Editorial

A Text Editor for Lateral Thinking

by Cranky Man

Mediachance.com

Introduction

This entire document was created using Editorial and exported directly as a PDF file.

I kept making the same dumb mistake over and over. I'd take a perfectly good paragraph and rewrite it into what I was sure was a better version. Then the next morning, I'd wake up with a sinking feeling: the" improved" version was terrible, and the original was gone.

Saving a file as draft_v7_FINAL_FINAL. docx isn't revision control. At best, it's a coping mechanism for the dread of knowing you'll make the exact same mistake again. And again. And again.

So I built an editor that does what I needed. When you rewrite a paragraph, the original stays right there. It's a constant reminder, almost smug, that the more you tinker, the worse things might get. You can't pretend you didn't see it.

And that's the whole idea! Everything else you see here is just a few hundred thousand lines of code, all in the hope of making that one original idea work even better.

Cranky Man

Editorial Overview

Editorial isn't meant to replace your existing word processor or writing environment. Think of it as a specialized manuscript management tool designed for writers and editors who work with long-form documents. It focuses on the specific demands of professional editorial workflows, including:

- Organized manuscript structure
- Full revision tracking
- Collaborative editing tools
- Pre-publishing formatting

You can keep writing in your preferred word processor while using Editorial's specialized tools to organize, revise, and publish your work.

The Problem with Traditional Editing

Most writing software is built around vertical editing: you write forward, replace text, and keep going. This works well enough — until you need to revisit an earlier version or weigh two different approaches against each other.

If an earlier version was stronger, or if different drafts each have their strengths, traditional workflows leave you digging through notes, duplicate files, or folders full of documents named “absolutely_final_v7.”

Editorial takes a fundamentally different approach. It’s built on the idea that real revision means exploring alternatives again and again, paragraph by paragraph — not just polishing what’s already on the page.

Horizontal Editing

Instead of overwriting text as you revise, Editorial lets each paragraph (or block) hold multiple versions at once. Your original stays intact while you test alternatives side by side.

- A tighter rewrite
- A different tone or voice
- Alternative pacing and rhythm
- Various structural approaches

Only finalize a revision when it clearly improves on the previous version. Your document moves forward naturally, and you can revise without losing earlier work.

Editorial extends this approach to collaborative workflows, letting multiple editors contribute revisions without overwriting each other’s work or the original author’s text.

When you share a manuscript with a developmental editor, copyeditor, or writing partner:

- Anyone can propose alternative versions of any paragraph
- The original text stays in place, unchanged
- Proposed alternatives appear alongside it, each labeled by author — for example, by color
- You decide which version works best for the piece

This approach makes Editorial particularly valuable for:

- Fiction writing

- Scriptwriting
- Developmental editing
- Scene-level revision

In general, this capability benefits any writing where precise wording, rhythm, and emphasis are essential.

New Approach to AI-Assisted Writing

Editorial adapts to how writers work today, especially when collaborating with AI tools. Most large-language models handle small, focused tasks well — but struggle when the scope gets too wide (like fixing grammar across an entire document). Feed them too much at once, and they lose track of context, producing output that feels disconnected from the rest of your text.

Editorial avoids this problem by working at the paragraph and block level. You can:

- Keep your original text as a baseline
- Ask an AI assistant to revise one block at a time, preserving its purpose and position in the manuscript
- Compare human-written versions against AI-suggested alternatives side by side

Working in focused sections keeps AI targeted on specific editorial tasks: tightening prose, reordering ideas, refining flow. This prevents it from drifting across entire chapters, where context breaks down and responses become generic.

The result is AI assistance that's actually useful — one that respects your authorial choices and works within your document's existing structure.

Screen Layout

Editorial uses a two-pane main window. You can adjust the split point between the panes.

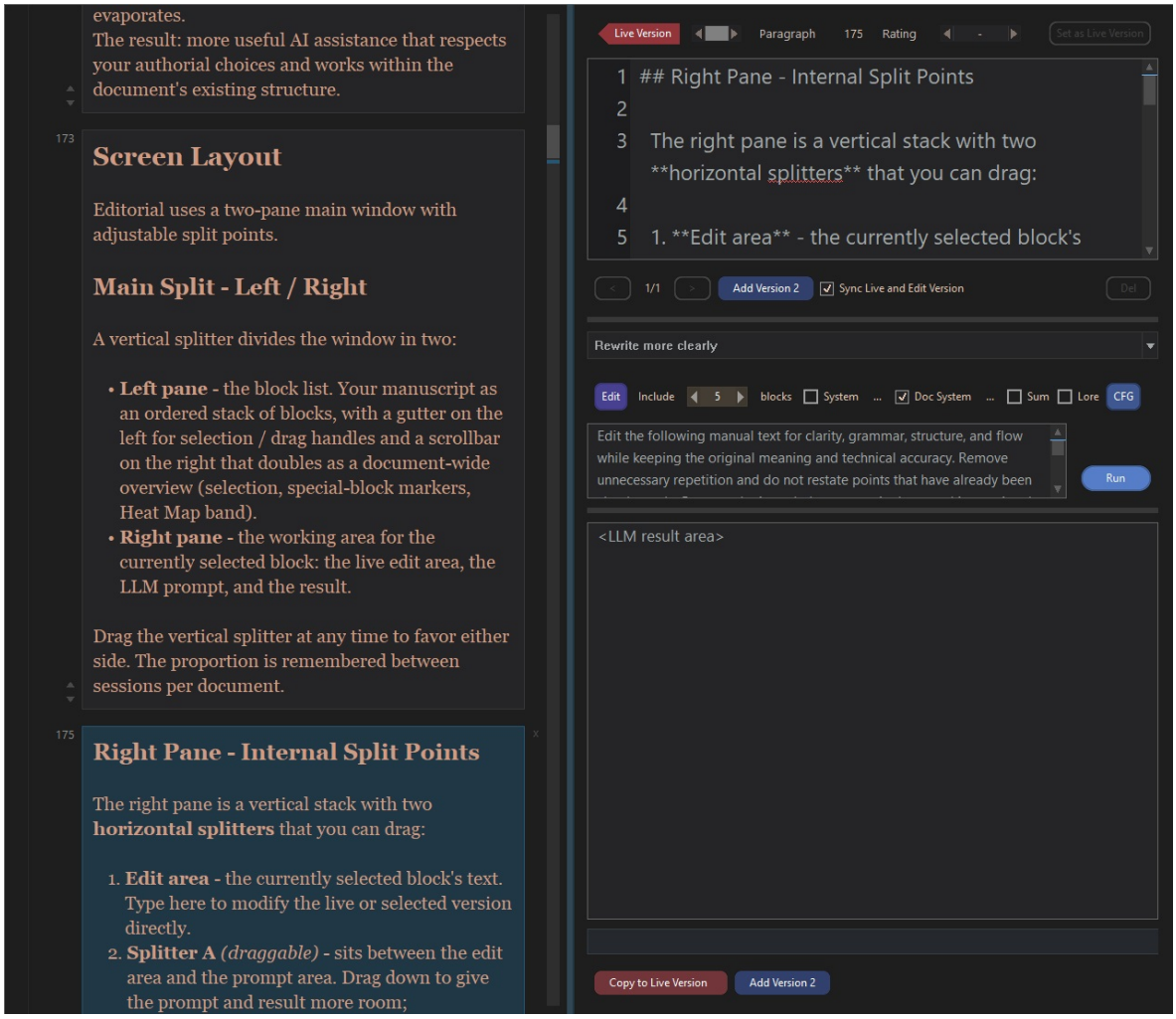
Main Split - Left / Right

A vertical splitter divides the window in two:

- **Left pane** - the block list. Your manuscript displayed as an ordered stack of blocks. The left gutter contains selection controls and drag handles; the scrollbar on the right is a map of the whole book (see *The Overview Scrollbar*

below). - **Right pane** - the working area for the currently selected block, including the live edit area, the LLM prompt, and the result.

