Seven Tools to Help You Write a Novel

Matt Herron
seven tools

TO HELP YOU WRITE A NOVEL

MATT HERRON
This time last year I could barely finish a short story. It was so discouraging I actually stopped writing for weeks at a stretch. Though I worked at my fiction on and off, in 2013 I wrote so little and became so frustrated with the work I did that I never published, or even submitted, a word of it.

Fast forward twelve months. Now I’ve written several short stories, self-published two of them, and I’m currently working on the second draft of a novel.

No awards or accolades surely, but not insignificant progress either.

So what changed? Why, after five years, with nothing but scribbled notebook pages and desiccated text
files to show for my time, did I finally manage to shift into second gear?

I won’t deny that there was a lot of hard work and sweat put into the endeavor. There was all of that, plus a few groan moments when I wanted to light a match and burn the whole house of cards to the ground.

But there was also something else, too, something that turned on a light bulb for me: I discovered how to use the tools that I’m going to talk about in this short ebook (and one in particular), and it illuminated my writing world.

**SO WHAT’S IN THIS GUIDE?**

Every professional has a set of tools at their disposal that not only makes their job possible, but makes them
better at doing it. A carpenter keeps his saw sharp and plenty of sandpaper on hand to smooth out rough edges; a farmer fertilizes his soil and makes sure his crops get the right amount of water and sunlight; doctors train for years to learn the best practices of modern medicine.

Writers need tools, too. In this short guide, we’ll cover some of the basic tools that form the foundation of a writing life. We’ll also go over a few essential techniques that professional writers use to create stories of all shapes and sizes. At each step we’ll harken back to the basics of creative writing theory, so you have a jumping off point if you want to learn more about narrative theory and the craft of writing fiction.
WHO AM I AND WHY LISTEN TO ME?

Before we roll up our sleeves and get to work, allow me to introduce myself.

My name is Matt Herron, and I’m a writer. I graduated with a Bachelors degree in English Literature from McMaster University, and publish fiction as M.G. Herron.

Apart from my fiction I also do content strategy and copywriting for a digital agency. My background makes me particularly suited to talk about the intersection of writing and technology. That’s where I live and breathe. I’ve worked on dozens of technology projects over the past ten years, managing and overseeing over $1 million
dollars’ worth of design and development.

You can check out my blog at mgherron.com to learn more about me.
So you want to write fiction. Where do you begin? And what tools do you need to accomplish your creative writing goals?

Every writer comes to fiction in their own way. Whatever draws you to a good story—a gut wrenching plot twist, a heroic protagonist, a likeable villain, a happy ending—it’s great because it keeps your passion for storytelling alive.

But when it comes to the actual writing process, experts in the field seem to be too busy waxing philosophical about craft and theory to get into the nitty gritty details.
What a beginner needs is a handy guide to the creative writing tools that make up the foundations of actually doing the work, especially the one piece of software that will bring all of it together.

I’m not going to tell you how Sir Arthur Conan Doyle resurrected Sherlock Holmes, nor explain the writing habits of Rainer Maria Rilke. I could tell you both of those things, but neither will help you write.

So what tools will help you write?

SEVEN TOOLS EVERY WRITER NEEDS

1. Books

If you want to write fiction, you’ve got to read fiction. A whole freaking
lot of it. “Read what you want to write” is the best advice I ever got.

Start by reading every short story and novel you can get your hands on, good and bad, and filter down your interests over time. Don’t worry about taking notes. Just read, and think about what you’re reading.

Spend as much time as you can spare browsing new book stores, used book stores, and ebook stores. Free ebooks are a great resource for writers. There are a lot of great free titles out there, as well as classics in the public domain. Project Gutenberg and Story Cartel are good options.

Additionally, most fiction magazines with a decent online presence publish stories on their website. Gran-ta and Tor.com are two of my favorite.

The purpose of reading is to get familiar with the market and learn what
the finished product should look and feel like. Immerse yourself.

2. Notebooks

Carry notebooks with you as often as you can, and write in them every day. I like the solid dependability of a large Moleskine Classic, but buy whatever kind of notebook pleases you the most. This is your happy place.

Immediately make a habit out of journaling. Write every day, even if it’s just about the weather or what you had for breakfast.

