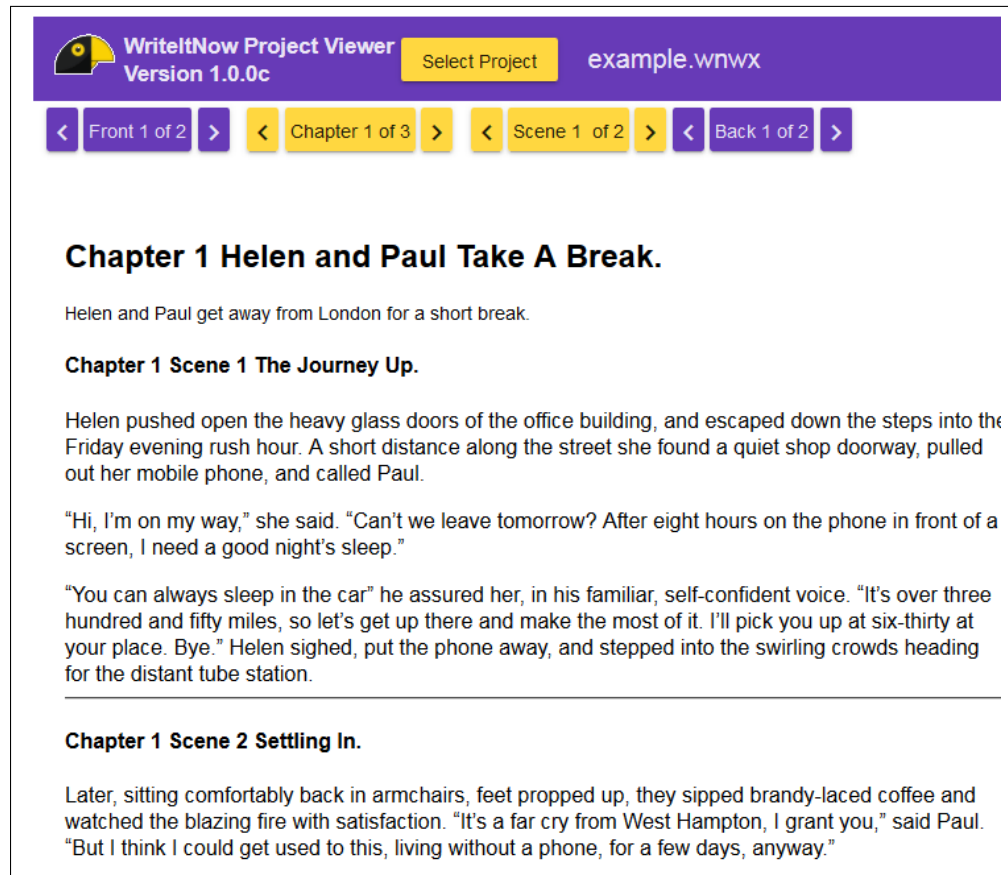


Figure 46.2. WriteItNow Project Viewer in use

The browser window contains a read-only version of the Book Text, including the Front and Back Matter.

Above the text are four navigation bars—see Figure 46.3. These allow the writer to easily move between front matter, chapters and scenes, and back matter.



Figure 46.3. Navigation bars

## Part VI

# Appendices

Appendix usually means “small outgrowth from large intestine,” but in this case it means “additional information accompanying main text.” Or are those really the same things? Think carefully before you insult this book.

---

*Pseudonymous Bosch*

# APPENDIX A

## How To

How To	Page
<b>ADD-ONS and PROMPT SETS</b>	
Create Name Data files	272
Create a Prompt Set	285
Delete a Prompt Set	285
Download Add-Ons	336
Generate a name for an existing character	271
Get additional Appearance Data Sets	34
Get additional Background Add-On Sets	34
Get additional Historical Events Data Sets	34
Get additional Name Sets	34
Get additional Personality Data Sets	34
Get additional Prompts Sets	34
Get additional Story Board Backgrounds	34
Use Add-Ons	271
Use Prompts	282
<b>APPEARANCE</b>	
Change the appearance of <i>WriteItNow 5</i>	255
Change the background color of the text	50
Change the character icon in the tree	52
Change the color of the text	50
Change the Screen Font	258
Hide chapter and scene numbers	257
Hide the selected-tab indicator	259
Hide the Work Panel	32
Hide the Tree Panel	32
Hide Tool Tips	33
Rename Tabs in Tree Panel	259
Set scroll bar speed	60
Set the color of the character icon in the tree	264
Set the color of the Story Board cards	265
Set the Storyline Editor identifying color	264
Set Wide Indicator for text insertion point	60
Show Bold/Italic/Underline buttons	59
Show Paragraph Format buttons	59
Show Quick Buttons	58
Show Story Structure in the Tree Panel	257
Show Superscript/Subscript/... buttons	59
Show Undo/Redo buttons	60
Use color to Identify the scene's POV Character	266
Use <i>WriteItNow 5</i> on a smaller screen	260
Use <i>WriteItNow 5</i> with Windows 8	261

How To	Page
<b>BOOK</b>	
Add a Reference to a book	184
Create a Title	118
<b>CHAPTER</b>	
Add/edit the Chapter Summary details	90
Add/edit the Chapter text	69, 94
Add Story Structure	75
<b>CHARACTERS</b>	
Add a Picture	52
Add a Relationship	55
Add date of birth	49
Add date of death	49
Change Character's Icon	52
Change Character's Name	227
Create Character	48
Create an Idea	170
Delete/Edit Relationships	177
Generate a name for an existing character	271
Move between Characters	50
Rename a Character	227
Set Character's background & identifying color	205
Set/Edit Character's Type	51
Sort Characters	63
View Relationships	175
<b>CHARTS</b>	
View Conflict in Scenes	180
View Relationships	175
View a timeline	177
<b>DATES</b>	
Change the Story Date	49
Create historical/timeline data	61
Hide/Show AM:PM	269
Set start and end dates for an Event	154
Set Story Date	49
View a timeline	177
View the Event Summary	155
<b>EVENTS</b>	
Create an Event	151
View the Event Summary	155
View a timeline	177
<b>EXPORT</b>	
Adjust Background Details Export settings	140
Adjust Book Export settings	135
Adjust General Export settings	126
Adjust Page Export settings	133

How To	Page
<b>EXPORT (contd.)</b>	
Export a Background Detail item	140
Export a book	135
Export a chapter or scene	134
Export a cover page	138
Export Background Details	140
Show Page Numbers in RTF Export	136
Transfer item for old project to new project	213
<b>HELP</b>	
Get Help	33
Print Help	34
<b>IMPORT</b>	
Import ODT Documents	39
Import existing text	38
<b>INSTALLING</b>	
From a download	16
From a CD	16
Use on multiple computers	324
<b>KEYBOARD</b>	
Customize the keyboard shortcuts	321
Move to next chapter	66
Move to next scene	67
<b>LINKS</b>	
Add File Link	189
Add Picture Link	186
Add Tab Link	191
Add Web Link	188
Exclude Links when exporting	131
Include Links when exporting	131
<b>PICTURE</b>	
Add a Picture	52
Add Picture Link	186
Change the character icon on Tree Panel	52
<b>PROJECT</b>	
Add a Picture	52
Auto Save a Project	37
Back up a Project	323
Delete a Project	337
Export a Project	126
Import text from Microsoft® Word	38
Locate a Project on computer	324
Restore a Project	336
Remove Items from a Project without deleting	213
Transfer a Project from one computer to another	324
Transfer item from old Project to new	213
Upgrade from <i>WriteItNow 4</i> to <i>WriteItNow 5</i>	17
<b>SCENE</b>	
Add/edit the Scene Summary details	86, 102
Add/edit the Scene text	71, 94
Add Story Structure	75
See last line of previous scene and first line of next	73
Use a Scene Summary template	87
<b>SNAPSHOTS</b>	
Auto Save snapshots	37
Restore a Project from a Snapshot	38
Set frequency of snapshots	37
Set number of snapshots	37
<b>SPELL CHECK</b>	
Disable/Enable Background Spell Checker	219

How To	Page
<b>STORY BOARD</b>	
Edit Chapter and Scene Text	94
Get additional Story Board backgrounds	34
Move Chapters and Scenes	94
Set background image on the Story Board	98
Set chapter color on the Story Board	265
Set scene color on the Story Board	265
Use own background image for Story Board	99
<b>STORYLINE EDITOR</b>	
Open the Storyline Editor	101
Set background color for the Storyline Editor	106
Set Storyline Editor identifying color	264
Use the Storyline Editor	108
<b>TEXT and WRITING</b>	
Check for clichés	237
Check for padding	238
Check for repeated phrases	238
Check for repeated words	238
Check Story Readability	228
Compare the current text with an earlier version	240
Get a total Word Count	232
Get a section Word Count	233
Get inspiration	282
Indent new line	57
Insert text from a file at position of cursor	62
Open Full Screen Editor	57
Set number of spaces per TAB	57
Set Wide Indicator for text insertion point	57
Set Writing Targets	234
Show Bold/Italic/Underline buttons	57
Show Paragraph Format buttons	57
Show Superscript/Subscript buttons	57
Show Undo/Redo buttons	57
Use Tidy Text	243
<b>TREES</b>	
Change the character icon on Tree Panel	52
Collapse the tree	32
Move Items	63, 94
Open the tree	32
Set Back Matter completion	204
Set Front Matter completion	201
Set Item Identifying Color	264
Set Scene completion	203
Set Tree items identifying color	264
Show Story Structure in the Tree Panel	257
Sort Characters	63
Sort Ideas	210
Sort Events	206
Sort Locations	207
Sort Notes	209
Sort Props	208
Sort References	211
<b>UK and US</b>	
Select a UK or US English dictionary	33
Select UK or US English menu items	i
<b>UP and Running with <i>WriteItNow 5</i></b>	
Annotate the manual	i
Navigate the manual	i
Return from a hot link	i

How To	Page
<i>WriteItNow 5</i>	
Get unlock codes	337
Get unlock codes after buying CD	337
Keep <i>WriteItNow 5</i> up to date	18
Learn <i>WriteItNow 5</i> in five minutes	18
See what is new in <i>WriteItNow 5</i>	32, 326
Unlock <i>WriteItNow 5</i>	18
Use another dictionary	216
Use Codes	337
View tutorials on using <i>WriteItNow 5</i>	36

This is how you do it: you sit down at the keyboard and you put one word after another until its done. It's that easy, and that hard.

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










Neil Gaiman

---

## APPENDIX B

---

### Keyboard Shortcuts

The key combination,    , means press the two keys  and  simultaneously, tap the  key, and then release all three immediately. Note that  represents the 'L' key on the keyboard, not uppercase L. That key combination is represented by     .

## Keyboard Shortcuts for *WriteItNow 5*

A = Alt, C = Ctrl, S = Shift, a = a, b = b, ..., F1 = F1, F2 = F2, ...

GENERAL	
Create new project	C n
Help	F1
Open a project	C o
Save Current Project	C s
Save As	F12
Show settings for keyboard shortcuts	A k
NAVIGATION	
Go to end of text	C End
Go to start of text	C Home
Move cursor down one line	↓
Move cursor to end of line	End
Move cursor to end of paragraph	C ↓
Move cursor to next word	C →
Move cursor to previous word	C ←
Move cursor to start of line	Home
Move cursor to start of paragraph	C ↑
Move cursor up one line	↑
EDITING	
Copy selected text to clipboard	C c
Cut Selected Text	C x
Insert text from clipboard	C g
Paste Text From Clipboard	C v
Redo changes removed by undo	C y
Select all text	C a
Undo changes to text	C z
FORMATTING	
Align text (justify)	C A j
Align text to the center	C A c
Align text to the left	C A l
Align text to the right	C A r
Create small letters above text line	S C =
Create small letters below text line	C =
Put a line through selected text	S C s
Set selected text to bold	C b
Set selected text to italic	C i
Underline selected text	C u
EXPORTING	
Export background as Doc	S F6
Export background as ePub	S F8
Export background as HTML	S F10
Export background as PDF	S F9
Export background as plain text	S F11
Export background as RTF	S F7
Export background set	S F5
Export book as Doc	A F6
Export book as ePub	A F8
Export book as HTML	A F10
Export book as PDF	A F9
Export book as plain text	A F11
Export book as RTF	A F7
Export Book Setup	A F5
Export cover page as Doc	S A F6
Export cover page as ePub	S A F8
Export cover page as HTML	S A F10
Export cover page as PDF	S A F9
Export cover page as plain text	S A F11

Export cover page as RTF	S A F7
Export Cover Page Setup	S A F5
Settings common to all exporting	S C F5
SEARCHING	
Find	C f
Find clichés	A c
Find repeated four word phrases	A 4
Find repeated three word phrases	A 3
Find repeated two word phrases	A 2
Find repeated words	A r
Find text in project	C F10
Find unnecessary padding in text	A m
Search the web for an image	S A i
Search the web for word	S A s
Search web dictionary	S A d
Search web encyclopedia	S A e
Search Web for Quote	S A q
Search Web for Rhyme	S A r
Search Web Thesaurus for Text	S A t
LINKS	
Add a link to Chapter	C 1
Add a link to Character	C 3
Add a link to Event	C 4
Add a link to Idea	C 7
Add a link to Location	C 5
Add a link to Note	C 8
Add a link to Prop	C 6
Add a link to Reference	C 9
Add a link to Scene	C 2
Create a link to File	A f
Create a link to Picture	A p
Create a link to Web	A w
TEXT	
Check spelling	C l
Compare text with previous versions	S C c
Get word count	C F1
Import text from file	C m
Insert Unicode characters into text	C d
Show dialog for accented character	C k
Look up alternative words	C t
Replace text	C r
Replace text in project	C F11
Run tidy text using current settings	S C t
Set daily word count, time targets	C F7
Set how text is changed	S C o
Show frequency of words	C F12
Show readability and reading age	C F2
Show readability of chapters/scenes	C q
Show word count	C F1
MISCELLANEOUS	
Arrange chapters and scenes	C F5
Create a character using an Add-On	C S F8
Create, edit, delete prompt sets	C S F9
Create random character	C F8
Show Full Screen editor	C S e
Show Storyline editor	C F6
Use a prompt set	C F9

---

## APPENDIX C

---

### Customizing the Keyboard Shortcuts

In order to customize the keyboard shortcuts, a file needs to be edited with a text editor, such as *Notepad* in Windows. Do **not** use a word processor, such as *Microsoft® Word*.

1. Close the program *WriteItNow 5*, if it is open.
2. Navigate to the folder where *WriteItNow 5* is installed, usually **C: ▶ WriteItNow5** under Windows.
3. Backup the file *keys.preferences* to a safe location.
4. Open a text editor.
5. Open the original file *keys.preferences*—**not** the backed-up version.
6. Scroll down until the name of the shortcut to be modified is found. For example, consider the entry:

```
# Save current story
save_story=ctrl S
```

Here

- The phrase following the symbol # ('Save current story') is what the shortcut does.
- The first word on the next line ('save\_story') is the command.
- The first entry following the equal sign ('ctrl') is the modifier, and the second entry ('S') is the key.
- Do not edit the command or =.
- Change the modifier and key to the desired combination.