Drag the vertical splitter left or right to adjust how much space each panel gets. Your preferred split is saved between sessions and applies to all documents.

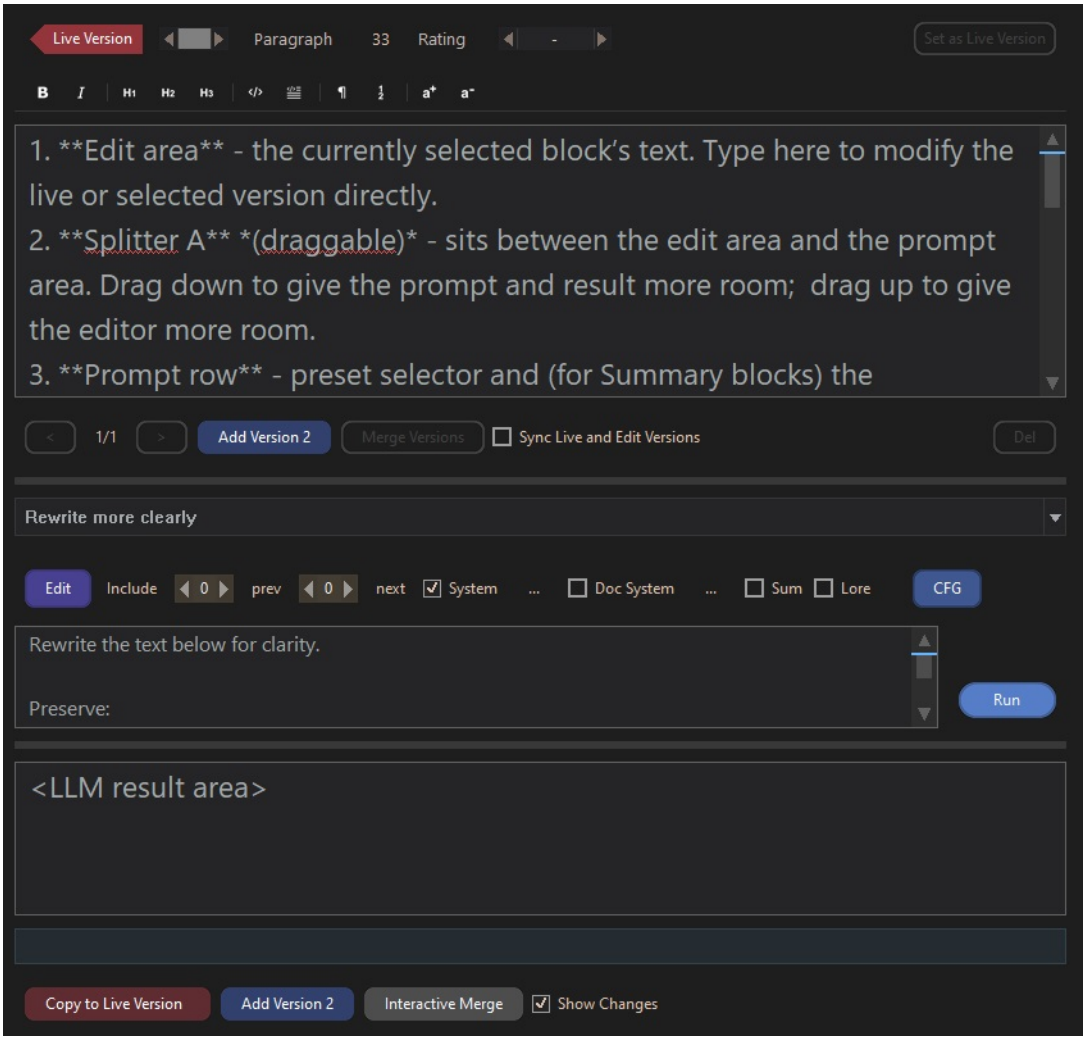


Right Pane - Internal Split Points

The right pane is a vertical stack with two **horizontal splitters** you can drag:

1. **Edit area** - the selected block's text. Type here to edit the live or selected version directly.
2. **Splitter A** *(draggable)* - divides the edit area from the prompt area. Drag down to expand the prompt and result; drag up to expand the editor.

3. **Prompt row** - contains the preset selector and, for Summary blocks, the Summarizer Agent label.
4. **Include row** - the toggle strip: System / Doc System / Sum / Lore / N blocks / CFG.
5. **Prompt editor + Run button** - where you type the instruction sent to the model. The Run button sits to the right at the same height.
6. **Splitter B** *(draggable)* - divides the prompt editor from the result area. Drag up to expand the result; drag down to expand the prompt.
7. **Result area** - displays the model's output as it streams in.
8. **Status line** - shows request progress and connection state.
9. **Bottom toolbar** - contains Copy to Live Version / Add Version N, plus the Sync Live and Edit Versions checkbox.



Font Size

Every Text window has its own font size. To adjust it, use **CTRL+Mouse Wheel**.

This setting is saved globally.

Themes

Before you begin, change your theme by going to **View → Theme**. The theme you choose will stay saved between sessions.

- **White** — neutral, high contrast.
- **Cream** — softer than white; easier on the eyes during long writing sessions.
- **Solar** — warm yellow text on a cream background.
- **Paper and Ink** — bold contrast that mimics a printed page.

Dark themes

- **Dark Steel** — standard slate.
- **Midnight in Umeda** — dark fall colors with brownish text.
- **Night Vision** — low-brightness screen with green text, ideal for late-night work.
- **Midnight Blue** — deep, cool-toned background.
- **Forest Study** — muted green.
- **Revision Crimson** — red-accented dark theme designed for editing passes.

Most visual elements — block tints, scrollbar markers, the Heat Map, and special-block glow halos — automatically adjust their color saturation to match the active theme.

The Overview Scrollbar

The scrollbar beside the block list is a map of the whole book, in narrow lanes side by side:

- **Chapters** — a band for each chapter, in two alternating tones, with a thin line where each one begins. Hover over a band to see the chapter's number and title and what it holds (for example "1,240 words · 3 images"); click it to jump to the chapter and select its title. - **Heat** — while the Heat Map is on, a mark for each block revised three or more times. - **Markers** — a dot for each Summary, Lore, Outline, and Notes block.

An outline frames the part of the book you are looking at; drag it to scroll. The selected block shows as a line across the bar.

The Sticky Chapter Line

In the block view, a thin line stays at the top of the left pane once a chapter's header bar has scrolled out of sight. It names the chapter you are in and the nearest section heading above. Click the chapter to jump to its start, the section to jump to its heading, or the arrow to open the Chapter Outline. **View → Sticky Chapter Line** turns it off; it is on to begin with.

Blocks

A **block** is the core unit Editorial works with. It usually maps to a single paragraph, a line of dialogue, or a section heading — but it can hold any chunk of text you want to treat as one thing: a scene, a beat, an outline point.

Working in blocks rather than on a continuous page gives you three things:

- **Reordering:** drag blocks up or down, split one into two, or merge several into one — no cutting and pasting required.
- **Per-block revision:** each block keeps its own version history. Rewrite or experiment freely without affecting the text around it.
- **Progress overview:** the number beneath each block shows how many versions it contains. Turn on the optional Heat Map (see below) to see your entire document's revision activity at a glance.