This is a judgement free zone, so don’t worry if what you write sucks or doesn’t make sense. Just fill the pages, and when you get to the end of that notebook start another, and another, and another.
When it becomes harder not to write than it is to write, you’ve accomplished your goal. You’ve made writing into a habit.

3. Grammar and Style Guides

Every writer needs a firm schooling in grammar do’s and don’ts.

English grammar can take a lifetime to master, which is why there are handy style guides you can keep around and reference while you’re doing your work.

I’ve written in detail about three essential style guides for writers. But for easy clicking, here they are again:

• The Elements of Style by Strunk and White
• The Star Copy Style by The Kansas City Star
• **The Tools of the Writer** by Roy Peter Clark
  These guides, plus a dictionary and a thesaurus (I like dictionary.com), are a must have for every writer’s toolkit.

4. Study of Craft

Now that you’ve studied grammar, read the kind of fiction you want to write, and kept a journal, you should take a step back and study the craft of writing fiction by reading some non-fiction books on the subject.

I’ve read dozens, but these are the ones that have taught me the most:
On Writing by Stephen King
My favorite memoir on the subject.

Writing Fiction: A Guide to Narrative Craft by Janet Burroway
An absolutely indispensable guide to writing. If you want more nuts and bolts, this book has them.

Plot and Structure by James Scott Bell
James Scott Bell is a best-selling author and renowned teacher of writers. This book also introduces the LOCK method, which is a really handy tool in itself.
Let’s Get Digital by David Gaughran

While it’s extremely biased towards indie publishing, Let’s Get Digital provides an excellent overview of the modern publishing landscape for both fiction and nonfiction. Every writer should know the industry they’ll be a part of.

There are many other great books on craft, but these four are a solid, well rounded core curriculum. Set aside time every week to study craft.

5. Writing Groups

Writing groups are my favorite tool of all. They’re a great way to meet other writers and put your skills to the test. Being a part of a writing group
and workshopping your stories is, in my opinion, the absolute fastest and most surefire way to learn how to write fiction. Hundreds of MFA programs across the country agree.

Writing groups provide:

1. **Moral support.** Other writers who have gone through what you’re going through.

2. **Like-minded people** with hopes and dreams similar to your own.

3. **Feedback.** The invaluable critique that comes with workshopping manuscripts. You will get honest feedback even when you don’t want to hear it.

4. **Healthy competition.** Seeing other people produce work is
the best motivation for a writer who is not writing.

I love writing groups and believe that every writer should have one in the early stages. Check meetup.com or your local bookstore for one you can join.

One warning: if the writing group you find turns out to be a back-patting session, bail immediately. You’ll never learn anything if no one has the courage to tell you the truth, especially when it hurts.

6. Word Processors

With the rise in ebooks, doing things digitally first makes a lot of sense and saves you extra work. Don’t commit yourself to the pain of writing on a typewriter or—God forbid!—
longhand in the 21st century. Though writing longhand has its own therapeutic benefits, typing on a keyboard is much more efficient.

There are number of word processing software options out there:

- **Microsoft Word** — I think they killed that chummy paperclip guy, but Microsoft Word is still the most popular word processor. It seems to be the industry standard for editing jobs because of its change tracking feature.

- **Pages** — This is the word processor that comes with Mac OS X. Like Word, it gets the job done, but it’s not great for writing stories. It does a decent job of producing PDFs, though.
• **Open Office** — Just as good as Word or Pages, but free. I can get on board with that.

• **Google Docs** — Good for short form collaboration. Unmanageable for longer works, especially if you have a crummy internet connection.

• **iA Writer** — One of many minimalist writing applications, I use iA writer for taking notes, and when I need to have a distraction free space for short-form work.
7. SCRIVENER, THE WRITING SOFTWARE THAT ILLUMINATED MY WRITING WORLD

I’ve known about and been using the above six tools for years. It wasn’t until I found Scrivener, though, that it all came together for me.

What is Scrivener? It’s a flexible writing tool that can do everything from sketches, to plotting, to writing, to revising, to exporting in publishable formats. It’s easy to use, completely customizable, and infinitely flexible.

Some might call Scrivener just another word processing software, but in truth it’s much more than that. I use Scrivener to manage my blog articles, store all my research, plan my books, write my books, and export my books.
to publishable formats. That’s not just a word processing software. That’s a writers toolkit all wrapped into one affordable piece of software.

What’s not to love?

WHY SCRIVENER?