Valid modifiers are

```
alt
shift
ctrl (this is 'cmd' on OS X)
meta1
alt Graph2
```

Valid keys are




```
A–Z
0–9
F1–F12
UP (↑)
```

---

<sup>1</sup> The meta key is not found on all computer keyboards.

<sup>2</sup> The alt Graph key is not found on all computer keyboards. On a typical PC keyboard, this key, if present, replaces the right-hand Alt key and is often denoted by AltGr.

DOWN (↓)  
LEFT (←)  
RIGHT (→)  
HOME  
END

7. Between zero and three valid modifiers and one valid key must be selected.
8. Make sure that the new shortcut combination is not already in use.
9. If the new key shortcut wanted for ‘Save current story’ is    (which is not currently in use), the correct entry is

```
# Save current story  
save_story=ctrl alt S
```

10. Save the new *keys.preferences* in its original location, the folder where *WriteItNow 5* is installed. Some text editors add ‘txt’ to the end of a filename. Make sure the file is named *keys.preferences*, and not named *keys.preferences.txt*.
11. Close the text editor.
12. Open *WriteItNow 5*.
13. Check that the new key shortcut works.

If an updated version of *WriteItNow 5* is installed later, the installation setup program asks whether to overwrite the existing *keys.preferences* file.

---

## APPENDIX D

---

### Backing Up and Transferring a Project

#### Backing up a Project

Backing up computer files should be a regular task. All hard drives fail eventually. Backing up to the same hard drive is asking for trouble. It is much better to back up to an external hard drive or to the cloud. Better still, back up to both—regularly. See <http://www.techsupportalert.com/best-free-hard-drive-backup-program.htm> for a list of free backup programs, with reviews.

#### Tip #77: Backing Up

*The article “Organization: Will I Save Your Life?”, the second in Randy Ingermanson March 2015 ezine <http://us5.campaign-archive1.com/?u=bd398af5e14b804a37b7f273a&id=16ff3fde1c>, describes a writer’s reasons for backing up his novels.*

The specific data files that *WriteItNow 5* creates when saving a project are:

- The file **\*.wnwx**. This contains all the text of a single project.
- The files **\*.snapshot**. These contain all the snapshots of the project.
- All the files in the sub-folder **Pictures**, found in the folder where the **\*.wnwx** is stored. This is where all the images (pictures) associated with the project are kept.
- The file **user.dict** in the sub-folder **dictionary**, found in the folder where *WriteItNow 5* is installed, namely **WriteItNow5 > dictionary**. This is where the user’s dictionary associated with the project is stored.

The location of the **\*.wnwx**, **\*.snapshot**, and **Pictures** files depends on where the user saved these files. The most important files are the **\*.wnwx** project files and the files in the **Pictures** folder. Make sure that these are backed up.

- If the user chose the default location, then they are in the folder where the program *WriteItNow 5* is installed, namely **WriteItNow5**. The name of the **.wnwx** file is the name first given to the project.
- If the user chose a different location from the default one, by using **Menu Panel >> File >> Save As**, then these files are copied to that folder.

Sometimes people backup their **My Documents** folder automatically. Those users might prefer to save their project as a sub-folder in their **My Documents** folder.

**Tip #78: Location of Current Project**

*The full path and the name of the currently open project are shown at the top of the program.*

There are five files that the user may have changed. These should also be backed up.

1. The file named `keys.preferences`, which contains the keyboard shortcuts described in Appendix C on page 321. This is located in the same folder where *WriteItNow 5* is installed, usually `C:\WriteItNow5` under Windows.
2. The file named `character_types.txt`, which contains the Character Types described on page 51. This is located in the subfolder `structure` of the folder where *WriteItNow 5* is installed, usually `C:\WriteItNow5\structure` under Windows.
3. The file named `story_structure_types.txt`, which contains the Story Structure Types described in Section 6.5 on page 75. This is located in the subfolder `structure` of the folder where *WriteItNow 5* is installed, usually `C:\WriteItNow5\structure` under Windows.
4. The file named `default.chapter.template.xml`, which contains the Chapter Template described on page 90. This is located in the subfolder `template` of the folder where *WriteItNow 5* is installed, usually `C:\WriteItNow5\template` under Windows.
5. The file named `default.scene.template.xml`, which contains the Scene Template described on page 87. This is located in the subfolder `template` of the folder where *WriteItNow 5* is installed, usually `C:\WriteItNow5\template` under Windows.

## Transferring a Project from one Computer to Another

It is not uncommon to want to transfer a project from one computer to another. For example, the user has acquired a new computer and the old one is no longer to be used, or the user wants to transfer the project from a desktop to a laptop to continue working on the project while traveling, or, on return, the user wants to transfer the project from the laptop back to the desktop.

This can be done in two different ways.

- Using a thumb drive.<sup>1</sup>
- Using one of the many free<sup>2</sup> cloud services available, such as “Box” (<https://www.box.com/home/>), “Dropbox” (<https://www.dropbox.com/>), “OneDrive” (<https://onedrive.live.com/>), and so on. (There can be issues with access immediately after exporting or saving to a cloud-linked folder for projects.)

Whichever method is chosen, the process is essentially the same.

- Use the backup procedure described on page 323 to copy the data from the source computer to the thumb drive or cloud.
- Install *WriteItNow 5* on the destination computer, if it is not already installed. Unlock it with your unlock codes.<sup>3</sup>
- Copy the data from the thumb drive or cloud to the relevant folders in the destination computer.

**Tip #79: Synchronizing data files between a desktop and a laptop**

*If someone frequently transfers data files from a desktop to a laptop and back again, a free program such as “FreeFileSync”, which can be downloaded from <http://sourceforge.net/projects/freefilesync/>, might be invaluable.*

<sup>1</sup> There is no universally accepted name for this device. It is also called a ‘flash drive’ or a ‘zip drive’.

<sup>2</sup> Each of these web file storage services have a basic amount of free disk space.

<sup>3</sup> “You can install and use WIN5 on any computers which you own or use regularly as long as the installation is for your own use.”

## Recommended Location for Saving .wnwx Files

Files which are saved to the folder created by either “Box”, “Dropbox”, or “OneDrive”, are automatically backed up to the cloud. They are also available to the same user on a different computer, for example on a laptop. To make use of any of these services, do the following.

1. Download one of “Box” (<https://www.box.com/home/>), “Dropbox” (<https://www.dropbox.com/>), or “OneDrive” (<https://onedrive.live.com/>).
2. Run the installation program creating an account and selecting a shared folder in **My Documents** to store the documents to be saved to the cloud. In the case of “Box”, this would be **My Documents ▶ BoxSync**, and for “Dropbox” it would be **My Documents ▶ Dropbox**.
3. Run *WriteItNow 5* and open the appropriate project. Go to **Menu Panel ▶ File ▶ Save As**, or use the keyboard shortcut **F12**, and save the project in the folder created in Step 2.
4. Now every time the project is saved, it is automatically backed up on the Box or Dropbox server, if there is an internet connection.

This means that not only are the .wnwx files automatically backed up to the cloud (assuming there is an internet connection), but also, whenever the **My Documents** folder is backed up locally, the .wnwx files are also backed up locally.

To use these same files on a different computer, say a laptop, first make sure that the desktop version of *WriteItNow 5* is closed and that the latest version of the .wnwx file is synchronized. Then, on the laptop, repeat Steps 1 and 2. Now, on the laptop, logon to your previously created Box or Dropbox account and make sure the laptop is synchronized with the Box or Dropbox server. Then run *WriteItNow 5* on the laptop, and open the .wnwx file from the Box or Dropbox folder. When finished editing the .wnwx file, close *WriteItNow 5* on the laptop, and make sure that the latest version of the .wnwx file is synchronized.

A love of tradition has never weakened a nation, indeed it has strengthened nations in their hour of peril; but the new view must come, the world must roll forward.

Winston Churchill

---

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# APPENDIX E

---

## What is New in *WriteItNow 5*

The latest changes to *WriteItNow 5* can be found at [Menu Panel](#) » [Help](#) » [Start Here](#) » [What's New?](#). These changes are divided into Major and Minor changes, described under the heading “Keeping *WriteItNow 5* Up To Date” on page 18.

### Section E.1

#### What is New in *WriteItNow 5* Version 5.0.4e

##### Minor Changes

1. Added an Index to the Help. See Figure 3.3 on page 30.
2. Made the cards look more like Index Cards. See Figure 7.14 on page 84.
3. Story Board remembers zoom setting. See Figure 9.9 on page 98.
4. Added the option to have all the card headings colored white. See Figure 9.11 on page 99.
5. Enhanced the number of words checked for padding, described on page 238.
6. All new events are given the current Story Date (from the [Main Tabs](#) » [Overview](#) tab), not the current date.
7. Menu shortcuts for File Save ([Ctrl](#) [S](#)), File Save As ([F12](#)), New Project ([Ctrl](#) [N](#)), and Book Outline ([Ctrl](#) [F3](#)), now work anywhere. See Appendix B on page 319.

##### Bug Fixes

1. Fixed tidy text bug with remove duplicate spaces.
2. Fixed bug with link insertion when text selected.
3. Fixed bug when completion value = 100 for story outline.

##### Changes to this Manual

1. Added an explanation on page 19 describing that files that *WriteItNow 5* checks to see if they should be overwritten when updating to the latest version of *WriteItNow 5*.
2. Updated Figure 3.5 on page 34 to reflect the inclusion of the Help Index.
3. Rewrote Section 3.4 on page 38 on ‘Importing Existing Text’.
4. Added the Tip on page 48 on ideas for developing characters.
5. Added the discussion on page 51 on Character Types.

6. In the Tip on page 75 added the final sentence to the first paragraph explaining how to use the Story Structure, described in Section 6.5 on page 75, to emphasize the “Unused” chapter and scenes.
7. Added Section 6.5 on page 75 explaining how *WriteItNow 5* can be used to visualize the story structure. Updated related parts of the manual.
8. Updated Figure 7.14 on page 84 to reflect that the large cards look like regular index cards, with lines and square corners.
9. Updated Figure 9.11 on page 99 to reflect the inclusion of the menu option **Color Card Headings**.
10. Added the Tip on page 174 on ideas for selecting a character’s occupation.
11. Added Figure 27.5 on page 196 and the paragraph preceding it, which mentions a very good web-based dictionary.
12. Added the Tip on page 231 on readability suggestions.
13. Updated Figure 34.4 on page 239 dealing with padding.
14. Updated Figure 39.1 on page 255 to reflect the inclusion of the ‘Tree Appearance’ block.
15. Added the explanation of ‘Extra Text’ on page 257 dealing with visualizing the Story Structure and the Chapter’s Type in the Tree Panel.
16. Added British Monarchs, Chinese Emperors, French Rulers, German Rulers, Japanese Emperors, and Nobel Prize for Physics, to the table of Historical Events Data Sets on page 279.
17. Removed the section on Quotations on Writing. For an extensive list of such quotations, see <http://math.arizona.edu/~dsl/DSLNew/quotations.html>.
18. Added Section 45.3 on page 306 describing how *WriteItNow 5* can be used in the Dan Wells Seven-Point Story Structure System.
19. Added Chapter 46 on page 313 describing the browser application “WriteItNow Project Viewer”.
20. Updated the discussion on page 323 recommending which project files to back-up.

## Section E.2

What is New in *WriteItNow 5* Version 5.0.3k

Released: 2015-11-14

There was no *WriteItNow 5* Versions 5.0.3i. Versions 5.0.3j was a private release.

## Minor Changes

1. Better use of space when exporting pictures. Export now takes account of margins when a picture is large.
2. Tidy text handles paragraph alignment settings.
3. Changed export page size text from “Select Page Size” to “Set A Custom Page Size”, described in the paragraph preceding Figure 15.12 on page 130.
4. Added a small indicator to identify the selected tab. This can be disabled at **Menu Panel** » **Settings** » **Appearance** » **Tabs** » **Highlight Selected Tab**. See Figure 39.10 on page 259.
5. Can include a cover page at the start of book export. See Figure 15.25 on page 139.
6. On export, paragraphs are separated by paragraph mark rather than line feed.

## Bug Fixes

1. Fixed export bug when paragraphs set to justified
2. Fixed export bug where tidy text setting could affect underline.

3. Background spell check indicator position fixed for 1.5 and double line spacing.
4. Cursor at correct position after text paste.
5. Cursor position remembered for each tab.

## Changes to this Manual

1. Updated Figure 15.25 on page 139.
2. Added the final sentence to Tip #52, ‘Using Kindle Books’, on page 190, describing an alternative method of obtaining the filename associated with the name of a Kindle book.
3. Updated Figure 39.10 on page 259. Added Figure 39.11 on page 260 and the paragraph preceding it, describing the ‘Highlight Selected Tab’ item.
4. Updated some entries in the “How To” chapter on page 316.

### Section E.3

## What is New in *WriteItNow 5* Version 5.0.3h

Released: 2015-10-09

*WriteItNow 5* Versions 5.0.3a through 5.0.3g were private releases.

## Major Changes

- The **Character Tools** tab now includes options to generate personality, description, and history for an existing character from add on data. See Figure 5.26 on page 61.
- Added templates to the Chapter and Scene Summary Texts, described in Chapter 8 on page 86.
- Added the three new menu items, **Show All Items**, **Only Show Connected Items**, and **Only Show Unconnected Items**, to the *Settings* section of the Storyline Editor, described on page 104.

## Minor Changes

- Renamed the **Personality** tab in Figure 5.1 on page 49 to **Trait** to avoid confusion with the use of Personality in the **Character Tools** tab on page 60 and in Section 42.4 on page 274.
- Added ‘lover’ and ‘partner’ to the family relationships described on page 55.
- Summary lists in Chapter and Scene Summaries, as seen in Figure 8.1 on page 86 for example, are now wider.
- Storyline Editor’s **Auto Find Storyline for Scenes** described on page 106 now finds hyphenated text, for example, ‘rabbit-hole’.
- Added the ability to include the title and author’s name to the first page of an exported project. See Figure 15.25 on page 139.
- Improved Tidy Text described in Chapter 36 on page 243.
- Improved the layout of the dialog in Figure 42.3 on page 275 for creating a character from an add-on.
- Added four new Historical Events Data Sets (Australian Prime Ministers; Canadian Prime Ministers; UK Monarchs, Prime Ministers, and Conflicts 20<sup>th</sup> Century; US Presidents, States joined Union). Updated the Movies data set. They can be downloaded from the *WriteItNow 5* website using **Menu Panel** » **File** » **Downloads** » **Historical Event Data** described on page 35.
- Added code to prevent off-screen dialogs on a multi-monitor setup.
- Smart quotes handles mixed double quotes, that is, any combination in a pair of plain, smart left, or smart right double quotes.

- Improved spell checking. Now catches many more common misspellings.

## Bug Fixes

- Storyline editor scene text no longer has HTML tags.
- Fixed small bugs with dates and BC values.
- Fixed keyboard shortcut for superscript.
- Fixed form feed bug with more than two items in the Front/Back Matter sections.
- Fixed a problem in the spellchecker when the text contained multiple successive non-text characters.
- Fixed a problem when loading projects with certain XML and Unicode characters.