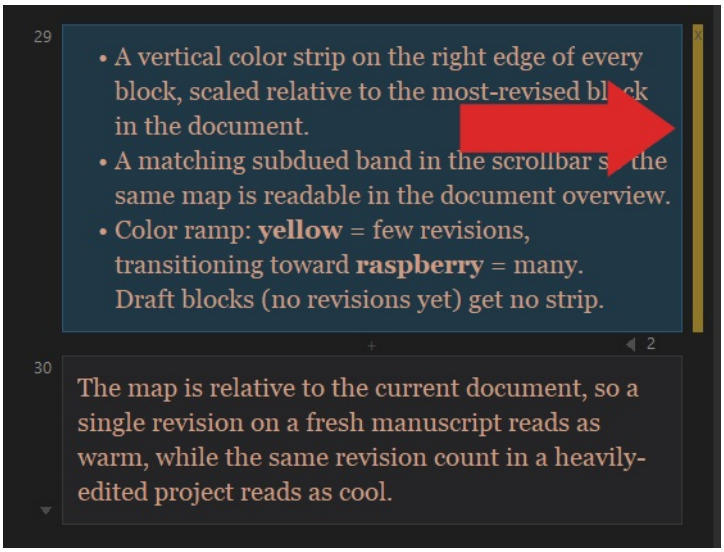
The small number in the left margin shows the block's position in the document, starting from 1. It updates automatically whenever you insert, delete, split, join, or reorder blocks — so it always reflects the current order, not the history of any individual block.

Heat Map

Toggle **View → Show Heat Map** (or the toolbar button) to overlay revision activity:

- A vertical color strip on the right edge of each block, scaled against the most-revised block in the document.
- A matching faded band in the scrollbar, giving you the same map in the document overview.

- Color scale: **yellow** = few revisions, moving toward **raspberry** = many. Blocks with no revisions yet show no strip.



The map is relative to your current document. One revision feels warm on a fresh manuscript, but the same revision count reads as cool in a heavily edited project.

Animated Version Changes

When a paragraph's text changes, the block briefly animates. Here's what happens:

- **Removed words** fade out
- **Unchanged words** slide to their new positions
- **New words** fade in, highlighted in green for about a second

The whole animation lasts roughly half a second. If the paragraph grows or shrinks, the blocks below shift to match.

The animation plays when you:

- Switch a block's version using its arrows
- Use **Copy to Live Version** on an AI result
- Add a result as a new version while **Sync Live and Edit Versions** is on
- Commit an Interactive Merge
- Step through versions in the right-pane editor
- Press Undo or Redo

When **Full Word Diff** is active, switching versions in the editor also animates the comparison. Page breaks and tables inside a block move as whole units.

The animation draws your attention to changes: without it, a quietly updated paragraph is easy to overlook. The highlight shows you exactly which words are new.

A few things to know about how the animation behaves:

- **Typing** never triggers the animation.
- **Rapid actions** — such as holding Ctrl+Z or clicking quickly through versions — speed up or skip the animation entirely, so it never slows you down.
- **Picture blocks** and collapsed **Summary, Lore, Outline, and Notes** blocks update without animation.
- The animation does **not** run in **Reading Mode**.

Toggle this feature with **Options → Animate Version Changes**, or click the green **A** button on the toolbar. The animation also turns off automatically if Windows' **Show animations** setting is disabled.

First Session - Blocks

A quick walkthrough to get you comfortable with the basics. Skip AI, scripting, summaries, and lore for now — build on those once working with blocks feels natural.

Try these steps:

1. Import an existing text document.
2. Select a block in the left pane, then edit its text in the right pane.
3. Add a new block.
4. Turn on the **Rearrange** tool and drag a block up or down to reposition it.
5. Split a longer block into two.
6. Merge the two blocks back into one.

Importing and Creating Blocks

First, import existing text or create a new block. Imported text automatically splits into logical blocks. You can select multiple files at once — just pay attention to the order they'll appear in the final document.

The File menu groups commands by what you are doing: **Quick Import Text or MD...** starts a new document from text; **Import Publications** brings in a finished book (EPUB or DOCX); the **TXT** and **MD** submenus import and export

plain text and Markdown; **Roundtrip Edit** sends your manuscript out for editing elsewhere and merges the changes back; and **Publish to PDF**, **Publish to EPUB**, and **Publish to DOCX** produce the finished files.

- **File → Quick Import Text or MD…** imports one or more `.txt` or `.md` files and replaces everything currently in your document. This is the standard way to start a new document, which is why it appears at the top of the File menu. If the selected files reference images that exist on disk, Editorial offers to import those as Image blocks too. Choose No to bring in the text only, leaving any image references as plain text. - **File → TXT → Import and Append** adds one or more text or Markdown files to the end of your current document without replacing existing content. - **File → MD → Import MD with Images** imports Markdown files along with standalone image references such as `[Image: ]`. Editorial resolves relative paths from the location of the Markdown file, and any successfully loaded images become Image blocks. - **File → Import Publications → Import DOCX…** imports Word documents, bringing in text, headings, tables (converted to Markdown), and supported embedded images. - **File → Import Publications → Import EPUB…** imports an EPUB's reading order, headings, emphasis, and supported embedded images. Note that DRM-protected or encrypted EPUB files cannot be imported.

When you use the Markdown-with-images, DOCX, or EPUB commands, the result replaces your current document. The conversion happens in memory — no intermediate Markdown file or image folder is created on disk.

Once you're happy with the imported content, save it as an Editorial `.pgr` document.

Selecting and Editing Blocks

Once you select a block, it becomes your active working paragraph. Its text appears on the right side, ready to edit.

This is the program's core workflow:

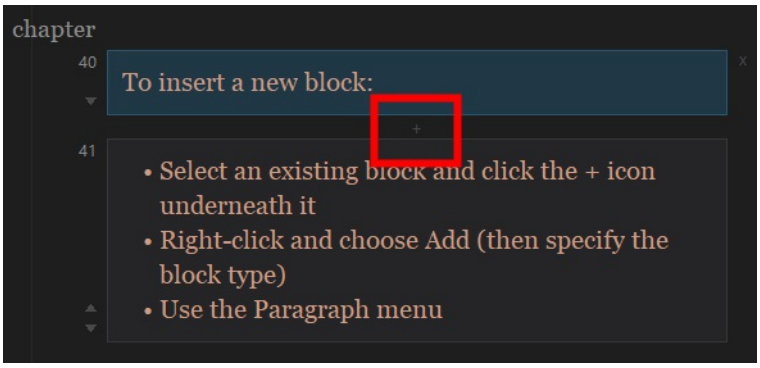
1. Select a block
2. Edit its text on the right
3. Return to the structure view
4. Move to the next block

Inserting New Blocks

To insert a new block:

- Select an existing block and click the + icon below it
- Right-click and choose **Add**, then select the block type you want
- Use the **Paragraph** menu

The **Add Title Page** option appears in the same Add menus, but works differently from other additions: it always inserts at the beginning of the document, regardless of which block you have selected, and comes pre-filled with content. See *Title Page* in the Export chapter.



To add a new block, click the + icon between existing blocks or use the **Paragraph** menu. Note that the + only appears between blocks — the last block won't have one below it. To add a block at the end of your document, click the dashed empty card at the bottom, which is always visible.