Using Scrivener changed my whole approach to writing fiction. Somehow, everything I’d been reading about and trying to do clicked when I wrote in Scrivener for the first time. Seeing my story organized by scene in the binder interface brought everything together. I was able to see the holes in my work, fill them in, and finish the story.

Aha! I thought. I knew I could do it.

But that was just the beginning.

Have you ever been stuck in the middle of a story and given up? Have you ever waded courageously into the 21
sea of a new manuscript only to end up drowning like a coward? Do you ever get a feeling that there’s a story buried inside of a simple memory, but not know where to start writing?

If any of that sounds familiar, maybe Scrivener will help you, too.

Don’t get me wrong, I’m not saying it’s a magic bullet or anything. But word processing software does help us change the way we think, according to one MIT study.

This guide would be no less relevant if I were to write about the same tools we’ve covered, plus the techniques below, using any other word processing software. Hell, you can do all of this with a quill and ink if you’re so inclined—don’t let me stop you from living your dream!

I choose to use Scrivener, and illustrate the examples in this book with it,
because it’s the best tool out there. And don’t you deserve the best?

Many writers, especially beginners, don’t even know what’s available to them. Scrivener gives any new writer a good starter kit, while old hands at the craft have the option to customize it to their particular style and flavor.

Literature and Latte (the company that owns Scrivener) isn't paying me to say this, by the way. I’m telling you because it helped me, so maybe it can help you, too.
DOERS DO, SO LET’S GET STARTED

Since you’re obviously a doer and not a talker (you’re here, aren’t you?), we’re going to get right into the nitty gritty details.

Now that you’re sold on the benefits of Scrivener, what follows are three of the most important foundational techniques you can use it for.

Remember, the list of available tools I’ve breezed through above is really just the tip of the iceberg. We have to move on now, but remember the tools in your toolkit whenever you’re working through your story and you get stuck, or if you’re feeling overwhelmed. Sharpening the tools in your toolkit is good practice for even the most seasoned veteran craftsman or
craftswoman, and not a day should go by that you’re not honing them.

The next step assumes you’ve already installed Scrivener on your machine, so if you haven’t you can get it here.

The rest of this book is going to be about how you can transform your creative writing by using Scrivener.

Ready to jump in? Let’s do it!
A good place to start planning any story is with the characters.

So the question is, how do you create compelling characters?

No character is born in a vacuum. Characters don’t emerge fully formed. Creating compelling characters is a process of getting to know them and working to make them come to life. They’re developed through character sketches, the writing process itself, lots feedback, and diligent revision.
WHAT IS A CHARACTER SKETCH?

Think of a character sketch as the rough draft of your character. It’s a place where you can freely experiment, where you can tell yourself (or your writing partner) who your characters are, how they look, and where they come from.

You can type out their whole backstory, or just the parts of the timeline that inform your character’s identity. Their inner and external conflicts will be crucial to your story, so be sure to include those, too.

Most importantly, use character sketches as a tool to discover your characters’ key motivations and goals, because those are the engine that drives your story forward.
HOW TO USE TEMPLATE SHEETS IN SCRIVENER

Scrivener has a template sheets function that makes building out character sketches easy. If you started using one of their document templates, like the novel template that comes with Scrivener, there should already be a Template Sheets folder in your project document that looks like the screenshot above.

If not, you can make a Template Sheets folder by creating a new folder in the Binder (the left hand column), and then from the top menu selecting
Project > Set Selection as Templates Folder.

Once you have the folder, you can add as many templates as you like!

**VISUALIZE YOUR CHARACTERS USING SCRIVENER’S CORK BOARD**

Now that you have your template sheets folder, you can generate character sketches by creating new files from the template sheets you have.

Fortunately, we live in a digital age and Scrivener’s digital cork board interface gives us the power of note-cards without the mess of paper. To drill down from the cork board view into the character sketch itself, double click on a card.
The notecard system is well documented and has been made famous by a dead author, a living author, Writer’s Digest, and teenagers writing research papers everywhere. Scrivener simply digitizes this time-tested method.

In the screenshot below, you’ll see that I have several characters in view. They’ve all been generated from the Character Sketch template sheet we created previously.
What’s great about this is that you have a card for each character, with optional visuals or text description.