## Changes to this Manual

1. Added the paragraph following Figure 2.4 on page 22 clarifying the convention used in this manual to identify components.
2. Rewrote the paragraph following Figure 3.7 on page 36 dealing with downloading data sets.
3. Added the descriptions for the new menu items **Create Personality**, **Create Description**, and **Create History** shown in Figure 5.26 on page 61.
4. Rewrote Chapter 8 on page 86 describing the new template features.
5. Rewrote the *Settings* section on page 104 describing the three new menu items, **Show All Items**, **Only Show Connected Items**, and **Only Show Unconnected Items**. Also on page 104, expanded the explanations on the use of *Save* and *Print*.
6. Rewrote Section 19.2 on page 154 clarifying the range of dates.
7. Added the second paragraph in Chapter 21 on page 162 describing a MacGuffin.
8. Added Table 23.1 on page 173 giving examples of the ideas created with the Idea Generator.
9. Added the second paragraph to the Tip on page 190 explaining how to find the filename of a Kindle book.
10. Inserted the Tip on page 187 dealing with Formatting Pictures in an Exported Document, and rewrote the previous paragraph.
11. Added Section 39.5 on page 261, “Using *WriteItNow 5* on a High Definition Monitor in Windows 8”.
12. Updated Table 42.6 on page 279 to reflect the additional Historical Events Data Sets that can be downloaded from the *WriteItNow 5* website using **Menu Panel** » **File** » **Downloads** » **Historical Event Data** described on page 35.
13. Added the subsection on page 288 drawing attention to the Idea Generator.
14. Added the paragraph on Terry Pratchett on page 311.
15. Added the paragraph on Alistair MacLean on page 311.
16. Added the paragraph on Ernest Hemingway on page 311.
17. Updated the “How To” Appendix on page 316.
18. Updated the Index.
19. Corrected minor typos.

Section E.4

## What is New in *WriteItNow 5* Version 5.0.2i

Released: 2015-05-18

## Minor Changes

- Option to include the word “Chapter” or “Scene” in export titles. See Figure 15.23 on page 137.
- Added extra snapshot of example story.
- Updated this manual.

## Bug Fixes

- Fixed problem where first, right, and left pages had same header/footer types.
- Word “Page” no longer in front of page number on headers and footers.
- Blank paragraphs included in export.
- Outline data copied to clipboard no longer has html tags.

### Section E.5

## Changes from *WriteItNow 4* to *WriteItNow 5* Version 5.0.2f

Released: 2015-05-05.

## Major Changes

### New Sections

There are new sections in the Main Tabs and Tree Panel. They include

1. ‘Front Matter’ and ‘Back Matter’, which can be used to add an introduction, prologue, epilogue, etc. See Chapter 13 on page 120 and Chapter 14 on page 123.
2. A new background section called ‘Props’. See Chapter 21 on page 162.

### New Export Options

There are two new export options.

1. ePub export for creating e-books. Quickly create eBooks in ePub format. See Chapter 16 on page 141.
2. Microsoft® Word export. Export a project as a Microsoft® Word document. See Chapter 15 on page 126.

### A Better Importer

There are two new import options.

1. *WriteItNow 5* can now import Microsoft® Word documents. See Section 3.4 on page 38.
2. There is also an interactive importer that makes importing much more flexible. See Section 3.4 on page 38.

### Storyline Editor

A powerful Storyline Editor is included. This is used to keep track of who does what, where, and when. See Chapter 10 on page 101.

## Summary Editor

The scene and chapter sections now have a summary editor for recording a summary together with details of the characters, locations, events, and props that are present in the scene or chapter. See Chapter 8 on page 86.

These details are used by the new Storyline Editor.

## An Improved Editor

The editor now includes colored text and background, strike through, subscript, and superscript options. See Chapter 38 on page 247.

## New Editor Tools

There are three new Editor Tools.

1. 'Text Compare' shows the differences between the current text and earlier versions that have been saved as snapshots. See Chapter 35 on page 240.
2. 'Critiques' is used to find clichés, repeated words, etc. See Chapter 34 on page 237.
3. There is a 'Tidy Text' tool to quickly tidy up text. See Chapter 36 on page 243.

## Print and Print Preview

Select the print menu to print and preview sections directly. See Chapter 17 on page 144.

## New Writing Targets

The writing targets can be shown at the bottom of the screen. See Section 33.3 on page 234.

## Pictures on More Sections

A picture can be added to each event, location, note, idea, and prop. Discussed on page 52.

## Picture Links

Links to pictures can now be added anywhere in the text. On export these can be converted to pictures. See Section 26.1 on page 186.

## Completion Status

Record the percentage complete of each part of the book by using 'Completion Status' discussed, for example, on page 69.

## Minor Changes

- The Story Board Options have been moved to the Story Board.
- The Help menu has numerous new items to access specific help topics.
- Story Tools in *WriteItNow 4* is renamed Writing Tools.
- Stories are now called projects.
- Project files end with `.wnwx` not `.wnw`.

- Edit ePub meta data on the Overview tab.
- Add a cover picture on the Overview tab.
- Book outline added. See [Main Tabs](#) » [Writing Tools](#) » [Book Outline](#).
- Some Keyboard shortcuts have been changed. See Table E.1.

Table E.1. Keyboard Shortcut Changes from Version 4 to Version 5

Version 4		Version 5	
Alt	F	Alt	F7
Alt	F6	Alt	F7
Alt	F7	Alt	F9
Alt	F8	Alt	F10
Alt	F9	Alt	F11
Alt	F10	Shift	Ctrl F5
Ctrl	6	Ctrl	7
Ctrl	7	Ctrl	8
Ctrl	8	Ctrl	9
Ctrl	F4	Ctrl	T
Ctrl	F6	Ctrl	F7
Ctrl	F7	Ctrl	F8
Ctrl	F8	Shift	Ctrl F8
Ctrl	W	Ctrl	Alt W

- Major updates to *WriteItNow 5* checked within the program, described on page 18.

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## APPENDIX F

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### Ideas for Reusing *Write It Now 4*

It is not possible to run two copies of *Write It Now 4* nor two copies of *WriteItNow 5* on the same computer, but it is possible to run *Write It Now 4* and *WriteItNow 5* on the same computer at the same time, without interfering with each other. This raises the possibility of using *WriteItNow 5* for the main project, while having *Write It Now 4* open with general items that can be searched as needed. In this way, the writer can use *Write It Now 4* as a repository for personally selected resources useful in writing, which can be constantly updated.

What follows are some sample suggestions for using *Write It Now 4* in this way. These could be fleshed out by cutting and pasting from electronic materials or from the web, including a web link.<sup>1</sup> They could contain a *WriteItNow 4* link to an appropriate file on the user's computer, or a *WriteItNow 4* link to one of the books in the References Tree, specifying chapter, page, or location in the case of a Kindle book.

#### Under the 'Chapters' Tree

Instead of writing specific chapters, this is where general advice concerning how to write can be stored.

- **How to Use an Outline to Write a First Draft.** This could contain materials on using Outlines, Index cards, and so on.
- **How to Tighten the Tension in Your Novel.** There are numerous articles on creating tension that could be referenced here.
- **How to Begin Your Novel.** Advice on the first sentence, the first paragraph, the first chapter, and so on, could be included here.

#### Under the 'Characters' Tree

Instead of putting specific characters in this tree, this is where general ideas concerning characters can be stored.

- **Point of View.** This could contain a summary of the different of Points of Views used by novelists, and their pros and cons.
- **Character Types.** The various character types could be reproduced here, and edited to the taste of the writer.
- **Character Traits.** This is where a list of character traits could be stored.
- **Creating Characters.** This is where suggestions on how to create characters could be kept.

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<sup>1</sup> It is always prudent to copy the contents of a web page, if possible, rather than just creating a link. Web pages are known to disappear.

- **Understanding the Minor Character’s Role.** This could remind the writer of the main role of minor characters.
- **Appearance of Someone’s Eyes.** This is where a list of the appearance of someone’s eyes could be stored. For example “beady: small, round, and glittering.”
- **Euphemisms for Foolish People.** For example, “All foam, no beer”.

### Under the ‘Events’ Tree

Instead of putting specific events in this tree, this is where general ideas concerning events can be stored.

- **Historical Events.** *WriteItNow 5* comes with a number of historical event data sets, primarily from the UK and the US. If someone is writing novels set in another part of the world, such as Israel, Mexico, South Africa, and so on, then the corresponding time-line of historical events could be saved here.
- **Flashbacks.** The pros and cons of using flashbacks in a novel.

### Under the ‘Locations’ Tree

Instead of putting specific locations in this tree, this is where general ideas concerning locations can be stored.

- **Creating Settings.** This is where suggestions on how to create settings (“where” and “when”) could be kept.
- **Fictional vs Real.** A summary of the advantages and disadvantages of fictional and real settings.

### Under the ‘Notes’ Tree

Instead of putting specific notes in this tree, this is where general ideas concerning notes can be stored.

- **Idioms.** A list of idioms.
- **Turning Points.** Articles on using turning points in a novel.
- **Active Verbs.** A list of active verbs.

### Under the ‘Ideas’ Tree

Instead of putting specific ideas in this tree, this is where general ideas can be stored.

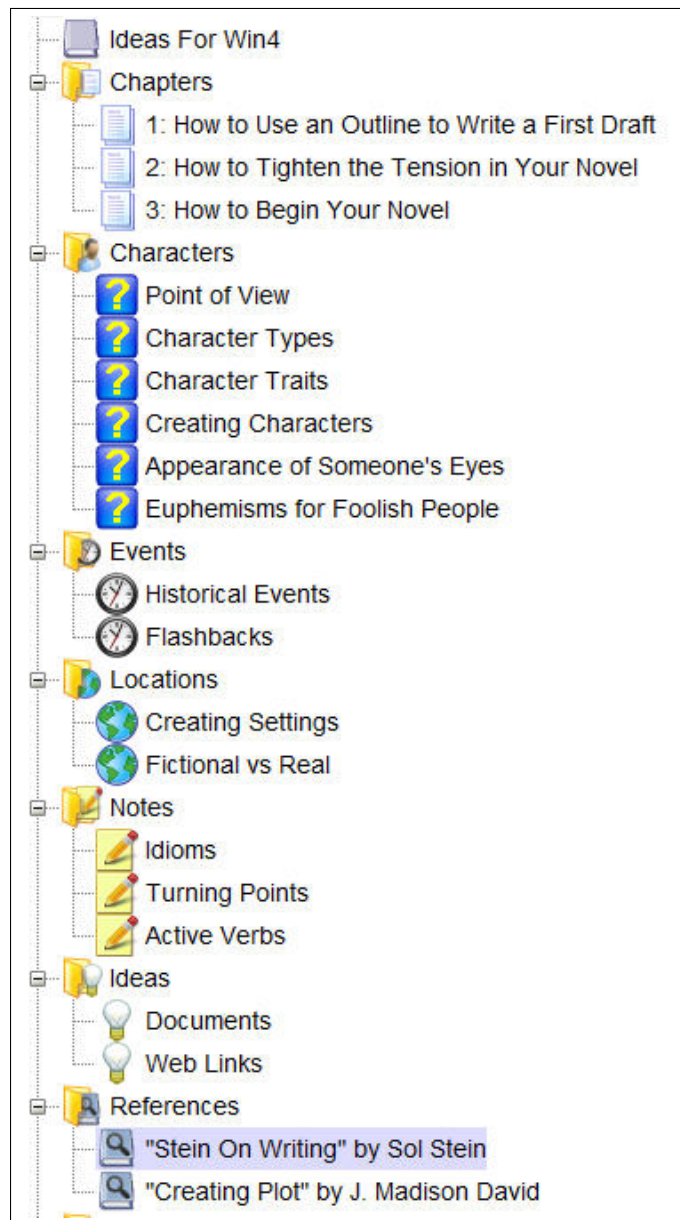
- **Documents.** Links to various files (typically PDF) on the user’s computer, related to writing.
- **Web Links.** Links to various web sites, related to writing.

### Under the ‘Reference’ Tree

This is where the writer can store book titles referenced by the previous entries. In the Title section, put the title and author (for example, “Stein On Writing” by Sol Stein), and leave the rest blank.

- **“Stein On Writing” by Sol Stein.**
- **“Creating Plot” by J. Madison David.**

Figure F.1 is how the tree looks following this structure.



**Figure F.1.** Ideas for Using *WriteItNow 4*

*WriteItNow 4* files can be accessed from within *WriteItNow 5* by adding a *WriteItNow 5* Note called [WriteItNow 4](#) and in that Note, creating a File Link to the .wnw file. Clicking on that link opens *WriteItNow 4* displaying the selected file. See Section 26.3 on page 189.

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# APPENDIX G

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## Solving Problems

Sometimes things go wrong.

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### Section G.1

#### What to do if Add Ons won't Download

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Downloading Add Ons is usually accomplished by following the instructions on page 34.

A small number of users have reported a problem downloading the add ons. This is not something the *WriteItNow 5* creators have been able to replicate.

If this happens to a user, email [writeitnow@ravensheadservices.com](mailto:writeitnow@ravensheadservices.com) explaining the problem. They will send a zip file with all Add Ons. Unzipping this in the *WriteItNow 5* install folder makes all the add ons available.


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### Section G.2

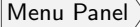

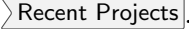
#### Restoring a Project

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Each *WriteItNow 5* project is saved as a single file ending with `.wnwx`, for example my `project.wnwx`. As long as this or a backed up copy is available the Project can be restored.

 *When WriteItNow 5 tries to open a damaged project it offers the option to try to recover from the most recent snapshot.*

Here are some ways to do restore a project.

1. **Load Recent Project.** The first thing to do is look in the recent projects list,   . This shows the projects that have been worked on recently. Select the project from the list and load it as the current project.
2. **Load a Snapshot.** If the project cannot be loaded from the recent projects list it should be possible to load a snapshot. See the instructions on page 38.
3. **Load from an off Computer Backup.**  
Every so often it is worth making a backup to a CD, or USB, or the cloud. If one of these is available it can be copied to the computer. See Chapter D on page 323 for details.
4. **Restore from an Exported RTF file.** If everything else fails and the project has been exported as a DOC (Microsoft® Word), DOCX (Microsoft® Word), RTF (most word processors), HTM (web page), HTML (web page), or plain text TXT (most text editors), the project can be recovered by the techniques described in Section 3.4 on page 38.

### Section G.3

## Unlocking

To convert the electronic demo version of *WriteItNow 5* to the full version requires unlock codes, which can be purchased at <http://www.ravensheadservices.com/register.php>.

When a user buys *WriteItNow 5* on CD or as a download this is recorded and the copy is registered in the buyer's name. Buying the software is registration.

If the buyer loses their unlock codes or wants to install on a PC/Mac without a CD, contact [http://www.ravensheadservices.com/send\\_email.php](http://www.ravensheadservices.com/send_email.php) providing these details:

- Date when software was purchased.
- The name used.
- The email used.
- Whether a CD or a download was purchased.

To unlock *WriteItNow 5* go to **Menu Panel** > **Settings** > **Unlock**, which opens the Unlock dialog in Figure G.1.