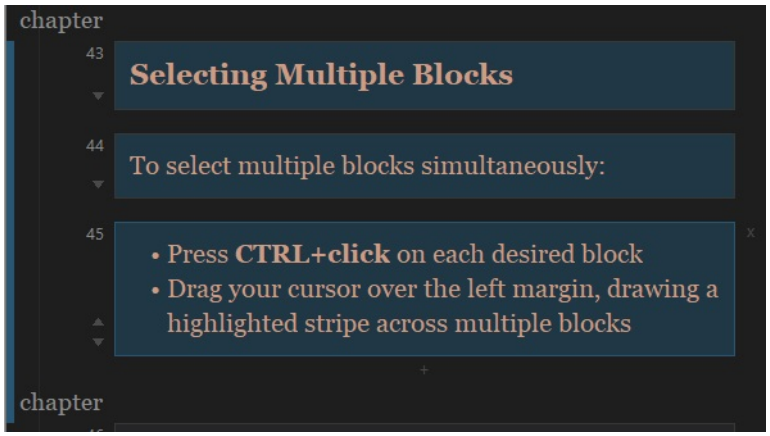
Type a few lines of new content. To delete a block:

- Select it and press the Delete key, OR
- Click the small X icon on the right side of the selected block (it's easy to miss!)

Selecting Multiple Blocks

To select multiple blocks at the same time:

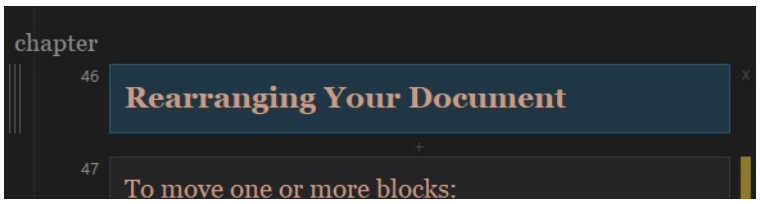
- Press **CTRL+click** on each block you want to select
- Click and drag along the left margin to highlight multiple blocks at once



Rearranging Your Document

To move one or more blocks:

1. **Activate the Rearrange icon** (found in the **Paragraph** menu)
2. A handle appears on the left side of each selected block
3. Drag your block(s) to a new location — place them before, after, or between existing blocks



Block Splitting and Joining

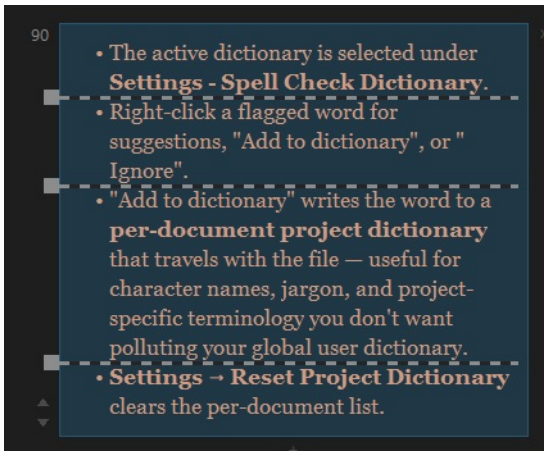
Splitting and joining work on any text block, including blocks with multiple versions. (Only the right-click Split, which re-chunks by content analysis, requires a single version.) Look for the small up and down arrows on the left side of a block:

- The **up arrow** appears when the block contains more than one line
- The **down arrow** appears when the block directly below it is also a text block
- **Upper arrow**: Splits the block at its first line break
- **Lower arrow**: Merges the block with the next one



Alternative method: Right-click your selection and choose **Split** to automatically divide the content. Based on its analysis, this may create multiple new blocks.

For maximum control, use **Manual Split**: find its icon or open the **Paragraph** menu. This shows possible break points within your selected block as clickable indicators. Click any handle or line to split the block exactly where you want it.



Splitting a block that has multiple versions: The split point you choose is based on the live version's text. Editorial then splits every other version at the matching point by:

- Finding the corresponding sentence in each version (using the same matching method as Interactive Merge)
- Falling back to the nearest sentence boundary if a version has been rewritten too heavily to match

After splitting, both new blocks retain:

- All versions, in their original order
- All ratings and colors

No text is ever lost or altered. If Editorial can't find a clean sentence boundary in a version, that version moves entirely into the first block and appears empty in the second.

After splitting a heavily divergent block, review both halves to confirm the content landed where you intended.

Joining blocks that have multiple versions: When you join two blocks, their versions merge slot by slot. The second block's live version always pairs with the first block's live version. If one block has fewer versions than the other, its live text fills any empty slots. The joined block's live version is always the two live texts combined — so your draft looks the same before and after the join.

TIP: Each block works best when it does one thing: a descriptive moment, a step in an argument, a line of dialogue. Keep blocks self-contained so you can revise any one of them without affecting the blocks around it.

Soft Headings in Editorial

Editorial offers two ways to create headings: markdown formatting and soft headings.

When **Inline Visual Styling** is turned on, both methods look identical in the text preview.



Markdown Headings

Markdown headings use standard hash symbol syntax:

- `# Heading 1` (largest)
- `## Heading 2`
- `### Heading 3`
- `####` to `######` also work. On screen, they display like Heading 3, but exports preserve their actual level.

You write these directly in your text. They work best for **PDF, DOCX, and EPUB exports**, where they display as styled titles.

Keep in mind: in any **plain text export**, they will appear as raw markdown syntax rather than formatted headings.

Soft Headings

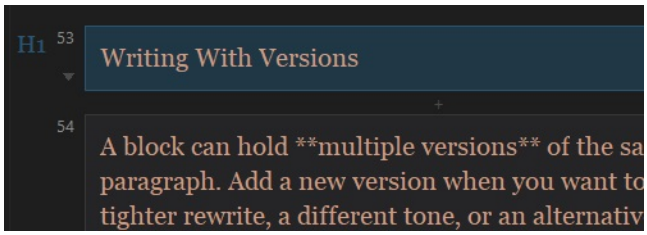
For projects where you need both clean plain text exports and formatted exports, use Editorial's soft headings:

- Applies to an entire block
- The heading appears only when viewing or exporting the document
- No markup codes are added to your actual text

Soft headings display differently depending on your **Inline Visual Styling** setting:

With Inline Visual Styling on, heading blocks display both the tag (H1, H2, or H3) in the left margin and the text at heading size. With Inline Visual Styling off, the tag still appears in the margin, but the text displays at normal size.

Block Tools → Replace # markdown with H Style scans your document and converts eligible Markdown heading markers (#) to soft H styles.



Key requirement: Place chapter or section titles in their own separate blocks, away from surrounding content. This ensures soft headings apply only to the title itself.

- Choose **markdown headings** when formatted exports matter most and you're comfortable with markdown syntax appearing in plain text versions.
- Choose **soft headings** when clean, unformatted plain text output is the priority.

Not a good idea: mixing both heading types for titles.

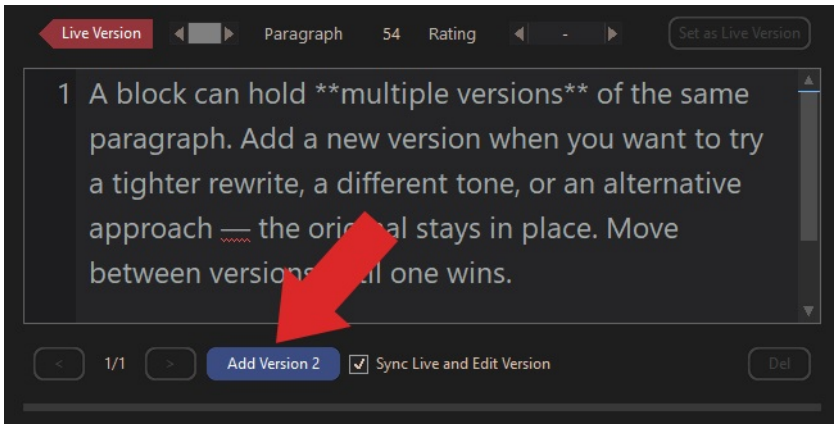
To convert all markdown headings in a document to soft headings, go to **Block Tools** and select "Replace # markdown with H style."