I go for visuals out of the gate, as it helps me ground my character in an image. Having a visual on hand makes writing about them easier, at first, because the photos jog my imagination. Once I’m really entrenched and know my characters (i.e. about twenty-five percent of the way through the first draft), I don’t need to look at the visuals at all.

You’ll notice that some characters don’t have photos—I added those characters during the story and didn’t bother going back to find photos for them at the point this screenshot was taken. That’s OK. One of the most important things to remember about your planning or pre-production phase (to borrow a film term), includ-
ing character sketches, is that none of it is set in stone. Your story will evolve, and so will your characters.

For the images, I’ve picked a few actors and photos I found on Google Images.

To add a photo to a Character Sketch in Scrivener, click on the character’s card, open the Notes column on the right hand side, and drag your image into the image area where the instructions are.
To insert a photo inline with the text, first click where you want the photo, and then go to **Edit > Insert > Image from File...**
INDIVIDUAL CHARACTER SKETCHES

Here’s a screenshot of an individual sketch of one of my characters.

AN EXAMPLE OF A CHARACTER SKETCH

This sketch was created using the character sketch template that comes with Scrivener. I’ve since abandoned Scrivener’s defaults in favor of my own compilation, which follows.
AN ALTERNATIVE CHARACTER SKETCH TEMPLATE

As you learn more about character sketches, you’ll probably want to customize your character sketch template and make it your own. Personally, I find Scrivener’s default sketch sheets kind of superficial. When sketching characters, I like less structure and more room to experiment.

If you’re just starting out and you don’t have a character sketch template, here’s one I put together based on my own experimentation.

This is what it looks like in Scrivener:
And here’s the full text, which you can feel free to use or modify as you see fit:

FULL NAME

One Sentence Synopsis
This character in a single sentence.

Summary
This is a paragraph summary of your character. Include physical at-
tributes, habits, mannerism. Sketch your character.

Motivations & Goals
What do they want?

Conflicts
What makes them human?

Narrative
What happens to them in the story? What else is important?

WHY CHARACTER SKETCHES WORK

There are practical reasons to do character sketches. For one, developing characters is a process. Paving the way with character sketches, along with setting sketches (those next!), are
a great way to give the gel of the story time and space to set.

Yes, they’re extra work, and yes they can be difficult. But that’s part of the process.

If you feel like you really know the character and can write the story, run through this checklist to make sure before you move on:

• What is your character’s primary motivation? What are their hopes and dreams?
• How does your character change in the course of the story?
• What does your character look like? How do they act around their parents? Their friends? Their boss?
• How does your character act under stress?
• What is your character’s weakness, their kryptonite?
• What will your character die for?
• What is your character’s biggest hypocrisy?

If you can answer all of these questions with confidence, congratulations, you’re probably ready for setting sketches.
“If character is the foreground of fiction, setting is the background,” the narrator of Writing Fiction tells us. But how do you create engaging settings that enhance your story? And how can the popular writing software, Scrivener, help you create setting sketches for your particular story?

People (and therefore characters) are a product of their environment, for good or for ill. In order to write compelling stories that draw readers in, you have to not only know your setting intimately, but be able to manipulate
that setting to bring out the best and worst in your characters.

A good setting can take on personality traits of its own, and some tend to think of a setting as another character in the story.

However, all settings have to start somewhere. In this post, we’ll go over a classic method to help you flesh out your settings early in the process so that they can become a vital part of your story.

WHAT IS A SETTING SKETCH?

A setting sketch is an outline of a fictional place. What it looks like, smells like, feels like. You can discuss a setting objectively, as an author, through the lens of your own experiences, or you can take the same set-
ting and examine it through the eyes of a character.

Settings also create an atmosphere and tone in your story. Horror stories are great examples of setting because they create an atmosphere of fear that is almost palpable; it’s what makes them, in their own unique way, such gripping stories, whether you’re working with a haunted house, a zombie apocalypse, or a ruined castle.

As with character sketches, I like to start with visuals using Scrivener’s cork board interface.

**CHARACTER OR SETTING SKETCH—WHICH COMES FIRST?**

Which comes first, your character sketches or your setting sketches?
Both character and setting sketches are fundamental to the planning phase of the creative writing process. But the order you tackle them is really up to you.

I’m of the mindset that you can do setting and character in any order that makes the most sense to you. Play to your own strengths. Maybe you even do them at the same time.

Developer your own process, and adjust these tools to fit your style.