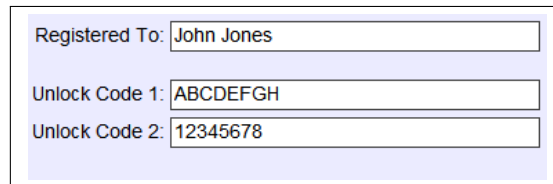


Figure G.1. Unlock dialog

The username and codes need to be entered in Figure G.1. Enter the username in the first line. John Jones in this example. Enter the first unlock code in the section for Unlock Code 1. The example uses 'ABCDEFGH'. Enter the second unlock code in the section for Unlock Code 2. The example uses '12345678'.


### Tips

When using the codes

1. The name and unlock codes need to be entered exactly.
2. If the codes are entered incorrectly 3 times, it is necessary to restart *WriteItNow 5* before trying again.
3. Do not confuse certain letters and numbers. For example, '1' (number one) and 'l' (lower case 'L'), '5' and 'S', or '0' (zero) and 'O' (capital letter 'O').
4. Make sure there are no spaces before or after each code or the name.
5. Do not put quotes around the name or codes.
6. Each code has 8 characters.

### Section G.4

## Deleting a Project

A project can be deleted using Windows Explorer. Each *WriteItNow 5* project is a single file which ends with **.wnwx**, for example **my story.wnwx**. In Windows Explorer these files are identified with a black and yellow bird's head icon  5.

To delete a project:

1. Exit *WriteItNow 5*.

2. Make sure all projects are backed up to a USB drive, or CD, or the cloud.
3. Run Windows Explorer. Hold down the Windows key (this is between **Ctrl** and **Alt** on the bottom left of the keyboard). See Figure G.2. While the Windows key is held down press the **E** key.



**Figure G.2.** The Windows key

4. Find the drive and folder where the *WriteItNow 5* files are saved. Typically C:►writeitnow5.
5. Select the project to delete and press the **Delete** key.

Projects deleted in this way may still be listed in the recent projects list. To remove them from this run *WriteItNow 5* and select **Menu Panel**►**File**►**Recent Projects**►**Clear All**.

# APPENDIX H

## Differences between PC and Mac Versions of *WriteItNow 5*

Generally, the PC and Mac versions of *WriteItNow 5* are similar but there are a few small differences.

- The Help (and this manual) use PC screen shots.
- General Appearance. The PC and MAC user interfaces are similar. The biggest difference is that the main menus are shown at the top of the program on the PC version. On the Mac version they are shown at the top of the screen when *WriteItNow 5* is the selected program. See Figure H.1 on page 339 and Figure H.2 on page 340.

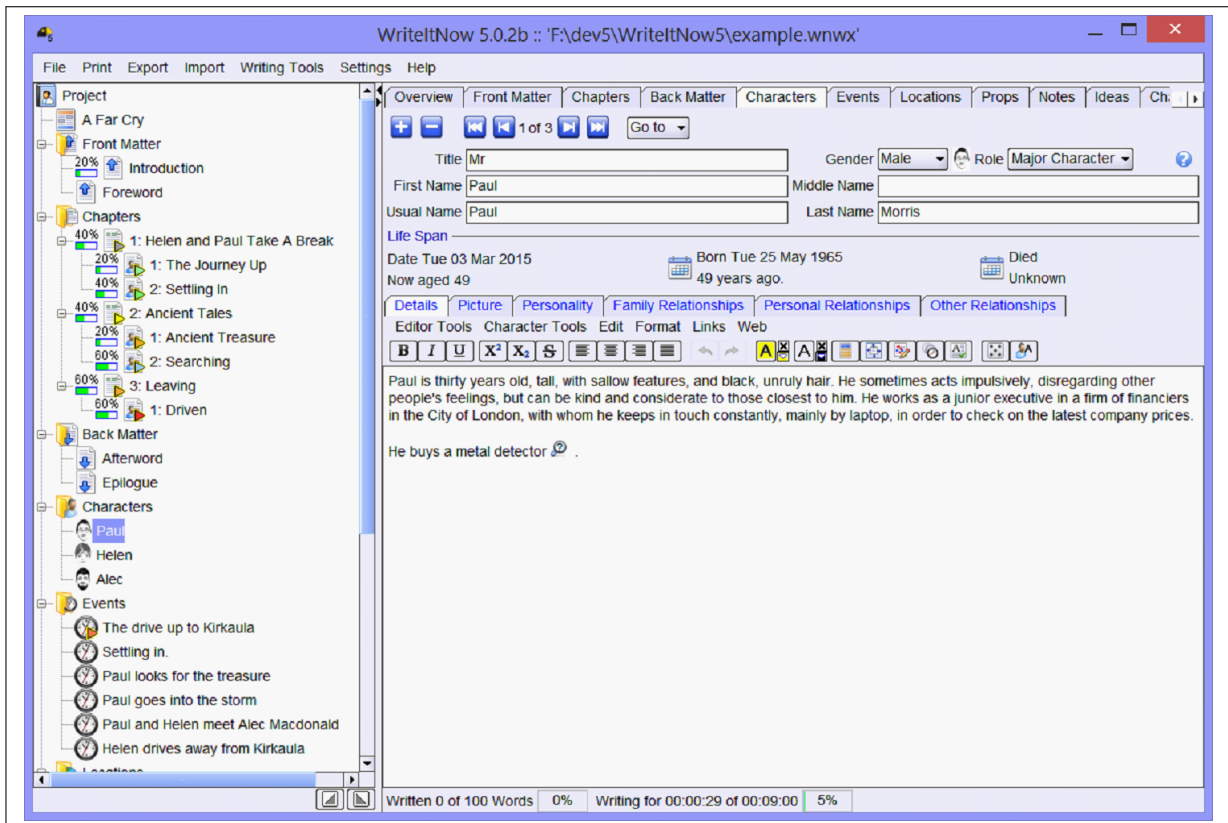


Figure H.1. PC main screen

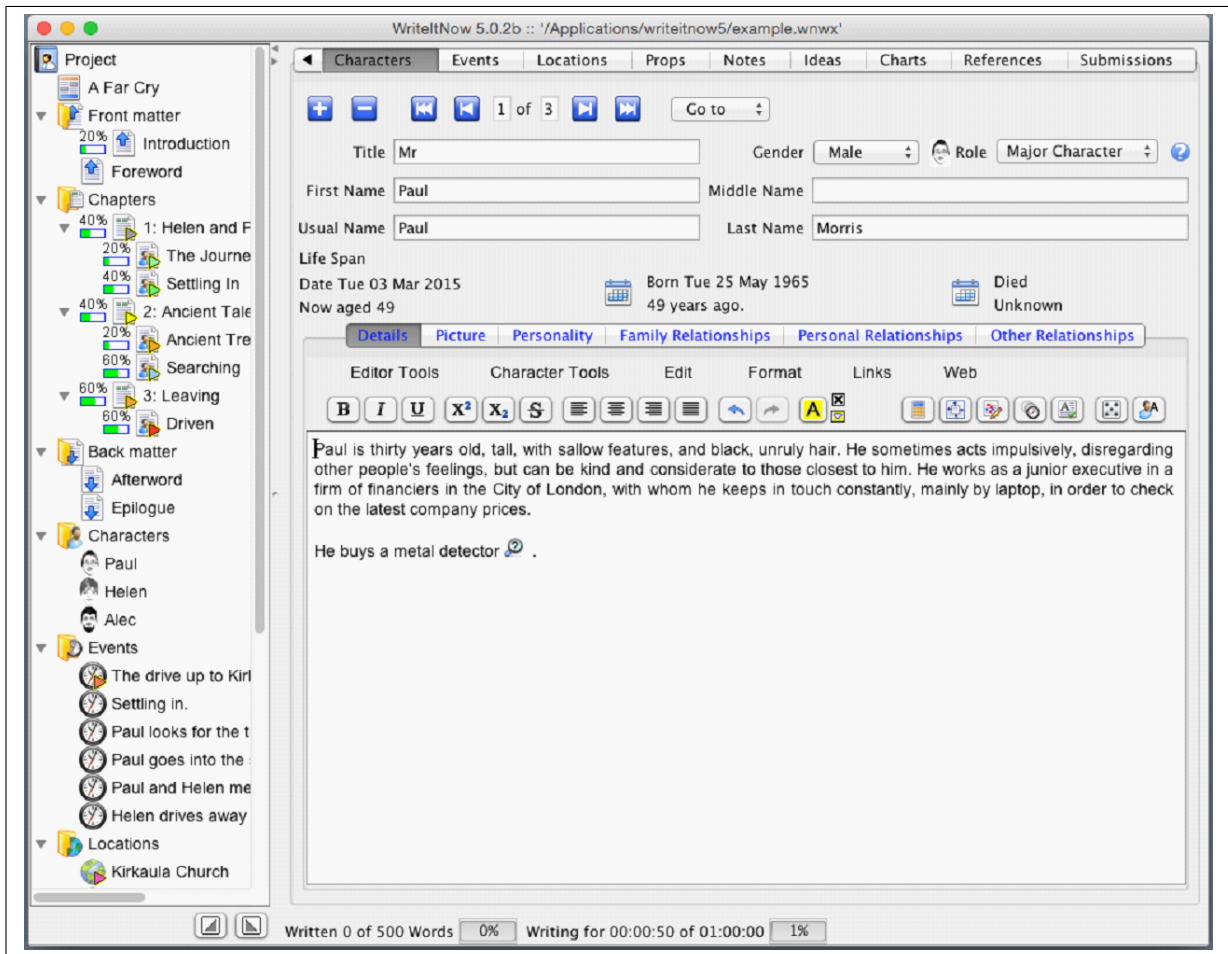


Figure H.2. Mac main screen

- Look and Feel. On the PC version use **Menu Panel > Settings > Appearance > Look and Feel > Select Theme** to alter the look of the program. See Chapter 39 on page 255. This option is not available in the Mac version.
- Screen Fonts. When changing screen fonts using **Menu Panel > Settings > Appearance > Fonts**—see Chapter 39 on page 255—the Mac version can only change the main text font. See Figure H.3 on page 340.

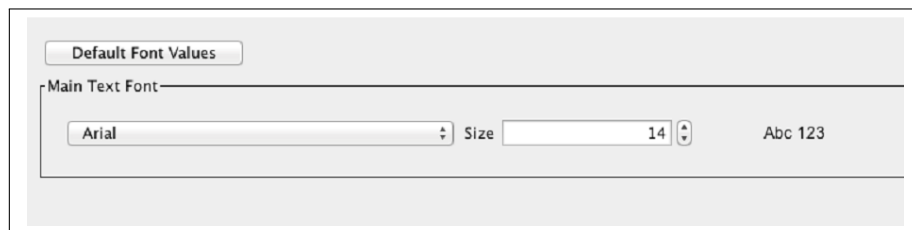


Figure H.3. Mac screen fonts

- File Links. The Mac version cannot use the file links described in Chapter 26 on page 185.
- Installation Folder. Typically the PC version is installed in **c:\writetnow5**, while the Mac version is installed in **Applications>writetnow5**.

My most important [tip] to all you would-be writers: when you write, try to leave out all the parts readers skip.

*Elmore Leonard*

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# APPENDIX I

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## Tips

This chapter collects together all the Tips mentioned throughout this manual and categorizes them.

### Using The Manual

**Page i: Returning from hot links**

Most PDF readers have the facility to return to the previously viewed page, allowing the reader to follow a hot link and then return to the original page containing that hot link. For example, Adobe Reader®, Foxit Reader, and Sumatra PDF, all use the keyboard combination Alt ← to return to the previously viewed page.

**Page iii: Searching for Text in this Manual**

Most PDF readers have the ability to find text, frequently using the keyboard shortcut Ctrl F. This can be useful when searching for a specific word in this Manual.

**Page iv: Using Dual Monitors or Split Screens**

Connecting a second monitor to a computer is usually a straightforward process. It allows the user to have two different screens open simultaneously. The first monitor could display the program *WriteItNow 5*, and the second could display any other relevant items, such as a web browser, a desktop Kindle reader, this manual, and so on.

It is also possible to split a single screen in two and have different programs running in each half. For details, see <http://www.online-tech-tips.com/computer-tips/how-to-split-your-laptop-or-pc-screenmonitor-in-windows-xp/>.

**Page iv: Using Tablets**

This manual can be transferred to a tablet, where it could be referenced while running *WriteItNow 5*.

### Appearance of *WriteItNow 5*

**Page 60: Changing Cursor Set**

If writing on a laptop it may be worth selecting a clearer cursor. The site <http://www.rw-designer.com/cursor-library> has hundreds of alternatives. The very popular ‘XsX-Alpha Blended Cursors V1.1’, are available from <http://tinyhacker.com/hacks/beautiful-xsx-alpha-blended-cursors/>.

**Page 99: Your own Background Image for Story Board**

A user can apply their own background image to the Story Board. To do this, copy any JPG or PNG file into the *WriteItNow5*•background folder. The background image is tiled so it is best to use small images and, if possible, to make sure the edges match up. It will appear in the list of images shown in Figure 9.10. A Google™ search for ‘seamless background tiled images’ produces a large number of choices.

It is also possible to create backgrounds from personal images by using software such as the free program GIMP, <http://www.gimp.org/>. After opening an image in GIMP, the sequence Filters » Map » Make Seamless generates a seamless image with no effort.

**Page 259: Fonts**

Writers who want their text to appear as though it had been typed on a typewriter, could select a Courier font as the main text font. A non-typewriter font used by some in place of the default Arial, is the Verdana font, designed specifically for the computer screen.

**Page 266: Changing Color Values**

The web has many sites that show colors and their Hue, Saturation, or Brightness—such as <http://www.december.com/html/spec/colorhsl.html>—and RGB and Hex values, such as <http://web.njit.edu/~kevin/rgb.txt.html>.

## WriteItNow 4

**Page 17: Ideas for Reusing *WriteItNow 4***

Rather than abandoning *WriteItNow 4*, Appendix F on page 333 offers suggestions on how to put it to good use.

## WriteItNow 5

**Page 36: Keep Up To Date**

Occasionally, additional downloads are available on the *WriteItNow 5* website, <http://www.ravensheadservices.com/>. Check back once in a while.

## Importing

**Page 39: Importing ODT documents into *WriteItNow 5***

“LibreOffice” and “OpenOffice” create ODT files. They can be converted to DOCX format by following the instructions given at <http://www.groovypost.com/howto/howto/convert-openoffice-odt-word-docx/>, and then imported into *WriteItNow 5*.

There is a superb high power document conversion application available as part of the free calibre ebook management system, see <http://calibre-ebook.com>. It can convert between most formats. To convert an ODT document, add the ODT file to the calibre library using the **Add books** button, then select the file and click the **Convert books** button.

**Page 40: Importing TXT files into *WriteItNow 5***


TXT files cannot contain heading text, underlined text, or bold text, so Sections cannot be identified. To import a TXT file into *WriteItNow 5*, it could be copied into a program that creates DOC or RTF files. There Sections can be identified and the DOC or RTF document could be imported into *WriteItNow 5*.