Writing With Versions

A block can hold **multiple versions** of the same paragraph. Add a new version when you want to:

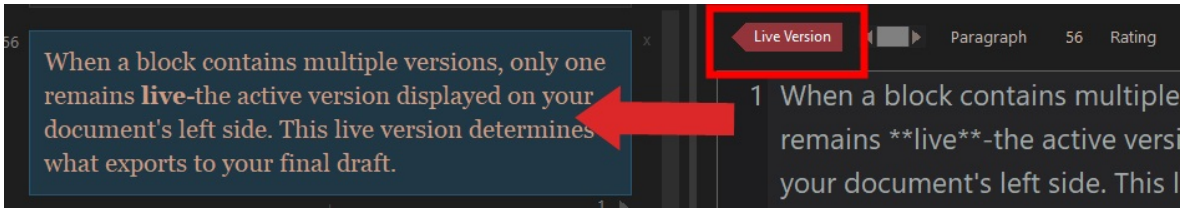
- Try a tighter rewrite
- Experiment with a different tone
- Test an alternative approach

The original stays in place. Switch between versions until one wins.



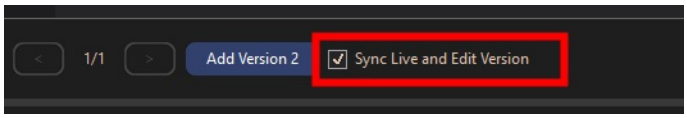
Live Versions

When a block has multiple versions, only one is **live**—the active version shown on the left side of your document. The live version is what appears in your final exported draft.



Sync and Comparison Mode

When you select a block, it runs in either synced or independent mode. Use the "Sync Live and Edit Versions" checkbox to switch between them (also available via the menu).



When syncing is enabled:

- Selecting a version on the right side also makes it the live version

- Changing the live version on the left side automatically opens it for editing on the right side

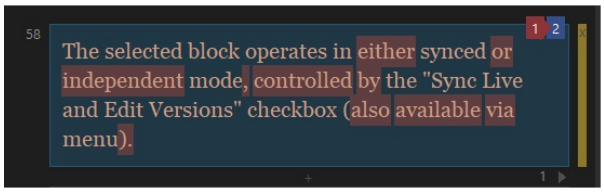
When syncing is disabled (Auto-DIFF):

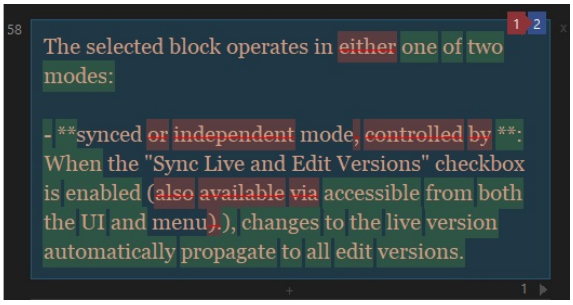
- The live and edit versions can differ — when they do, the left side shows a word-by-word comparison highlighting what has changed between the live version and the version you're currently editing

The diff display options include:

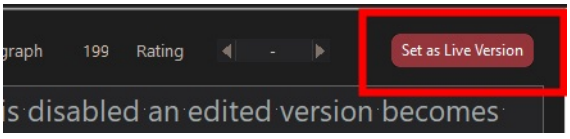
- **Simple**: Shows only the removed text (easier to read)
- **Full**: Shows both removed and added text

This is set in the menu **Options (Full Diff Live <> Edit)**





When syncing is disabled, your edited version goes live only when you click the **"Set as Live Version"** button.



In short: You can switch between versions from either side:

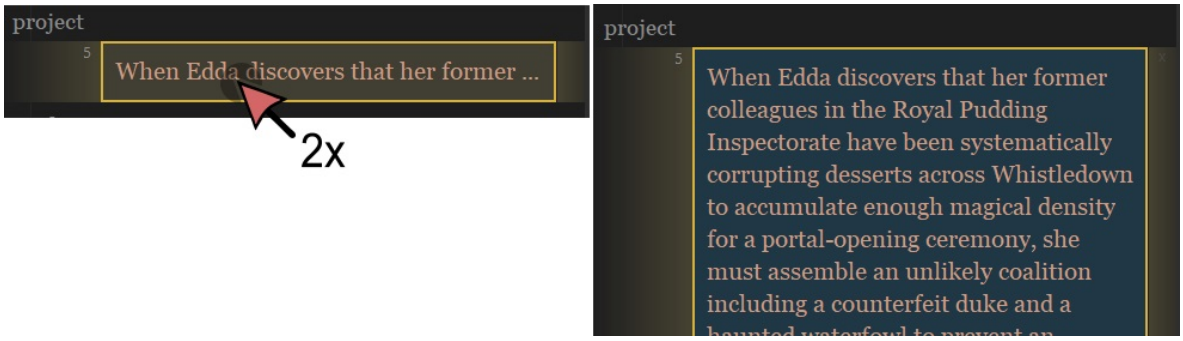
- Use the arrows beneath the selected block (left side) to cycle through versions
- Use the version selector on the right side
- Link the Live and Edit sides (Sync) to show the same version, or unlink them to display different versions of the same text



Summary, Lore, Outline, and Notes

In addition to regular text blocks, Editorial has four **support block** types: **Summary**, **Lore**, **Outline**, and **Notes**. These blocks share three properties:

- They are **left out of the DOCX, PDF, EPUB and Markdown exports** — they stay with your manuscript but never appear in the finished book. There are two exceptions: the three plain-text exports under **File → TXT** include all blocks, support blocks included, and the editor's copy (**File → Print → Print Editor's Copy…**) prints the kinds you ask for in its setup.
- Each support block has its own color so you can spot it quickly in the block list and on the scrollbar (Summary = yellow, Lore = pink, Outline = green, Notes = slate blue).
- Each block also has a soft colored glow on either side of the card, helping it stand out from regular prose without disrupting the flow of the page.



They serve two purposes:

- **For you:** A dedicated space for project notes, planning, and reference material — kept alongside the relevant text.
- **For AI assistants:** Summary and Lore blocks can be automatically included in the prompt context (see the "Summary" and "Lore" toggles in the right pane).

Versions Within Support Blocks

Support blocks can contain multiple **versions**, so you can manage different iterations of a single document section in one place.

For example, a single Note block can hold many variations — letting it serve as a full collection of notes instead of requiring a separate block for each one.

Summary Blocks

Summary blocks contain concise summaries of preceding text. Unlike standard content blocks, they use built-in AI integration with settings specifically tuned for generating summaries. A summary block can capture:

- All text from the document's beginning to this point if no other summary exist
- Or content from the previous summary to the current point

Could you paste the specific text you'd like me to rewrite?

Typical Prompt Format

To generate a summary, use this prompt structure:

```
Summarize the following text:
{text_summary_range}
```

The `{text_summary_range}` will be replaced with the previous blocks from the last summary to this point

Outline Blocks

An **outline block** focuses on what still needs to happen. Use it for:

- Chapter planning
- Scene sequencing
- Beat mapping
- Revision strategies for upcoming sections

Lore Blocks

Lore blocks store essential facts that must remain stable throughout your document. For fiction writing, include:

- Character backstories and histories
- Setting rules and world-building details
- Relationship dynamics between characters
- Continuity details that need consistent tracking

For other types of writing, use Lore for:

- Definitions of key terms
- Project-specific rules or guidelines

- Recurring constraints or requirements
- Standardized terminology

Lore acts as the document's memory — storing key information that feeds into the AI's System prompt to establish foundational facts.