**VISUALIZE YOUR SETTING**

From Scrivener’s cork board interface, create a notecard for each setting in your story. If the whole story takes place in one room in one house, you might only have a single card. More likely though, your story takes place in multiple settings.
Try to be as specific as possible with your locations. Instead of “New York City,” name your card “The Village” or, even better, “Artichoke Pizza in the Village.” The more specific your setting, the more likely it is to come to life.

Once you have all your setting notecards arranged, go find one image that feels like it matches your setting. There can be discrepancies between the details of the photo you choose, and the actual setting in your story.
The idea isn’t to find a photo that represents your story in every way possible, but to capture the spirit of that particular setting so you have a place to start your sketch.

If you find it necessary to use more than one photo you can add more, inside the Scrivenings view of a particular setting, where you’ll be doing the sketch itself.

WRITE ABOUT YOUR SETTING

Now for the fun part: open up a setting and start writing.

Here’s a screenshot of what the default template sheet for a setting sketch looks like in Scrivener. I’ve
filled it out with one of the settings in my novel.

Aim for 500+ words. Any more than that, I find, is icing on the cake. But any less than that and you may find yourself coming back to the sketch to flesh it out more as you write. That’s okay. Better to have it and not need it, than the other way around.
AN ALTERNATE SETTING SKETCH TEMPLATE

Here’s an alternate setting sketch template you may use in your writing practice. This is my preferred setting sketch, and I keep it in a separate template file I created for any future novel or short story.

What I like about this version, compared to Scrivener’s default, is that it’s less prescriptive and more
free form. It leaves room for the imagination to run wild, cuing you with suggestions rather than specific questions. For example, you see in the default sketch above, the label “season”? All I wrote there was “summer.” That wasn’t important to my story, so it was really just a waste of a label. In my sketch below, I’ve combined “Weather & Seasons,” as I find that there is a lot of information to mine with both those categories, whereas a season alone isn’t very significant in the stories I want to tell.

Maybe this will change over time. Again, tweak these ideas until they work for you.

SETTING SKETCH CHECKLIST

How do you know when you’re setting sketch is done? Again (the nail is
in, stop hammering!), that depends on your own unique process. You’re done when you can’t squeeze any more juice out of the setting you’re working on.

Just in case you’re still not sure, here’s a checklist you can run through that may help. Consider each of your setting sketches and ask yourself:

- What unique atmosphere does this setting evoke?
- What important role does this setting play in the story?
- Would my story be the same if I changed this setting?
- Go through the weather patterns: rain, wind, snow, hot, cold, humid—what about this setting is consistent in each type of weather? What about this setting is inconsistent?
• How has this setting influenced each of your characters?

If you follow both of the sketch methods above, you’ll have enough to get all of your characters and settings out of your head and onto the page. You should have a ton of information by this point, especially if you’re working on a novel.

There’s one more piece of raw material you need before you can actually start writing, and that’s a plot. What actually happens in your story, and why does it matter?

Once again, Scrivener excels at plotting and outlining stories.
A WRITER’S CHEATSHEET TO PLOT AND STRUCTURE

Just like we needed a good handle on the other creative writing tools before we were ready for Scrivener, we also need a general understanding of narrative theory before we can plot out a story.

Plot and structure are like gravity. You can work with them or you can fight against them, but either way they’re as real as a the keyboard at your fingertips.

Getting a solid grasp on the foundations of plot and structure, and
learning to work in harmony with these principles, will take your stories to the next level.

We’ve all been hearing stories our whole lives, so chances are you already have a good instinct for plot. Most readers “just know” when a plot they read in a book works, and when it was a total flop, without having any of the vocabulary to tell you why it didn’t work or what went wrong.

But as a writer, you need to know the mechanics

Here’s a quick crash course that will give you enough to demonstrate how to plot and outline a story in Scrivener.

DEFINITION OF PLOT AND STRUCTURE

What is plot? What is structure?
Plot is the series of events that make up your story, including the order in which they occur and how they relate to each other.

Structure (also known as narrative structure), is the overall design or layout of your story.

While plot is specific to your story and the particular events that make up that story, structure is more abstract, and deals with the mechanics of the story—how the chapters/scenes are broken up, what the conflict is, what the climax is, what the resolution is, etc.

You can think of plot and structure like the DNA of your story. Every story takes on a plot, and every piece of writing has a structure. Where plot is (perhaps) unique to your story, most stories follow a structure that can be
abstracted to represent many different stories.