**Page 213: Transferring Items from Old Project to New**

To transfer an item—such as a character or a location—from an old project to a new one, open the old project. Then go to the Tree Panel and highlight the item to be transferred. Right-click to bring up its context menu, and use the ‘Save item to a file’ option to save. Open the new project and navigate to the item in the Tree Panel where the data is to be inserted. Right-click to bring up its context menu, and use the ‘Get item from a file’ option to import.

**Page 42: Pasting Formatted Text as Plain Text**

Sometimes a user wants to copy formatted text—for example from the web—and then to paste it as plain text into *WriteItNow 5*. The user wants to remove any text formatting, including fonts, sizes, colors, embedded images, and so on, leaving just plain text. This can be done in various ways.

1. Cut the formatted text, then paste it into a text editor, such as Notepad, then cut the plain text in the text editor and finally paste it in *WriteItNow 5*.
2. Install the free program “Get Plain Text” from <http://clipdiary.com/getplaintext/>. Add the icon  that launches Get Plain Text to the Quick Launch bar—the collection of icons at the bottom left of the computer monitor. To remove the formatting:
  - a) Copy the formatted text to the clipboard.
  - b) Click on the “Get Plain Text” icon in the Quick Launch bar.
  - c) Paste the text into *WriteItNow 5*.

3. Install the free program “Pure Text” from <http://stevemiller.net/puretext/>. Using “Pure Text” is similar to using “Get Plain Text”.

This process can also be used if, while pasting text into *WriteItNow 5*, an ‘Unknown Reader Error’ is reported by *WriteItNow 5*.

## Exporting

### Page 139: Exporting Drafts

During the writing process, the book might be exported for various reasons:

- As a draft for the writer to mark-up. The program “PDF-XChange Lite”, mentioned on page i could be useful here.
  - As a draft to be read aloud, perhaps by using a computer’s text-to-speech capability. (See also Chapter 46 on page 313.)
- For example,
- PDF documents can be read by Adobe Reader<sup>®</sup>. This capability is described in Section Two of the document that can be downloaded from [https://www.adobe.com/enterprise/accessibility/pdfs/acro6\\_cg\\_ue.pdf](https://www.adobe.com/enterprise/accessibility/pdfs/acro6_cg_ue.pdf).
  - Microsoft<sup>®</sup> Word documents can be read by using the ‘Speak’ command. The article <http://nerdsrealm.blogspot.com/2011/09/how-to-make-word-2010-document-talk.html> shows how to enable and use it.
  - DOC, EPUB, HTML, MOBI, PDF, and RTF files can be read by the free program “Balabolka”, which can be downloaded from <http://www.cross-plus-a.com/balabolka.htm>.
  - As a draft for others to comment upon.
  - As a draft for an editor.
  - As a ‘final’ draft to be sent to a publisher.

Depending on the purpose, the draft might be a chapter, a scene, the book, and so on.

### Page 133: Alternatives to Commercial Word Processors

There are free alternatives to Microsoft<sup>®</sup> Office that are generally compatible with the files created by Microsoft<sup>®</sup> Office. “*LibreOffice*” (<http://www.libreoffice.org>), and “*OpenOffice*” (<http://OpenOffice.org>) are two examples. A Google<sup>™</sup> search for ‘alternatives to word’ returns other options.

### Page 139: Variable Line Spacings

To set various line spacings for different sections of the book, export the book in DOC, DOCX, or RTF format then adjust those sections in a word processor.

### Page 140: Saving Drafts

Whenever a draft of the entire book is created it is a good idea to copy the exported file, and the associated snapshots, Picture folder, and .wnwx file to a safe place, renaming the latter to say, ‘Draft 1’. Then if things go horribly wrong with the next draft ...

### Page 138: Exporting Chapter and Scene Titles

If each chapter title is to be only ‘Chapter 1’, ‘Chapter 2’, ..., then check the **Menu Panel** » **Chapters** » **Chapter Numbers Before Title** and uncheck **Menu Panel** » **Chapters** » **Include Title Text** in Figure 15.23. If no scenes are to have a number or a title, then uncheck both **Menu Panel** » **Scenes** » **Scenes Numbers Before Title** and **Menu Panel** » **Scenes** » **Include Title Text**.

### Page 187: Formatting Pictures in Exported Document

If the writer wants to resize the inserted image without resizing the original; center or right-justify the the image in the exported text; or to wrap text around the image (see <http://www.timeatlas.com/wrapping-text-microsoft-word/>), then export the project as a Microsoft<sup>®</sup> Word document and edit the associated DOC file.

## Characters

### Page 48: Ideas for Developing Characters

There are many resources on the web that provide interviews and questionnaires to help develop characters. A Google<sup>™</sup> search for ‘Character Interview’ or ‘Character Questionnaire’ generates a multitude of options.

### Page 50: A Thumbnail Sketch of a Character

It is not unusual for a particular character’s description to contain lots of details and background materials. While creating a scene writers may need to refresh their memories of a character, but they do not want to wade through all the pages of information they have on the subject. It might be worthwhile to create, at the very beginning of the Main Text Area, a short thumbnail sketch of the character, followed by a horizontal line to separate it from the full details. This

can then easily be referenced as a memory-tickler, especially if it has been some time since the character was last written about. Examples of items that might be in the thumbnail sketch are: a short physical description, general demeanor and attitude, occupation, distinguishing habits, temperament, faults, primary goal, and so on.

#### Page 64: Building Characters

Some writers put very few details into the relevant Character tab initially. Then as they write scenes, they cut and paste any information about the character into the appropriate Character tab. In this way, the writer knows what the reader knows about the character.

#### Page 227: Changing a Character's Name

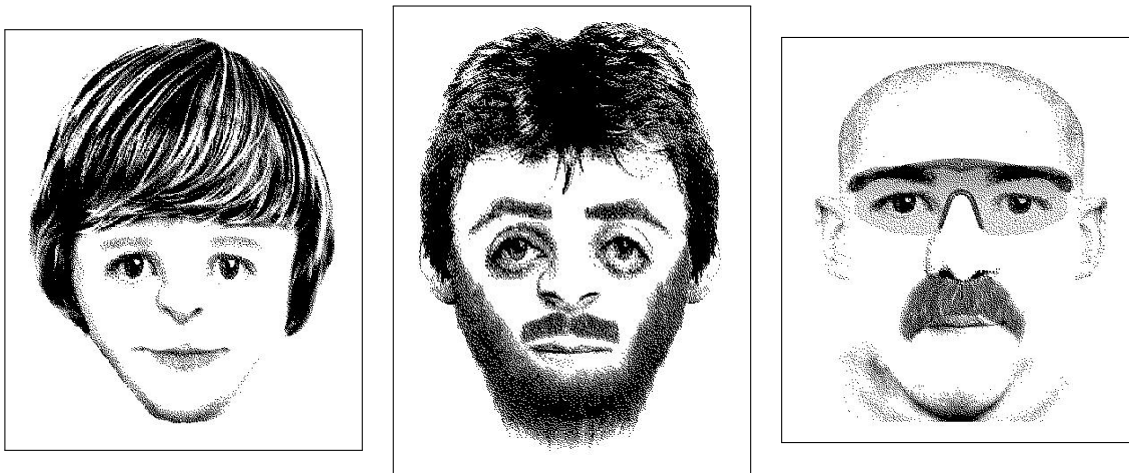
Global Replace can be useful if the writer wants to rename a character throughout the entire project. Make sure that both 'Case Sensitive' and 'Whole Words' are checked before doing this to avoid unpleasant surprises.

#### Page 53: Creating a Character's Face

For various reasons writers may not want to use a photo to represent a character's image. See <http://creativityhacker.ca/2013/04/01/sketch-characters-like-a-police-artist/> for example. In that case, they could design a front-facial image by using a program similar to ones that police sketch-artists use.

One such free, mobile-based, application is "FlashFace", <http://flashface.ctapt.de/>, which allows the user to rapidly create a character's face online that matches their imagination. The program provides a large number of facial components including eyes, nose, mouth, hair, head, eyebrows, glasses, mustache, jaw, and beard that can be selected, rescaled, and moved, to create a face. Faces already created by other users can be loaded and edited.

The following figures are examples of possible outputs using "Flashface".



A free Windows 10 program, "PortraitPad", <http://portraitpad.com/>, creates similar images.

#### Page 64: Using Existing Characters in a Series of Books

If a person is writing a series of books using the same characters, *WriteItNow 5* has the ability to export the associated Character details from one project, and import them into another. This is done by right-clicking the character on the Tree Panel in one project, and selecting [Save Character to a file](#). Then, in the second project, right-clicking on the [Characters](#) item on the Tree Panel and selecting [Get Characters from a file](#). This technique also applies to using locations and props in a series of books.

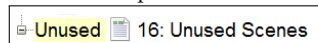
#### Page 157: Character Development using Events

Event items can be used to record the changes with time in a character's traits, physical appearance, emotional state, and so on. Then the Scene Summary Editor, described in Section 8.1 on page 86, can be used to link the character to the appropriate event, which can be visualized in both the Story Board (Chapter 9 on page 92) and the Storyline Editor (Chapter 10 on page 101).

## Chapters and Scenes

#### Page 75: Saving Unused Scenes

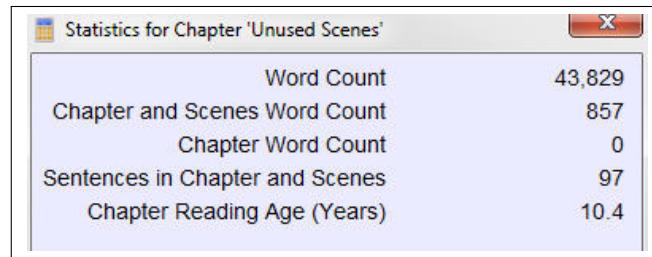
Imagine a writer has created scenes that they have decided not to use. Rather than deleting those scenes, create a final chapter called "Unused Scenes" and move the unwanted scenes to that chapter. This "Unused Scenes" chapter could also contain scenes, or sketches of scenes, that the writer is uncertain where they fit in the current structure. This chapter could be empathized as Unused by adding the Type "Unused" to the Story Structure described in Section 6.5 on page 75,



When the book is ready to be exported the “Unused Scenes” chapter can be saved to a file, described in Tip #57 on page 213.

This chapter elevates the word count of the book—see Section 33.1 on page 232. There are two different ways to get an accurate word count.

1. Save the “Unused Scenes” chapter as just described. Then go to **Menu Panel** » **Writing Tools** » **Total Word Count** or use the keyboard shortcut **Ctrl** **F1**.
2. Obtain the word count for the “Unused Scenes” chapter and scenes, and subtract it from the word count for the book. To do this, open the “Unused Scenes” chapter and go to **Menu Panel** » **Editor Tools** » **Word Count** or use the keyboard shortcut **Ctrl** **Alt** **W**. Then mentally subtract the number alongside ‘Chapters and Scenes Word Count’ from the number alongside ‘Word Count’. In the following figure this would be 43,829 – 857, which is about 43,000 words.



Word Count	43,829
Chapter and Scenes Word Count	857
Chapter Word Count	0
Sentences in Chapter and Scenes	97
Chapter Reading Age (Years)	10.4

### Page 91: Spell Checking Scene and Chapter Summaries

If the background spelling checker is enabled (the default) then misspellings in chapter and scene summaries are automatically highlighted, as is discussed in Section 29.3 on page 219. If the checker is disabled, then the text can be checked using the keyboard shortcut **Ctrl** **L**.

### Page 96: Ideas for Coloring Scenes

Writers might color scenes for various reasons.

- A scene could be assigned a unique color to reflect a character’s point-of-view. See Section 40.6 on page 266.
- Colors could be used to indicate the Completion Status of Chapters and Scenes. See Section 6.4 on page 71.
- Scenes could be colored to identify the antagonist or protagonist.
- Scenes that represent dramatic changes in the story, such as the end of Act I, turning points, taking new directions, milestones, and so on, could be given the same color.
- The inherent emotion in a scene could be indicated by coloring that scene. For example,
  - Black for anger/rage.
  - Blue for elation/happiness.
  - Green for annoyance/frustration.
  - Red for shock/surprise.
  - Yellow for dread/fear/terror.

### Page 72: The Scene Title

If the Scene Title is not to be included in the book, then that slot can be used as a memory tickler when viewed in the Tree Panel. For example, the slot might include

- The names of the characters in that scene, the point of view character being first. (This could be emphasized further by using the same color for both the scene and the point of view character of that scene. See Section 40.6 on page 266.)
- The purpose of the scene.
- The time of the scene.
- The location of the scene.

### Page 67: Naming Chapters and Scenes

*WriteItNow 5* prompts the writer to give each chapter and scene a title. Selecting one that is suggestive of the contents helps a writer should they wish to reorganize the book structure, which is so easy to do in *WriteItNow 5*. Names such as Chapter 1 or Scene 3 should be avoided—if necessary the program can automatically add sequential chapter and scene numbers on export and can show these on the Tree Panel.

### Page 116: Different Views of a Book

The Tree Panel is one view of the structure of a *WriteItNow 5* book. The program offers three other views.

1. The Story Board, described in Chapter 9 on page 92. This visualizes the story and can include all chapters and scenes, both text and summary text. It can create, edit, and move chapters and scenes. This view can include both the text and the summary text for chapters and scenes.

2. The Storyline Editor, described in Chapter 10 on page 101. This visualizes the Storyline Items (characters, events, locations, and props) that are important for each scene. It cannot create, edit, or move scenes.
3. The Book Outline, described in Chapter 11 on page 113. This can extract and compile the text from the chapter and scene summaries. It can include the Storyline Items for each chapter and scene.

	Story Board	Storyline Editor	Book Outline
Presentation	Visual	Visual	Text
Chapter Summary	Yes	No	Yes
Chapter Text	Yes	No	No
Chapter Storyline Items	No	No	Yes
Scene Summary	Yes	Yes	Yes
Scene Text	Yes	No	No
Scene Storyline Items	No	Yes	Yes
Readability, Word Count	Yes	No	No

#### Page 90: Using the Storyline Editor with Chapters

If a writer wants to work using chapters and not scenes and still use the storyline editor this is possible. For each chapter create a single scene. All summary details should then be added to the scene summary of this scene. These will appear in the storyline editor.

#### Page 88: Creating Scene and Chapter Summary Templates

To create a personalized scene or chapter summary template, load the existing template, edit it, and save it. However, if any text-formatting (Bold, Italic, or Underline) is used in the template, then, when adding to that part of the template, the text is automatically formatted in the same style. To avoid this, in the template enter non-formatted text (such as a colon, or a hyphen) immediately following the formatted text. For example, if **POV:** is entered in the template, then after loading the template any text added following **POV:** is in boldface. However using **POV:**, where the colon is not in boldface, instead of **POV:**, where the colon is in boldface, avoids this problem.

## Locations

#### Page 159: Writing about Locations

Aside from what characters see at a location, they might also feel, hear, smell, or taste. These sensations could vary with the character, the time of day, the day of the week, the season, the weather—hot or cold, wet or dry, calm or stormy, clear or cloudy—and so on. To quote Anton Chekhov: “Don’t tell me the moon is shining; show me the glint of light on broken glass.”