Notes Blocks

Notes is a flexible space for anything that doesn't fit in Summary, Lore, or Outline:

- Research material
- Scratch work and brainstorming
- References, citations, links
- Open questions
- Notes and reminders to yourself

Notes don't appear in the AI prompt context by default — they're private to you. Like other support blocks, Notes have their own color (slate blue) and are excluded from exports.

Use multiple versions inside a single Notes block to keep related notes together in one place, without creating a separate block for each one.

Editing Tools

Everyday commands for navigating, presenting, searching, and managing documents — all in one place.

Find / Find Next

Edit → Find (`Ctrl+F`) opens the Find dialog to search within the document body. **Find Next** (`F3`) moves to the next match, even across blocks.

- Matches are highlighted inside the relevant block.
- The view automatically scrolls to bring the matched block into view.
- No separate Find pane is needed.

Edit → Replace (`Ctrl+H`) opens Replace in Blocks. Use it to find and replace text across your document or within a selected block.

1. Enter the text you want to find and the replacement text.
2. Check **Match Case** or **Whole Word** if needed.

3. Choose whether to run the replacement on a selected block or across the entire document.

A few things to keep in mind:

- **Replace All** updates only each block's **draft version** — alternate versions keep their original wording.
- The entire replacement pass counts as a single action, so you can undo it in one step.
- When the operation is complete, the results show how many occurrences were changed and how many blocks were affected.

Chapter Outline

A small chevron handle sits on the **left edge** of the block list, vertically centered. Click it to open the Chapter Outline, which slides out over the block list without resizing either main pane. To close it, click the handle again, press `Esc`, or click anywhere outside the panel.

The outline lists the book's chapters, as set with **Start Chapter Here** (see *Chapters and Page Breaks*):

- each chapter, with its number and title — or "Chapter 2" while it has no title - the title page, if the book has one

Text that appears before the first chapter is shown as **(Front matter)**. If the document has no chapter starts, the outline displays a single **(Document)** card.

Each card shows:

- A title
- An opening-text preview
- Word, block, and image counts

The card containing the selected block is highlighted with an accent border.

- **Click a card** to select it and jump to that chapter. The panel stays open so you can keep browsing.
- **Drag a card** to move the entire chapter in one action you can undo. Front matter always stays first and cannot be moved out of position.

The outline refreshes automatically when open, and uses no resources while collapsed.

Word Counts

Block Tools → Word Count... gives you a total manuscript word count plus a chapter-by-chapter breakdown, using the same chapter structure as the Chapter Outline.

What's included and excluded:

- **Included:** Live text from Text blocks only
- **Excluded from the main total:** Summary, Lore, Outline, Notes, and Image blocks
- Support-block words are listed separately if present

The same manuscript total is always shown at the right-hand end of the status bar, and it updates as you type. The dialog adds the chapter-by-chapter breakdown and the support-block count.

What counts as a word: anything between spaces, tabs or line breaks that contains at least one letter or digit. A dash standing on its own, or a scene divider such as `* * *`, is not a word. The chapter header bars, the Chapter Outline, the status bar and the dialog all count this way, so their numbers always agree.

Inline Visual Styling

The toolbar's **Inline Visual Styling** toggle (also under **View**) switches the block list between two display modes:

- **Markdown** — displays raw markdown syntax as plain text (for example, `**bold**`, `*italic*`, `# Heading`).
- **Visual** — renders markdown so you see formatted output: bold, italic, bold-italic, strikethrough, inline code, fenced code blocks, headings, and lists all appear with visual styling. Links show their label text rather than the underlying syntax. Pipe tables render as fully formatted tables, complete with a bold header row, grid lines, column alignment, and wrapped cell text.



Visual mode doesn't change your text — it only changes how it looks on screen. Use Visual mode when reading through your work, then switch back to Markdown when you need to check the exact source.

Tables work across all export formats: DOCX, PDF, and EPUB will each render a proper table rather than raw pipe characters.

Reading Mode

View → Reading Mode (or the book toolbar button) displays your manuscript as a clean, continuous reading page. The view includes:

- A centered column with readable paragraph spacing
- Larger, clearly defined chapter breaks
- Scene breaks shown as your book's scene break (see *Page and Scene Breaks*)
- No block-card borders or interface elements

Summary, Lore, Outline, and Notes blocks are hidden in this view. Only Text and Image blocks are shown.

Every paragraph still links to its underlying block. Click any paragraph to select it and open it in the right editor. A thin accent bar marks the active block, and your edits update the reading page in real time.

Find and Chapter Outline work as usual in this mode.

Controls that aren't relevant here — rearrange handles, manual-split guides, selection rectangles, and Heat Map strips — stay hidden until you leave Reading Mode.

View → Reading Layout controls how lines appear on the reading page. The two options serve different purposes:

- **PDF Page** (the default) breaks lines in almost the same places as the printed page — roughly 2 paragraphs in 100 differ by one word at a line end. The column width matches your Page Setup, so a narrow pane shrinks the text to fit rather than rewrapping it. Use this view to preview how the finished page will look.
- **EPUB** reflows text to fit the window at your preferred reading size, just as an e-reader does. Line length is capped so the text stays comfortable no matter how wide you open the pane. Use this view to read the text, or to get a sense of how the EPUB will behave on a device.

Both options use the same typesetter engine, so kerning and the Justify Text setting apply to both. The EPUB layout mimics a generic e-reader rather than replicating any specific device.

Where the pages break. In the PDF Page layout, Reading Mode also marks where each page of the PDF begins: a light dotted line across the whole pane, just above the first line of the new page, with the page number at its right end. When Page Setup makes chapters begin on a right-hand page and the page before one is left blank, the number says so, for example “13 (12 blank)”.

- The marks are worked out by laying the book out exactly as the PDF export does, in the background, about a second after you stop typing, so they catch up shortly after an edit. Typing is never held up. - They appear only in the PDF Page layout. The EPUB layout reflows to the window, so it has no pages. - To turn them off, untick **House Style → Show Page Division (PDF)**. - A very long book (about 100,000 words or more) starts with them off, to save work. Tick the menu item to show them for that book; the choice lasts until you close it.

Reading Mode is intentionally **session-only**. Each time you open the application, it starts in the standard block view.

Here’s what Reading Mode does and doesn’t remember:

- **Remembered across sessions (app preference):** Your Reading Layout and **Show Page Division (PDF)** settings carry over to every manuscript you open. - **Saved with the document:** House Style and drop-cap choices stay with each individual manuscript.

House Style

A book’s **house style** is its whole look: how paragraphs are separated, how chapters open, the section headings, the first line of a chapter, scene breaks, the body font, and the running heads. You choose it in the export dialog that opens before every PDF, EPUB, and DOCX export (see *The Export Dialog* in *Export Formats*): pick a preset, then adjust any part of it with **Customise…**. The style is saved with the document and is followed by Reading Mode and every export. The block view follows only the paragraph spacing, and Raw Markdown display always shows the original source text.

The **House Style** menu still offers the most common choices directly — Prose or Technical, Use Drop Caps, Chapter Numbering, and Scene Breaks — as shortcuts. They change the same house style, so a preset changed this way shows as changed (with an asterisk) in the export dialog. The toolbar selector next to Save reflects the current document’s setting and opens the same two-option menu.

Family	Paragraph treatment	Typical use
Prose (indented)	Regular paragraphs use a first-line indent with no extra space between them. The first paragraph after a heading, page break, scene break, or image starts flush left (no indent). Dialogue follows the same rule as regular paragraphs.	Fiction, memoir, and trade-book interiors
Technical (spaced)	All paragraphs start flush left, with a blank line between them instead of an indent.	Manuals, reports, business, and web-oriented documents

Lists appear as display elements in both styles: they sit apart from the surrounding text with extra space above and below, and the paragraph that follows resumes normal indentation.