ESSENTIAL DEVICES FOR PLOT AND STRUCTURE

Here are three devices essential to fiction—but especially important in writing novels—that will help frame any current story you’re working on, and give you a jumping off point to learn more about plot and structure.

1. Three Act Structure

The first device is the Three Act Structure. It harkens back to ancient Greek dramatic theory, so you know it’s been time-tested. Aristotle said that every story has a beginning, a middle, and an end (in ancient Greek, the protasis, epitasis, and
catastrophe), and ancient Greek plays often follow this formula strictly by having three acts (what a surprise!)

Still commonly used in screenwriting and novels today, the Three Act Structure is as basic as you can get: every story ever written has a beginning, a middle, and an end.

2. Narrative Arc
Also called Freytag’s pyramid, the narrative arc is made up not of three pieces, but of five:

1. **Exposition** — The opening of the story, including a reader’s introduction to characters and settings.

2. **Rising Action** — A series of events that complicates matters for your characters, and results in increased drama or suspense.

3. **Climax** — The big showdown where your characters encounter their opposition, and either win or lose.

4. **Falling Action** — A series of events that unfold after the climax and lead to the end of the story.
5. Resolution — The end of the story, in which the problems are resolved (or not resolved, depending on the story.) Also called the denouement, catastrophe, or revelation.

Again, this is an abstract device used to describe the narrative arc of all stories, which is why it’s so powerful and commonly used in dramatic structural theory.

Ask yourself how your story fits into this framework. If it doesn’t, what’s missing?

3. A Disturbance and Two Doorways

I originally found this concept in a little book I mentioned earlier called Plot & Structure.
The disturbance is whatever happens early on in your story that upsets the status quo. It can be a strange phone call in the middle of the night, news of the death of a close relative, or anything that is a threat or a challenge to your protagonist’s ordinary way of life.

But a disturbance isn’t enough. Something has to propel your protagonist from the beginning into the middle of the story, and from the middle to the end. Bell suggests:

“How you get from beginning to middle (Act I to Act II), and middle to end (Act II to Act III), is a matter of transitioning. Rather than calling these plot points, I find it helpful to think of these two transitions as ‘doorways of no return.’”
Every story has a disturbance and two doorways of no return. You can learn more about this concept, as well as a whole host of other indispensable devices, by reading Bell’s book.

TAKE YOUR NOVEL’S PLOT AND STRUCTURE TO THE NEXT LEVEL

An understanding of narrative structure and plot are essential to the creative writer’s understanding of craft. Mix a good plot with solid structure, pour in your characters, toss in a dash of setting, and you’re most of the way to a fully cooked outline.
So how do you apply these abstract concepts to plotting in Scrivener? There are several ways, but let’s start with one we’re familiar with: start at the cork board interface.

You can make folders for each of your three acts, containing a single card for each chapter. In the cork board view, it looks like this:
Or you can view this same thing in the outline view, by clicking that group button at the top right.

This gives you two ways to visualize your story. You’ll also notice that looking at this potential plot in the outline view opens up a whole variety of new options, namely status and label. We’ll talk more about how to use those to your advantage in the full length book (read on to find out how to be notified when this book is published!).
Before we go, I also want to show you how the outline/planning section of my Scrivener file looks.
You’ll notice that in addition to the Plot, broken down into acts and then into chapters, I also have documents for “Single Sentence,” “Back Cover Blurb,” and “Chapter by Chapter Synopsis.” Once I do the plot outline, I work my way backwards, simplifying as I go, until I can tell my story in a single sentence. Not only will this be extremely useful in marketing my book (when it’s done!), but it helps me get a better grasp on what I’m working on by forcing myself to boil it down to the essentials. We’ll go into more detail about what this process looks like in the full book as well.

Speaking of which...
So there you have it, folks, the basics of planning a story in Scrivener. We’ve gone through character sketches, setting sketches, and plotting in this brief guide.

In the next few months, we’ll be releasing a full guide that expands upon the topics covered here. It will span the whole writing process, from planning to writing to revising to compiling your story using Scrivener.

Sign up for our mailing list to be notified of the release date, and a couple other exclusive offers that you’ll find nowhere else!

Now don’t you have some writing to do?
P.S. You can [learn more about Scrivener and grab a copy here](#).