## Images

#### Page 52: Unlimited Images

Only one image can be imported into the **Picture** tab. However, an unlimited number of images can be linked to in the corresponding **Details** tab using either a Picture link, described in Section 26.1 on page 186, or a File link, described in Section 26.3 on page 189. Picture links can be exported, File links cannot.

#### Page 53: Source of Images

The web has many sites with stock photos that can be searched by descriptions, such as ‘male nurse’, ‘old woman’, and ‘large dog’. See, for example, <http://www.shutterstock.com/> and <http://www.gettyimages.com>.

## Word Count

#### Page 233: Global Word Count

It is possible to obtain a global word count broken down by chapter and scene by using the Story Board. See Tip #30 on page 98.

#### Page 98: Word Count for all Chapters and Scenes

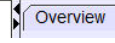
By selecting **Show Reading Age** the word count for every chapter and scene is shown at the bottom of each index card.

See the figure, where Chapter 1 has a total of three scenes with a total word count of 878 words, while Chapter 2 has seven scenes with a total word count of 4815 words. This facility can be used to ensure that all chapters contain approximately the same number of words.






## The Tree Panel

### Page 32: Show/Hide the Tree Panel

The Tree Panel can be hidden and the Work Panel shown fully, by clicking on the ◀ icon next to the **Overview** tab on the Main Tabs in Figure 3.3, . The Work Panel can be hidden and the Tree Panel shown fully, by pressing the ▶ icon.

### Page 32: Open/Close the Tree Panel

The tree in the Tree Panel in Figure 3.3 has a few branches. As the project grows, the tree gains many branches. To close the tree, click on the  icon at the bottom left of the screen, . To fully open the tree, click on the  icon. This can also be accomplished by right-clicking on any tree item, and selecting 'Open Tree' or 'Close Tree' from the context menu. Double clicking on the top of the tree, **Tree Panel** > **Project**, collapses the tree completely.

## Outline

### Page 114: Using the Book Outline

By selecting the Chapter 'Titles', Chapter 'Summaries', and Scene 'Summaries' in the Book Outline, a writer can usually get a very good overview of the book's structure, if each Chapter Summary and Scene Summary contains a synopsis.


### Page 117: Outline of the Book

An outline of the book can be pasted in the Overview area using the Book Outline option discussed in Chapter 11 on page 113.

## Preserving Items

### Page 213: Removing Items from a Project without Deleting them

There are times when a writer would like to remove an item—such as a scene or a chapter—from their project without

deleting it, in case the writer has a change of heart. To do this go to the Tree Panel and highlight the item to be removed. Right-click to bring up its context menu, and use the ‘Save item to a file’ option to save it. To remove the item from the project, but not the file itself, select it in the Tree Panel and click the  icon in the Main Tabs. To recover the item, highlight the object in the Tree Panel where the item is to be inserted. Right-click to bring up its context menu, and use the ‘Get item from a file’ option to restore it. If part of a scene is to be removed, see Tip #46 on page 165.

#### Page 165: Cut Text

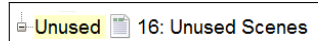
Having written a scene a writer may decide to trim it by cutting some of the text. However, most writers do not want to throw their work away. One way to preserve this text is to create a Note, titled ‘Cut Text’, and pasting it there. That way the cut text is still available, should the writer change their mind. If entire chapters or scenes are to be cut, see Tip #57 on page 213.

#### Page 193: Saving Unused Paragraphs

Imagine a writer has written two different opening paragraphs and has decided temporarily to use the first one. Rather than deleting the second paragraph, create a Note; cut, copy and paste the second paragraph into that Note; and in the first paragraph add a Tab Link to the Note. That way, if the writer changes their mind, they can switch the two paragraphs.

#### Page 75: Saving Unused Scenes

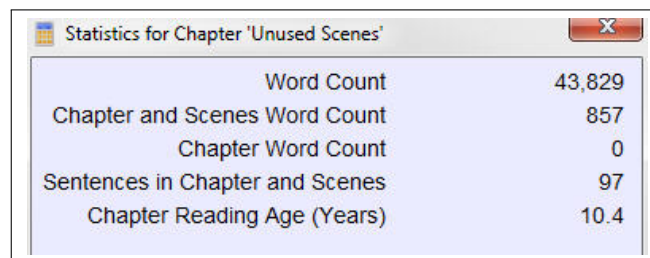
Imagine a writer has created scenes that they have decided not to use. Rather than deleting those scenes, create a final chapter called “Unused Scenes” and move the unwanted scenes to that chapter. This “Unused Scenes” chapter could also contain scenes, or sketches of scenes, that the writer is uncertain where they fit in the current structure. This chapter could be empathized as Unused by adding the Type “Unused” to the Story Structure described in Section 6.5 on page 75,



When the book is ready to be exported the “Unused Scenes” chapter can be saved to a file, described in Tip #57 on page 213.

This chapter elevates the word count of the book—see Section 33.1 on page 232. There are two different ways to get an accurate word count.

1. Save the “Unused Scenes” chapter as just described. Then go to **Menu Panel** » **Writing Tools** » **Total Word Count** or use the keyboard shortcut **Ctrl** **F1**.
2. Obtain the word count for the “Unused Scenes” chapter and scenes, and subtract it from the word count for the book. To do this, open the “Unused Scenes” chapter and go to **Menu Panel** » **Editor Tools** » **Word Count** or use the keyboard shortcut **Ctrl** **Alt** **W**. Then mentally subtract the number alongside ‘Chapters and Scenes Word Count’ from the number alongside ‘Word Count’. In the following figure this would be 43,829 – 857, which is about 43,000 words.



Word Count	43,829
Chapter and Scenes Word Count	857
Chapter Word Count	0
Sentences in Chapter and Scenes	97
Chapter Reading Age (Years)	10.4

## Comments

#### Page 192: Adding Comments to Text

Sometimes, while in the frenzy of composing, a writer realizes that they need to make a comment reminding themselves to check on something, but they do not want to break their concentration at this stage. For example, they have just introduced a gate secured by a combination lock, and they need to remind themselves later to resolve how the antagonist knew the combination. The writer could create a **Note** named “Comments” in which all comments are stored. In this case, they could enter a comment like “How did antagonist get combination?” on a new line and add a Tab Link from this note to the appropriate tab in the project. Then, later, opening the Comments tab shows all such comments, which can then be resolved. Note: This results in comments being in one place. If the writer wants the comments in the actual text, then see Tip #60 on page 227.

#### Page 227: Adding Comments in Text

Sometimes, while in the frenzy of composing, a writer realizes that they need to make a comment reminding themselves to check on something, but they do not want to break their concentration at this stage. For example, they have

just introduced a gate secured by a combination lock, and they need to remind themselves later to resolve how the antagonist knew the combination. In the text, at this stage, they could enter a comment like “%% How did antagonist get combination?” on a new line (perhaps highlighted in red, or bold-faced, or both). Here “%%” is any set of characters that the writer would not normally use. Then a global find for “%%” shows all such comments, which can then be resolved. This technique elevates the word count of the scene and its associated chapter—see Section 33.1 on page 232—until the comments are removed. Note: This results in comments scattered throughout the project. If the writer wants all comments in one place, then see Tip #53 on page 192.

#### Page 165: Style Guide

A **Note** to consider creating is one called ‘Style Guide’. This is where the styles the writer is using **in this book** are stored to reference for consistency. For example, it could contain: the convention adopted in this book on when to use a single or double quotation mark; how a character’s thoughts are indicated in this book (italics, single quotes, . . .); whether it is ‘Sheriff’s Office’ or ‘Sheriff’s Department’, ‘Team 1 Leader’ or ‘Team 1 leader’, ‘Physics Department’ or ‘Physics department’; and so on. In other words, those items that a writer might say to themselves, ‘How did I do that last time?’, and can check immediately by looking at this Note.

## eBooks

#### Page 141: Free ePub Reader

The free program “Sigil”, <https://code.google.com/p/sigil/>, is an excellent ePub editor and reader.

#### Page 142: Using *calibre*

Detailed instructions on how to use “*calibre*” to convert ePub files to Kindle .mobi, .azw1, .azw2, and .azw3 files can be found online at <http://www.cnet.com/how-to/how-to-read-epub-files-on-your-kindle/>.

#### Page 190: Using Kindle Books

If the user owns any Kindle books on writing advice, then the File Link option can be used to open one of these books by linking to it. This is particularly useful if dual monitors are available. A free Kindle PC reader can be downloaded from <http://www.amazon.com/gp/kindle/pc/download>.

Sometimes the filename of a Kindle book is unrelated to the title of the book. For example, the file B00FVZDVS2.aZW is the eBook “The Positive Trait Thesaurus: A Writer’s Guide to Character Attributes” by Angela Ackerman and Becca Puglisi. To find the filename of an eBook, load it into the program *calibre*, <http://calibre-ebook.com/>, right-click on the book’s title, and then select **Edit metadata** » **Edit metadata individually**. The name of the file is in the **Ids** box. Alternatively, follow the advice given in <https://mikecanex.wordpress.com/2010/10/03/defeating-amazon-kindle-book-filename-obfuscation/>.

## Web

#### Page 169: Copying and Storing Web Pages

Although *WriteItNow 5* can add links to URLs, see Section 26.2 on page 188, there are occasions when a writer would like a copy of the entire web page for future reference. The free program “Evernote”, <https://evernote.com/>, can do that, and a lot more. The program can be set up so that, by right-clicking on a web page, the user can clip the entire page, which is then automatically stored in the desktop version of “Evernote”. The program “pocket”, <https://getpocket.com/>, works in a similar way.

#### Page 273: XML Editors

There are a number of free XML editors available on the web.

#### Page 197: Customizing the Web Tools

Although the Web Settings in Figure 27.2 are called **Search**, **Image**, **Dictionary**, **Thesaurus**, **Encyclopedia**, **Quote**, and **Rhyme**, the names are changeable. So, if a writer wants to link to two different on-line Encyclopedias, one of the other menu items can be customized to do that.

## Calendars

### Page 179: Calendars

If a writer needs to create a monthly or yearly calendar (between 1 AD and 3999 AD) for the time period of their book that includes the country, public holidays, and phases of the moon, this can be done on-line at <http://www.timeanddate.com/calendar/> at no charge. The end result can be printed. See the figure.

Calendar for November 2011 (United States)						
November						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			
Phases of the moon: 2:☾ 10:☾ 18:☾ 25:☾						
Holidays and Observances: 11: Veterans Day, 24: Thanksgiving Day						

To print to a PDF document rather than to a printer, free PDF print drivers, such as “DoPdf”, <http://www.dopdf.com/>, can be downloaded from the web. PDF documents can be linked to within *WriteItNow 5*, by using a File Link described on page 189. Alternatively, instead of printing, the calendar could be captured as an image using a free screen capture program, such as “Screenshot Captor”, <http://www.donationcoder.com/Software/Mouser/screenshotcaptor/>, and then added to *WriteItNow 5* using a [Picture](#) tab.

## Music

### Page 189: Adding Links to Music

Many people like to listen to sounds or music while writing. This might range from white noise, to nature sounds, to instrumental music, and to vocals. For some it drowns out distracting background noises; for others it creates a more productive and focused environment; and for others it is inspirational, for example, listening to love songs while writing a romance novel. In *WriteItNow 5*, creating an [Idea](#) or [Note](#) called ‘Music’ and then adding computer links to different playlists—such as .m3u files—gives a writer immediate access to appropriate music of their choice, all from within *WriteItNow 5*. Music on the web, such as ‘Pandora’, <http://www.pandora.com>, can be accessed—when legally available—in a similar way by using a Web Link discussed on page 188.

## Text

### Page 216: Free Word Lists

There are a number of free word lists on the web. A Google™ search using ‘sourceforge word lists’ or ‘sourceforge wordlists’ is a good place to start.

**Page 253: Full Screen Editor and the Minimal Setup**

Writers who prefer to use the Full Screen Editor might also prefer the *WriteItNow 5* Minimal Setup described on page 260.

**Page 260: Minimal Setup and the Full Screen Editor**

Writers who prefer to use the *WriteItNow 5* Minimal Setup might also prefer to use the Full Screen Editor described in Chapter 38 on page 247.

**Page 50: Ideas for Using Colored Text**

A writer might use a colored background or text in the Book Text to indicate something needs to be done with the text, for example, rewriting, following up on, ...; and in the Background Details to indicate that the idea, text, description, quotation, ..., has already been used.

Some writers color code the dialog by speaker, so they can visualize the back-and-forth conversation without the tags.

**Page 226: Finding “Crutch” Words**

Global Find can be used to search for “crutch” words—words that do not add meaning to a statement. See <http://cdn.writershelpingwriters.net/wp-content/uploads/2013/09/Crutch-Words-2.pdf>. The Word Frequency option described in Section 33.2 on page 233, can be used to identify crutch words.

**Page 131: Hyphens, En Dashes, and Em Dashes**

There are three different dashes.

1. The **hyphen**, -. This is used to break words at the end of lines, or to join words, such as “a drop-down menu”.
2. The **en dash**, -. Typically this is used in place of commas or parentheses, such as “Upon discovering his mistakes—all 20 of them—he stopped writing his thesis”.
3. The **em dash**, —. This is used to indicate numbers in a range, such as “1939—1945” or “pages 20—25”.

From a typesetting point of view, these all differ from the minus sign,  $4 - 2 = 2$ .

## Add-Ons

**Page 273: Creating Name Data Sets**

Windows users can create and edit name data sets using the free name editor created by Peter Hollyer. It can be downloaded from [http://www.ravensheadservices.com/name\\_generator.php](http://www.ravensheadservices.com/name_generator.php). If, after running the program, the Help content does not display in the right-hand window, see <http://weblog.west-wind.com/posts/2012/Jan/11/Problems-with-opening-CHM-Help-files-from-Network-or-Internet> for a work around.

**Page 288: Spell Checking Prompt Sets**

There is no spelling checker available when creating Prompt Sets. There are numerous on-line spell checkers, into which the Prompt Set text can be cut and pasted. Alternatively, a text editor such as ‘Note’ can serve the same function. The free program “tinySpell”, <http://tinyspell.numerit.com/>, can be configured to spell check the text in the clipboard.

**Page 274: Using Add On Data With Existing Characters**

Personality, Description, and Historical Events Add On data can be used with existing characters by using the menu items [Create Personality](#), [Create Description](#), and [Create History](#) shown in Figure 5.26 on page 61.

## Miscellaneous

**Page 291: Mind Mapping Software**

Software may assist in this mind-mapping process. The free program “Freeplane”, which can be downloaded from [http://www.freeplane.org/wiki/index.php/Main\\_Page](http://www.freeplane.org/wiki/index.php/Main_Page), is one such program. This allows the user to start with a central idea, and then to link other ideas graphically to the initial one, and then link more ideas to these secondary ideas, and so on. Figures 43.12, 43.13, and 43.14, were created using “Freeplane”. The small circles, such as the one to the right of ‘Locations’ in Figure 43.14, indicate there are secondary items hidden. They can be exposed in the same way that the secondary items attached to ‘Characters’ are exposed. For a simple introduction to “Freeplane”, see <https://www.youtube.com/watch?v=AKt9Bm9krBM>. “Freemind”, [http://freemind.sourceforge.net/wiki/index.php/Main\\_Page](http://freemind.sourceforge.net/wiki/index.php/Main_Page), is a similar program.