In editable card view, the gaps between cards remain visible as part of the interface even when Prose is selected. Switch to Reading Mode to remove that interface layer and see the style as it's meant to look.

House Style is saved in the `.pgr` document and works with Undo/Redo.

- A new document starts with the family you used last, and a new Prose book starts as the **Prose Classic** preset.
- Existing documents keep their own saved style.
- A document saved by an earlier version opens looking exactly as it did: its family's Standard preset plus whatever it changed, so it may show as `Prose Standard*`.

House Style → Justify Text, also available as a toolbar button (just after the Reading Mode button) and as **Justify** in the export dialog's Options, aligns body text to both left and right margins. This applies in block view, Reading Mode, and the PDF. The last line of each paragraph remains left-aligned.

Note that this setting:

- Is saved individually for each document
- Can be undone and redone
- Becomes the default for all new documents

Drop Caps

Drop caps are part of the house style: on the export dialog's Customise page, **First line** can be a drop cap, a lead-in in small capitals, or both. **House Style → Use Drop Caps (Reader, PDF, EPUB)** is a shortcut for the drop cap. Both are only available under Prose. The setting is saved per document, supports Undo/Redo, and becomes the default for new documents.

In Visual Reading Mode, a drop cap appears at the start of the first substantial paragraph after an H1 chapter heading. Here's how it works:

- The paragraph must contain at least 40 visible characters. - Blank lines and subtitle headings between the heading and paragraph are allowed. - The drop cap is cancelled if any of the following appear before a qualifying paragraph: an image, list, divider, code block, short line, or other manuscript content.

This prevents drop caps from appearing in unexpected places.

Drop cap chooses what the cap looks like. It sits on the Customise page just below **First line**, and it is greyed out until First line has a drop cap:

- **Plain** — the first letter in the book's own font, three lines tall.
- **Raised** — the letter in the book's font, standing on the first line and rising above it.
- **Italic** — an elegant italic capital (Cormorant Garamond).
- **Flourish** — a script capital with a swash (Pinyon Script) that rises above the first line and reaches into the margin.
- **Inscriptional** — a carved, classical capital (Cinzel Decorative).
- **Ornamental** — the illuminated initial on a decorative plate.

Size and placement are fixed for each style, and the letter is printed in the text colour. However the letter is shaped, the text never runs into it: the lines beside the cap make room for its whole outline. The three fonts are free fonts (SIL Open Font License) that come with Editorial, so a cap looks the same on every computer and travels inside your PDF and EPUB.

The presets show the styles off: **Standard** and **Classic** use the Plain cap, **Ornate** the illuminated one, and **Elegant**, **Romantic**, **Heritage** and **Contemporary** use Italic, Flourish, Inscriptional and Raised. A book made before drop cap styles keeps the illuminated cap it always had; if it was on a preset, the dialog shows it as Custom, because that preset's cap is now Plain.

When **First line** includes a lead-in, the whole first line is set in small capitals.

PDF export uses the same settings and artwork as the print version: black on white, with a classic **three-line** drop cap.

- The cap's height aligns with three baselines, keeping the fourth line clear.
- If a chapter opening falls near the bottom of a page, it moves as a unit to the next page.
- The drop cap artwork replaces the first letter of the paragraph, so that letter is removed from the text exactly once.

EPUB export follows the same rules and uses the same artwork as other formats. Because EPUB text reflows, the drop cap scales with the reader's chosen text size rather than a fixed page — so it stays proportional when someone increases the font size. For details on how it behaves in night mode, see the EPUB section of *Export Formats*.

DOCX export does not include illuminated cap artwork.

Both PDF and EPUB exports have one limitation: the first character of the paragraph must be a single, plain letter or number.

A drop cap will **not** apply if the paragraph opens with any of the following:

- A quotation mark
- A Markdown marker
- An accented character typed as two separate characters (letter + accent mark) rather than as a single combined character

In these cases, Editorial exports the paragraph exactly as you wrote it — nothing is removed or changed.

Writing Tools

Spell Check

Hunspell powers the inline spell checker in the right-pane editor.

- Choose your spellcheck language under **Settings → Select Spellcheck Dictionary…**.
- Right-click any flagged word to see a menu with options: suggested corrections, **Add to Dictionary**, **Add to Project Dictionary**, or **Ignore All**.

- **Add to Dictionary** saves the word to your global user dictionary, so it's accepted across all documents.
- **Add to Project Dictionary** saves the word to a dictionary that's stored with the current file — ideal for character names, specialized terms, or project-specific jargon you don't want added globally.
- To clear the project dictionary, go to **Settings → Reset Project Dictionary**.

Synonyms, Thesaurus and Word Explorer

Right-click any word in the right-pane editor to access three ways to find a replacement. These options work on either:

- A word you've already selected, or
- The word under your cursor (if nothing is selected) — which gets highlighted automatically so you can see what will change.
- **Synonym** (also the green speech-bubble button at the end of the editor toolbar) opens a small popup just below the selected word, showing a grid of synonyms matched to how the word is used in context — so *walked* offers *strode*, not *stride*. From the popup, you can:
- Use the two-letter links along the top to jump between sections (nouns, verbs, adjectives, adverbs, antonyms, and others). Only the sections that apply to the selected word appear.
- Click a word — or navigate to it with the arrow keys and press Enter — to replace the original.
- Use the footer to see more of the list, or click **Thesaurus** to open the full Thesaurus panel.
- Press Escape, or click anywhere outside the popup, to close it without making changes.

The popup matches the editor's type size. Ctrl+scroll wheel over the popup adjusts the size for both together.

- **Thesaurus** opens the **Thesaurus panel** (also available on the toolbar). The panel splits into two areas: the full thesaurus results — every sense and every synonym — at the top, and an editor showing your text below. The text editor works like the Edit panel, with the same version buttons except Merge Versions. In the panel, you can:
- Select a word, double-click one, or type one to look it up.

- Click a synonym to replace the word in your text. The word stays selected so you can easily try another.
- Click **Back to Writing/Editing** to return to the Edit panel at your exact position.
- Right-click the text or the list to open the Word Explorer.

Ctrl+scroll wheel over either half adjusts the type size for both — the same size the Edit panel uses.

- **Word Explorer** opens in its own window, showing the selected word surrounded by its synonyms. You can:
- Click any synonym to move to it and see its own synonyms — repeat this as many times as you like.
- Click **Use** to insert the word at the centre into your text.
- Click **Back** to retrace one step.
- Click **Cancel** or press Escape to close the window without making any changes.

Synonyms appear in the form your sentence needs. Look up *focuses* and you'll see verbs like *concentrates* and *centres*, with nouns shown as plurals.

Some words have no exact matching form — a mass noun in a plural list, or an adjective with no *-est* form. These appear in a warmer red to signal they won't slot directly into your sentence. You can still click them if they're useful.

A word the dictionary doesn't recognize in the form you typed — *workflows*, for example, when it only lists *workflow* — is looked up using the base form. Results are returned in your original form (*processes, flows*…), and the header shows *via workflow* so you know the list was inferred rather than a direct match.

A few things to keep in mind:

- Replacements automatically match the capitalization of the word they replace.
- Use **Undo** to reverse any replacement, just as you would with any other edit.
- The Thesaurus panel and the Edit panel share the same text: anything you type in one appears in the other, and both panels always show the same version of what you're editing.

Dictionaries. Besides the general thesaurus, Editorial offers themed and period dictionaries such as *Jane Austen* or *Shakespeare*. Select one using the dictionary button in the corner of the Synonym popup or the Thesaurus. Your choice is

saved **with the document**, so each manuscript keeps its own setting, and every new document starts with *General*. Word Explorer follows the same choice: words recognized by the themed dictionary appear closest to the centre in warm gold, while general words appear further out.