An alternative to “Freeplane” is the free version of “The Brain” <http://www.thebrain.com/products/thebrain/>. The advantage of “TheBrain” is that any of the secondary ideas can be made the central idea.

There are two different ways that mind-maps can be incorporated into *WriteItNow 5*: by static images and by active links.

1. “Freeplane” can export the final visual representation as an image that can be placed in the **Picture** tab of a **Main Tabs** **Note** for future reference. The screen of “The Brain” can be copied using one of the screen capture tools suggested at <http://www.techsupportalert.com/best-free-screen-capture-tool.htm>.
2. File Links, described on page 189, can be used to link to .mm Freeplane or .brain Brain files. This can be done by adding a *WriteItNow 5* Note called, say, **Freeplane** or **The Brain**, and in that note creating a File Link to the appropriate file. Clicking on that link opens the corresponding program displaying the selected file, which can then be manipulated.

#### Page 300: Accessing AllMyNotes Organizer from within *WriteItNow 5*

“AllMyNotes Organizer” files can be accessed from within *WriteItNow 5* by adding a *WriteItNow 5* Note called **AllMyNotes Organizer** and in that Note, creating a File Link to the .ddb AllMyNotes Organizer file. Clicking on that link opens the corresponding program displaying the selected file, which can then be manipulated. See Section 26.3 on page 189.

#### Page 292: Recording Ideas: Audio

Some smart-phones and tablets have the ability to record speech.

#### Page 292: Recording Ideas: Written

If a writer has an idea while carrying a tablet, then that idea can be entered in the tablet and transferred automatically to the desktop/laptop containing *WriteItNow 5* using the free program “Evernote”, <https://evernote.com/>. If the tablet has audio recording capability, then Evernote can also capture and transfer voice messages.

#### Page 324: Location of Current Project

The full path and the name of the currently open project are shown at the top of the program.

#### Page 324: Synchronizing data files between a desktop and a laptop

If someone frequently transfers data files from a desktop to a laptop and back again, a free program such as “FreeFileSync”, which can be downloaded from <http://sourceforge.net/projects/freefilesync/>, might be invaluable.

#### Page 47: What to Store in the Background Details Area

Typically a writer develops two types of Background Details materials—those that apply to the book being written, and those that apply to book writing in general. Think of this as local versus global information. Examples of local information are: research notes dealing directly with the current book and ideas concerning the current plot and characters, possible alternative titles, etc. Examples of global information are: notes containing lists of idioms, lists of action verbs, euphemisms for foolish people, and so on; and ideas for future books, advice on writing hooks, catchy first lines, and so on.

While all this information could easily be stored in the Background Details of the current book, it might be sensible to store the global information elsewhere, so it can be referred to independently when writing the current and subsequent books. Suggestions on what and where to store global information are discussed in detail in Section 44.3 on page 297.

#### Page 281: Other Timelines

There are a number of timelines on the web that can be discovered through a Google™ search for ‘timelines history’. The following timeline links might be useful.

- World War I, [http://en.wikipedia.org/wiki/Timeline\\_of\\_World\\_War\\_I](http://en.wikipedia.org/wiki/Timeline_of_World_War_I).
- World War II, [http://en.wikipedia.org/wiki/Timeline\\_of\\_World\\_War\\_II](http://en.wikipedia.org/wiki/Timeline_of_World_War_II).
- English Kings and Queens, <http://www.britroyals.com/timeline.asp>.
- UK Prime Ministers, [http://en.wikipedia.org/wiki/List\\_of\\_Prime\\_Ministers\\_of\\_the\\_United\\_Kingdom](http://en.wikipedia.org/wiki/List_of_Prime_Ministers_of_the_United_Kingdom).
- Canada, <http://www.canadahistory.com/timeline.asp>.
- Technology, <http://www.explainthatstuff.com/timeline.html>.
- Vaccines, [http://en.wikipedia.org/wiki/Timeline\\_of\\_vaccines](http://en.wikipedia.org/wiki/Timeline_of_vaccines).

The out-of-print but still-available-used book, “Chronicle of the 20th Century: The Ultimate Record of Our Times” by Clifton Daniel, is a 1400-page resource for world events between 1900 and 1995 presented in newspaper format. A similar book, covering world events from 3,500,000 BC to 1995, is “Chronicles of the World” by Derrik Mercer.

#### Page 323: Backing Up

The article “Organization: Will I Save Your Life?”, the second in Randy Ingermanson March 2015 ezine <http://us5.campaign-archive1.com/?u=bd398af5e14b804a37b7f273a&id=16ff3fde1c>, describes a writer’s reasons for backing up his novels.

#### Page 231: Readability Suggestions

*Hemingway*, <http://beta.hemingwayapp.com/>, is a free on-line application that identifies

- Sentences that are hard or very hard to read.

- Phrases that have simpler alternatives.
- Sentences written in passive voice.
- Adverbs.

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# Index

## Symbols

7 Point Story Structure . . . . . *see* Dan Wells Seven-Point Story Structure System

## A

Accented Characters . . . . . **245–246**  
Accessing AllMyNotes Organizer From Within  
    *WriteItNow 5* . . . . . 300  
Ackerman, Angela . . . . . 190  
Acts . . . . . 109  
Adams, Douglas . . . . . 86  
Add On . . . . . 34, 35, 61, 152, 166, 274, 278, 336  
    Background . . . . . 35, 166  
    Characters . . . . . 274  
Adding Comments In Text . . . . . 227  
Adobe Reader® . . . . . i, 126, 133, 139, 341, 343  
Agatha Christie Method . . . . . ii, **303–306**  
Alderson, Martha . . . . . 290  
AllMyNotes Organizer . . . . . **297–300**  
Annotating This Manual . . . . . i  
Anonymous . . . . . 339  
Antonyms . . . . . **223**  
Appearance Data . . . . . 35  
Appearance of *WriteItNow 5* . . . . . 255  
Atwood, Margaret . . . . . 151, 311  
Auto Save . . . . . 37, 269, 317  
Aykroyd, Dan . . . . . 162

## B

Back Matter . . . . . **123–125**  
Background Add On . . . . . 35, 166  
Backing Up . . . . . 32, **323–325**  
Balabolka . . . . . 139, 313  
Barzak, Christopher . . . . . 269  
Bell, James Scott . . . . . 180  
Bernstein, Leonard . . . . . 282  
Bidinotto, Robert . . . . . 293  
Bishop, Joey . . . . . 195  
Book Outline . . . . . **113–116**

Bosch, Pseudonymous . . . . . 315  
Box . . . . . 324  
Brabazon, Lord . . . . . 101  
Brocklehurst, Judith . . . . . 126  
Brooks, Fred . . . . . 45  
Building Characters . . . . . 64

## C

Calendar . . . . . 154, 179  
Calibre . . . . . 39, 119, 142, 190  
Campbell's Archetypes . . . . . 51, 277  
Campbell, Joseph . . . . . 75  
Career . . . . . 174  
Changing A Character's Name . . . . . 227  
Changing Cursor Set . . . . . 60  
Chapter Summary Editor . . . . . 69, **90–91**  
Chapter Summary Template . . . . . 90  
Chapter Summary Text . . . . . 69  
Chapter Text . . . . . 69  
Chapters . . . . . **65–77**  
    Add . . . . . 25  
    Hide Numbers . . . . . 257  
Character Type . . . . . 49, 51, 257  
Characters . . . . . 22, **48–64**  
    Creating . . . . . 22  
    Creating Blank . . . . . 48  
    Moving . . . . . 63  
    Sorting . . . . . 63  
Charts . . . . . **175–183**  
Chekhov, Anton . . . . . 159  
Child, Lee . . . . . 15, 308  
Christie, Agatha . . . . . 44  
Churchill, Winston . . . . . 326  
Classic Shell . . . . . 17  
Cliché . . . . . iii, **237**, 317, 320  
Color22, 31, 50, 72, 80, 93, 95, 96, 99, 100, 106, 108–110,  
    145, 154, 175, 176, 178, 183, 201, 203–207,  
    209–212, 235, 236, 252, 256, **263**, 264–267, 270,  
    274, 316, 317, 342, 345, 351, 356, 358  
Color Picker . . . . . 265  
Completion Status . . . . . 69, 74, 115, 122, 201, 203, 204, 257  
Conan Doyle . . . . . *see* Doyle, Arthur Conan  
Conflict Chart . . . . . 111, **180–183**  
Cornwell, Bernard . . . . . 309  
Cote, Christie . . . . . 65  
Cowden, Tami D. . . . . 51

Creating Name Data Sets ..... 273  
 Crutch Words ..... 234  
 Curren, John ..... 303  
 Cursor ..... i, 60  
 Curtin, Jane ..... 158  
 Customizing ..... **255–261**  
 Customizing The Web Tools ..... 197

## D

Dan Wells Seven-Point Story Structure System .. 75, 91,  
**306–308**  
 De Montesquieu, Charles ..... 336  
 Delete A Project ..... 337  
 DeMille, Nelson ..... 309  
 Doctorow, E.L. .... i, 117  
 DoPDF ..... 179  
 Downloads ..... 34  
 Dramatic Questions ..... 111  
 Dropbox ..... 324  
 Dual Monitors ..... iv

## E

Ebert, Roger ..... 194  
 eBook ..... **141–143**  
 Editor Menus .. 30, 31, 50, 52, 56, 62, 68, 72, 73, 79, 118,  
 121, 124, 141, 146, 149, 155, 159, 163, 165, 171,  
 185, 194, 221, 223–225, 229, 237–240, 247, 248, 283  
 Editor Settings ..... 57, 249  
 Einstein, Albert ..... 232  
 Enneagram ..... 51, 276  
 Epigraph  
   Adams, Douglas ..... 86  
   Anonymous ..... 339  
   Atwood, Margaret ..... 151  
   Aykroyd, Dan ..... 162  
   Barzak, Christopher ..... 269  
   Bernstein, Leonard ..... 282  
   Bosch, Pseudonymous ..... 315  
   Brabazon, Lord ..... 101  
   Brocklehurst, Judith ..... 126  
   Brooks, Fred ..... 45  
   Child, Lee ..... 15  
   Christie, Agatha ..... 44  
   Churchill, Winston ..... 326  
   Cote, Christie ..... 65  
   Curtin, Jane ..... 158  
   De Montesquieu, Charles ..... 336  
   Doctorow, E.L. .... i, 117  
   Ebert, Roger ..... 194  
   Einstein, Albert ..... 232  
   Gabaldon, Diana ..... 313  
   Gaiman, Neil ..... 319  
   Gordon, Whitston ..... 323  
   Hemingway, Ernest ..... 48  
   Hitchcock, Alfred ..... 170  
   Karloff, Boris ..... 120  
   Keillor, Garrison ..... 215

King, Stephen ..... 221  
 Kintz, Jarod ..... 144, 245  
 L'Amour, Louis ..... 20  
 Larsen, Reif ..... 243  
 Lee, Sandra ..... 150  
 Leonard, Elmore ..... 341  
 Lowry, Vincent ..... 321  
 MacLean, Alistair ..... 148  
 McLaren, Franz S. .... 141  
 Monroe, Marilyn ..... 255  
 Myers, Lorii ..... 316  
 Oliver, Mary ..... 164  
 Pfeiffer, John ..... 271  
 Picasso, Pablo ..... 254  
 Picoult, Jodi ..... 247  
 Pool, Gail ..... 175  
 Richmond, Michelle ..... 237  
 Routh, Martin ..... 184  
 Scott, Joseph ..... 185  
 Shetterly, Will ..... 78  
 Snicket, Lemony ..... 228  
 Spielberg, Steven ..... 28  
 Steinbeck, John ..... 92  
 Strunk Jr., William ..... 113  
 Twain, Mark ..... 14, 240, 302  
 Ustinov, Peter ..... 224  
 White, Marco Pierre ..... 200  
 Wilde, Oscar ..... 123, 263, 293  
 Wright, Steven ..... 214  
 EPub ..... 133  
 Event Summary ..... 155  
 Events ..... **151–157**  
 Events Chart ..... **177–179**  
 Evernote ..... 169, 292  
 Export ..... 27, **126–140**

## F

Feign, Larry ..... 15  
 File Link ..... 189  
 Find Text ..... **224–227**  
 Finding “Crutch” Words ..... 226  
 Five Minute PDF Guide ..... 18  
 FlashFace ..... 53  
 Fleming, Ian ..... 310  
 Follett, Ken ..... 309  
 Fonts ..... 259  
   Exporting ..... 126  
   Screen ..... 258  
 Format Buttons ..... 30, 58, 249, 251  
 Foxit Reader ..... i, 133, 341  
 Free ePub Reader ..... 141  
 FreeFileSync ..... 324  
 Freemind ..... 291  
 Freeplane ..... 291  
 Front Matter ..... **120–122**  
 Full Screen Editor ..... 57, **247–253**

**G**

Gabaldon, Diana ..... 313  
 Gaiman, Neil ..... 319  
 Get Plain Text ..... 42  
 Global Word Count ..... 233  
 Google™ . 48, 99, 133, 149, 181, 194, 216, 341, 343, 350  
 Gordon, Whitston ..... 323  
 Gower, Susan ..... 274  
 Graphical Thesaurus ..... 197  
 Gregorian Calendar ..... 154  
 Grisham, John ..... 311

**H**

Hall, Rayne ..... 239  
 Help ..... 33  
 Hemingway (Software) ..... 231  
 Hemingway, Ernest ..... 48, 311  
 Hero's Journey ..... 75  
 Hide Chapter Numbers ..... 257  
 Hide Scene Numbers ..... 257  
 Higgins, Jack ..... 309  
 Highlight Selected Tab ..... 259  
 Highlight Text ..... 50  
 Historical Events ..... 61, 278  
 Historical Events Data ..... 35  
 Hitchcock, Alfred ..... 170  
 How To ..... iii, **316–318**

**I**

Item Specific Tabs ..... 52  
 Idea Generator ..... 171, 288  
 Ideas ..... 25, **170–174**  
 Ideas for Developing Characters ..... 48  
 Ideas For Future Books ..... 300  
 Ideas For Using Colored Text ..... 50  
 Iles, Greg ..... 310  
 Image ..... *see* Picture  
 Import  
   Automatic Importing ..... 39  
   Interactive Importing ..... 40  
   Setup Options ..... 42  
 Importing Existing Text ..... **38–43**  
 Ingermanson, Randy ..... 323  
 Inspiration ..... **282–292**  
 Installing *WriteItNow 5* ..... 16  
 Intensity Scale ..... 180  
 Item Specific Tabs . 30, 31, 49, 52, 68, 72, 152, 159, 163,  
   165, 170, 303, 356

**J**

James, P.D. .... 291, 308

Jance, J.A. .... 308  
 Job ..... 174  
 Joseph, Annabel ..... 65

**K**

Karloff, Boris ..... 120  
 Keillor, Garrison ..... 215  
 Kelly, Susie ..... 28  
 Keyboard Shortcuts ..... 33, **319–321**  
   Cusomizing ..... **321–322**  
 Kindle ..... iv, 142, 190, 298, 333, 341, 349  
 Kindle Reader ..... 190  
 King, Stephen ..... 221, 310  
 Kintz, Jarod ..... 144, 245

**L**

L'Amour, Louis ..... 20  
 Lankford, J.R. .... 15  
 Larsen, Reif ..... 243  
 Lee, Sandra ..... 150  
 LeFever, Caro ..... 51  
 Leonard, Elmore ..... 341  
 LibreOffice ..... 39, 133, 136, 342  
 Links ..... **185–193**  
   File ..... 189  
   Picture ..... 186  
   Tab ..... 191  
   Web ..... 188  
 Location Of Current Project ..... 324  
 Locations ..... 24, **158–159**  
 Lowry, Vincent ..... 321

**M**

MacGuffin ..... 90, 162  
 MacLean, Alistair ..... 148, 311  
 Main Screen ..... 30  
 Main Tabs . . 22, 24, 25, 30–32, 46, 58, 65, 85, 113, 114,  
   117, 120, 123, 141, 146, 148, 151, 158, 162, 164,  
   170, 175, 184, 185, 191, 213, 245, 249, 282, 283,  
   330, 347, 348  
 Main Text Area 30, 31, 50, 58, 60, 62, 63, 68, 69, 71, 73,  
   97, 117, 130, 132, 148, 186, 187, 191, 215, 223–225,  
   247, 249, 251, 302–305, 307, 343  
 Major Changes ..... 18, 326  
 Marking-Up This Manual ..... i  
 McLaren, Franz S. .... 141  
 Menu Panel . . . 22, 29–31, 33, 34, 39, 126, 135, 260, 284  
 Microsoft® Word 27, 33, 38, 126, 129, 132, 136, 187, 343  
 Mind Mapping ..... **288**  
 Mind Mapping Software ..... 291  
 Minimal Setup ..... 260  
 Minimal Setup And The Full Screen Editor ..... 260  
 Minor Changes ..... 18, 326  
 Monroe, Marilyn ..... 255

Moving Chapters and Scenes ..... 94  
 Moving Characters ..... 63  
 Myers, Lorii ..... 316  
 Myers-Briggs ..... 51, 276

## N

Name Data Sets ..... 35, 272  
 Naming Chapters And Scenes ..... 67  
 Navigation Bar ..... 31  
 Nelzen, Kathy ..... 93  
 New Project ..... 20  
 Notes ..... **164–169**

## O

Occupation ..... 174  
 Oliver, Mary ..... 164  
 OneDrive ..... 324  
 OpenOffice ..... 39, 133, 136, 342  
 Organizing Ideas ..... 297  
 Organizing Suggestions ..... 297  
 Organizing Writing Advice ..... 297  
 Overview Area ..... **117–119**

## P

Padding ..... 238  
 Pandora ..... 189  
 Parsons, Terry ..... 271  
 PDF-XChange Lite ..... i  
 Percentage Complete ..... *see* Completion Status  
 Pereira, Gabriela ..... 111  
 Perron, Kevin ..... iv  
 Personality Data ..... 35, **274–278**  
 Pfeiffer, John ..... 271  
 Picasso, Pablo ..... 254  
 Picoult, Jodi ..... 247  
 Picture ..... 52, 53, 132, 153, 186, 187, 323  
 Picture Icon ..... 52, 53  
 Picture Link ..... 186  
 Pocket ..... 169  
 Point Of View ..... 96, 109, 266  
 Pool, Gail ..... 175  
 PortraitPad ..... 53  
 POV ..... *see* Point Of View  
 Pratchett, Terry ..... 311  
 Print ..... **144–146**  
 Print Story Board ..... 98  
 Project Viewer ..... 313  
 Projects ..... **45–47**  
 Prompt Sets ..... 35  
 Prompts ..... **282–288**  
 Props ..... **162–164**  
 Puglisi, Becca ..... 190  
 Pure Text ..... 42

## Q

Quick Buttons ..... 30, **58–59**, 249

## R

Rankin, Ian ..... 311  
 Readability ..... **228–231**  
 Reading Drafts Of Book ..... 139, 313  
 Rearranging Chapters and Scenes ..... 94  
 Rearranging Characters ..... 63  
 References ..... **184**  
 Relationship  
     Family ..... 55  
     Other ..... 56  
     Personal ..... 56  
 Relationships Chart ..... **175–177**  
 Removing Items From A Project Without Deleting  
     Them ..... 213  
 Repeated Phrases ..... 238  
 Repeated Words ..... 238  
 Replace Text ..... **224–227**  
 Richmond, Michelle ..... 237  
 Routh, Martin ..... 184  
 Rowling, J.K. ..... 310

## S

Sachs-Sloan, Barabara ..... 293  
 Save Project ..... 27  
 Saving Unused Paragraphs ..... 193  
 Saving Unused Scenes ..... 75  
 Scene Summary Editor ..... 72, **86–89**  
 Scene Summary Template ..... 87  
 Scene Summary Text ..... 72, 73, 82, 97, 102, 106  
 Scene Text ..... 71, 73, 82, 97, 102, 106  
 Scenes ..... **65–77**  
     Add ..... 25  
     Hide Numbers ..... 257  
 Scott, Joseph ..... 185  
 Screen Capture Tool ..... 291  
 Search Text ..... *see* Find Text  
 Seven-Point Story Structure. *see* Dan Wells Seven-Point  
     Story Structure System  
 Shetterly, Will ..... 78  
 Side-By-Side ..... 240  
 Sigil ..... 141  
 Smith, Carnell ..... 38  
 Snapshots ..... **37–38**, 240, 323  
 Snicket, Lemony ..... 228  
 Snowflake Method ..... ii, **302–303**  
 Software  
     AllMyNotes Organizer ..... 297  
     Balabolka ..... 139, 313  
     Box ..... 324  
     Calibre ..... 142

Classic Shell ..... 17  
 DoPDF ..... 179  
 Dropbox ..... 324  
 Evernote ..... 169, 292  
 FlashFace ..... 53  
 FreeFileSync ..... 324  
 Freemind ..... 291  
 Freeplane ..... 291  
 Get Plain Text ..... 42  
 Hemingway ..... 231  
 Kindle Reader ..... 190  
 LibreOffice ..... 133  
 OneDrive ..... 324  
 OpenOffice ..... 133  
 PDF-XChange Lite ..... i  
 Pocket ..... 169  
 PortraitPad ..... 53  
 Pure Text ..... 42  
 Screenshot Captor ..... 179  
 Sigil ..... 141  
 TheBrain ..... 291  
 TinySpell ..... 288  
 Solving Problems ..... 336  
 Sort  
   Characters ..... 63, 205  
   Events ..... 206  
   Ideas ..... 210  
   Locations ..... 207  
   Notes ..... 209  
   Props ..... 208  
   References ..... 211  
 Source Of Images ..... 53  
 Spell Checking ..... **215–220**  
 Spielberg, Steven ..... 28  
 Split Screen ..... iv, 240  
 Steinbeck, John ..... 92, 290  
 Story Board ... 26, 69, 71–73, 86, **92–100**, 258, 263, 267  
 Story Board Background ..... 35, 98  
 Story Date ..... 49, 117, 155, 156  
 Story Structure ..... **75–77**, 97, 257  
 Storyline Editor ..... 69, 71–73, 86, 89, 90, 95, 96, 100,  
   **101–112**, 263, 264, 267, 305  
 Storyline Items ..... 47, 102  
 Strunk Jr., William ..... 113  
 Submissions ..... **148–149**  
 Sumatra PDF ..... i, 133, 341  
 Summary Editor  
   Chapter ..... *see* Chapter Summary Editor  
   Scene ..... *see* Scene Summary Editor  
 Switching To A Different Character ..... 50  
 Synchronizing Data Files Between A Desktop And A  
   Laptop ..... 324  
 Synonyms ..... **223**

## T

Tab  
   Highlight Selected ..... 259  
 Tablet ..... iv, 18  
 Template

Chapter Summary ..... 90  
 Murder Mystery ..... 36  
 Scene Summary ..... 87  
 Text Compare ..... **240–241**  
 Text To Speech ..... 139, 313  
 TheBrain ..... 291  
 Themes ..... 290  
 Thesaurus ..... **221–223**  
   Graphical ..... *see* Graphical Thesaurus  
   Visual ..... *see* Graphical Thesaurus  
 Three-Act Structure ..... 109, 181  
 Tidy Text ..... 43, **243–244**  
 Time Writing ..... 235, 236  
 Timeline ..... 177, 281  
 TinySpell ..... 288  
 Tip  
   A Thumbnail Sketch of a Character ..... 50  
   Accessing AllMyNotes Organizer From Within  
     *WriteItNow 5* ..... 300  
   Adding Comments In Text ..... 227  
   Adding Comments To Text ..... 192  
   Adding Links To Music ..... 189  
   Alternatives To Commercial Word Processors ... 133  
   Backing Up ..... 323  
   Building Characters ..... 64  
   Calendars ..... 179  
   Changing A Character's Name ..... 227  
   Changing Color Values ..... 266  
   Changing Cursor Set ..... 60  
   Character Development Using Events ..... 157  
   Close The Tree ..... 32  
   Copying And Storing Web Pages ..... 169  
   Creating A Character's Face ..... 53  
   Creating Name Data Sets ..... 273  
   Creating Scene and Chapter Summary Templates . 88  
   Customizing The Web Tools ..... 197  
   Cut Text ..... 165  
   Different Views Of A Book ..... 116  
   Dual Monitors ..... iv  
   Em Dash ..... 131  
   En Dash ..... 131  
   Exporting Chapter and Scene Titles ..... 138  
   Exporting Drafts ..... 139  
   Finding “Crutch” Words ..... 226  
   Fonts ..... 259  
   Formatting Pictures In Exported Document ..... 187  
   Free ePub Reader ..... 141  
   Free Word Lists ..... 216  
   Full Screen Editor And The Minimal Setup ..... 253  
   Global Word Count ..... 233  
   Hiding The Tree Panel ..... 32  
   Hiding The Work Panel ..... 32  
   Ideas For Coloring Scenes ..... 96  
   Ideas for Developing Characters ..... 48  
   Ideas for Reusing *Write It Now 4* ..... 17  
   Ideas For Selecting A Character's Occupation ... 174  
   Ideas For Using Colored Text ..... 50  
   Importing ODT Documents Into *WriteItNow 5* ... 39  
   Importing TXT Files Into *WriteItNow 5* ..... 40  
   Keep Up To Date ..... 36  
   Location Of Current Project ..... 324  
   Mind Mapping Software ..... 291

Minimal Setup And The Full Screen Editor ..... 260

Naming Chapters And Scenes ..... 67

Open The Tree ..... 32

Other Timelines ..... 281

Outline Of The Book ..... 117

Pasting Formatted Text As Plain Text ..... 42

Readability Suggestions ..... 231

Recording Ideas: Audio ..... 292

Recording Ideas: Written ..... 292

Removing Items From A Project Without Deleting Them ..... 213

Returning From Hot Links ..... i

Saving Drafts ..... 140

Saving Unused Paragraphs ..... 193

Saving Unused Scenes ..... 75

Scene Title ..... 72

Searching For Text In This Manual ..... iii

Showing The Tree Panel ..... 32

Showing The Work Panel ..... 32

Source Of Images ..... 53

Spell Checking Chapter Summaries ..... 91

Spell Checking Prompt Sets ..... 288

Spell Checking Scene Summaries ..... 91

Splitting a Chapter ..... 95

Style Guide ..... 165

Synchronizing Data Files Between A Desktop And A Laptop ..... 324

Tablet ..... iv

Transferring Items From Old Project to New ..... 213

Unlimited Images ..... 52

Using Add On Data With Existing Characters ... 274

Using Calibre ..... 142

Using Existing Characters in a Series of Books ... 64

Using Kindle Books ..... 190

Using The Book Outline ..... 114

Using The Storyline Editor With Chapters ..... 90

Variable Line Spacings ..... 139

What To Store In The Background Details Area .. 47

Word Count For All Chapters And Scenes ..... 98

Writing About Locations ..... 159

XML Editors ..... 273

Your Own Background Image For Story Board ... 99

Tips ..... **341–353**

Tolkien, J.R.R. .... 310

Tool Settings ..... **269–270**

Tool Tips ..... 33, 269

Traits ..... 53

Transferring Items From Old Project to New ..... 213

Tree Panel .. 22–25, 29–32, 47, 50, 56, 63–67, 70–72, 74, 76, 77, 85, 92, 95, 96, 100, 102, 113, 116, 117, 120, 122, 123, 125, 146, 148, 151, 156, 158, 162, 164, 170, 171, 178, 179, 184, 186, 188, 189, 191, 192, 200, 202, 213, 225, 227, 257–260, 263, 274, 307, 316, 317, 327, 330, 342, 344, 345, 347, 348, 358, 359

Tree Panel Context Menu ..... **200–213**

Twain, Mark ..... 14, 240, 302

## U

Unicode Characters ..... **245–246**

Unlimited Images ..... 52

Unlocking *WriteItNow 5* ..... 18, 337

Unused Paragraphs ..... 193

Unused Scenes ..... 75

Updating ..... 18

Upgrading ..... 17

Using Calibre ..... 142

Using The Book Outline ..... 114

Ustinov, Peter ..... 224

## V

Version

    Major ..... 18

    Minor ..... 18

Version Changes ..... 18

Viders, Sue ..... 51

Viewer ..... 313

Visual Thesaurus ..... *see* Graphical Thesaurus

Vogler, Christopher ..... 75

Vonnegut, Kurt ..... 195

## W

Web Links ..... 188

Web Menu ..... 194

Web Settings ..... 195

Web Tools ..... **194–199**

Web Tutorials ..... 36

Wells, Dan ..... 75, 91, 306

What Is New ..... 326

What Other Writers Say About WriteItNow

    Bidinotto, Robert ..... 293

    Gower, Susan ..... 274

    Joseph, Annabel ..... 65

    Kelly, Susie ..... 28

    Lankford, J.R. .... 15

    Nelzen, Kathy ..... 93

    Parsons, Terry ..... 271

    Perron, Kevin ..... iv

    Smith, Carnell ..... 38

    White, Holly ..... 177

White, Holly ..... 177

White, Marco Pierre ..... 200

Wilde, Oscar ..... 123, 263, 293

Windows 10 ..... 261

Windows 8 ..... 17, 261

Word Count ..... **232–233**

Word Count For All Chapters And Scenes ..... 98

Word Frequency ..... **233–234**

Words Written ..... 235

Work Panel ... 22, 29, 30, 32, 33, 50, 191, 202, 233, 235, 236, 258–260, 347, 358, 359

Wright, Steven .....214

WriteItNow 4 .....17, 330, 333

*WriteItNow 5* Essentials ..... 18

*WriteItNow 5* in Five Minutes ..... 18

WriteItNow Project Viewer ..... 313

Writing About Locations .....159

Writing Advice ..... **293–300**

Writing Targets .....33, **234–236**

**X**

XML Editors .....273