When a themed dictionary doesn't recognize a word, the Synonym popup and Thesaurus still open — they just let you know the word isn't found, each in its own style. A dictionary button appears so you can switch to one that has it.

All dictionary tools follow your chosen theme, dark or light. The Word Explorer keeps its own night sky design regardless.

Dictionaries load the first time you look up a synonym, so there may be a brief delay. After that, they respond instantly.

Quote Marks

Each book has a quote style: **US Smart Quotes**, which put speech in curly double quotes (“ ”); **British Smart Quotes**, curly single quotes (‘ ’); or **Straight**, the typewriter marks (" '). Choose it in **House Style → Quotes**. A new book starts with your region's style: British in the UK, Ireland, Australia, New Zealand and South Africa, US everywhere else. Changing the style doesn't rewrite your text; marks in the other style are then marked for fixing.

- **Leave quotes as-is** — no changes are made.
- **Straight quotes** (the default) — converts all curly quotes and guillemets to straight " or '.
- **Smart quotes** — converts straight quotes to curly quotes based on context (opening vs. closing, apostrophes in words like *don't*, decades like *'90s*); existing curly quotes are left unchanged.

Normalization runs at two points in your workflow:

- **On import** — applied to the source text when you bring a document in - **On every export** — applied to the assembled text each time you export (TXT, MD, DOCX, PDF, and EPUB)

This means blocks you edited with the "wrong" quote style after import will still export consistently. The text stored in each block is never altered, and markdown code — ``` fences and `inline code` spans — is always left untouched.

Before each PDF, EPUB, or DOCX export, the **Quotes** line of the export dialog says what this setting will do this time — for example *Straight quotes will print curly*.

— and counts the chapters that mix curly and straight marks and any quotes left unclosed. **Details…** lists each of them. The export never stops for them.

This same dialog also controls how imported text is split into blocks. You can adjust:

- Short-block merging
- Maximum block length
- Heading demotion
- Prose chapter detection

Block Clipboard

Cut / Copy / Paste of whole blocks is separate from the text clipboard:

- When a block in the **left pane** is focused, `Ctrl+C` / `Ctrl+X` copies or cuts **the selected block(s)** to a block clipboard. `Ctrl+V` pastes them after the currently selected block.
- When your cursor is in the **right-pane editor** or an inline label edit box, these shortcuts work as normal text commands — the block clipboard is not activated.
- To copy or cut multiple blocks at once, use `Ctrl+click` to select individual blocks, `Shift+click` to select a continuous range, or drag along the left margin. Each pasted block gets a new ID, so you can safely paste multiple copies.
- After a cut, the block above becomes selected and the scroll position stays the same — cutting from the middle of a document won't jump you back to the top.

Document-wide Block Tools

The **Block Tools** menu handles structural operations across the entire document:

- **Auto-Split Paragraphs** runs the text chunker on eligible Text blocks. Multi-version Text blocks are left unchanged — collapse or split those manually if they also need restructuring. - **Collapse** keeps only the live version of every versioned block. Editorial prompts you to confirm, and you can undo the operation. - **Set Live Variations…** applies the same numbered variation throughout the document. If a block has fewer variations than requested, it defaults to its last available variation. - **Add Summary Points** inserts empty Summary blocks before Text blocks whose draft text begins with a chosen prefix (default: `Chapter`). The match ignores case and surrounding whitespace, and checks block text — not its label. - **Replace**

 # markdown with H Style converts eligible Markdown headings to the matching H1/H2/H3 block style. Multi-version blocks that require structural changes are skipped and flagged in a report. - **Word Count…** opens the manuscript and chapter report described above.

Undo and Redo

`Ctrl+Z` and `Ctrl+Y` undo and redo actions based on whichever work area is currently active.

- **In a text editor:** These shortcuts undo or redo typed changes one character at a time, using the editor's local history.
- **Everywhere else:** Structural and document-level actions use the document Undo/Redo history. This includes:
- Adding, deleting, splitting, joining, moving, or restyling blocks
- Changing live versions
- Editing images
- Applying House Style

When you finish an editing session, it's saved as a single document step the moment you move to a different block or version. Here's how steps are created:

- **Editorial Agent recipes** save one document snapshot for each step that makes changes.
- **Script Agent runs** group the entire run into a single document step.

Keep in mind: **Undo restores your document to a previous state**, but it won't delete any checkpoint or export files that have already been saved to disk.

Copy to Live Version, an Interactive Merge commit, and an automatically applied AI result are each recorded as separate steps in the document history. You can undo any of them immediately with `Ctrl+Z`.

`Ctrl+Z` always applies to whichever editor is currently active:

- **In the prompt editor, AI result editor, prompt panes, or a label** — `Ctrl+Z` only undoes typing in that editor. It never affects the main document.
- **In the block's text editor** — `Ctrl+Z` undoes your typing first, then continues back through the document's history.
- **Anywhere else** (such as the block list or a toolbar button) — `Ctrl+Z` undoes the document directly.

Working with AI

AI in Editorial works with **blocks** — discrete sections of text that give the model enough context to work with, while keeping each request focused.

Use the right pane to:

- **Build** your request
- **Send** it to the LLM
- **Review** the response against your currently selected block

Configuring an LLM Connection

Open **Settings → LLM Server Settings**, or click **CFG** in an AI pane.

1. Select a provider preset, or type the server's **Base URL** manually.
2. Enter the **API Key** the server requires, if applicable.
3. Type a **Model Name** directly, or click **Fetch Models** to retrieve a list, filter it, and select your model.
4. Keep **Request Model from Server** enabled if the API expects a model field.
5. Click **Test Connection** to check the models endpoint, or **Test Full Response** to send a small chat-completion request — then click **OK**.

The Connection list stores multiple named configurations. Use **Save**, **Rename**, and **Delete** to manage them.

- A trailing * next to a connection name means the current fields differ from the saved version.
- Clicking OK applies the current fields but does **not** overwrite the saved connection.
- Click **Save** when you want to update the saved connection with your changes.

Security note: API keys are stored in plaintext in Editorial's settings and saved-connection file. To reduce risk:

- Set spending limits with your API provider
- Use a key with the minimum permissions necessary

The Right Pane Layout

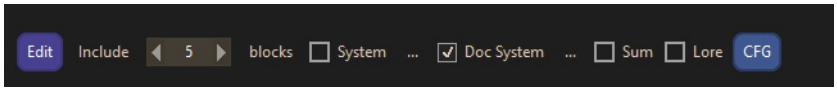
When you select a regular text block, the right pane shows three stacked areas:

1. **Edit area (top)** — Shows the current version of your block. Type here to edit the text directly.
2. **Prompt editor (middle)** — Where you write instructions for the AI model. Tags like `{current_variation}` automatically pull in your selected block's content when you send the prompt.
3. **Result area (bottom)** — Displays the model's response as it streams in, word by word.

Above the prompt editor, the **Include row** is a set of toggles that controls what extra context is sent with each request:

- **System** — includes the global system prompt (set in Settings → System Prompt).
- **Doc System** + … — includes the document's own system prompt; click … to open its editor.
- **Summary** — includes any preceding **Summary** blocks, starting with the oldest.
- **Lore** — includes any preceding **Lore** blocks; these are added to the system prompt, not the user message.
- **Include N blocks** — two number selectors (0–9) that control how much surrounding text to include for context. The first sets how many previous blocks to include; the second sets how many following blocks to include.

To the right of the prompt selector are two more buttons: **Edit**, which opens the prompt library, and **CFG**, which opens the LLM server settings (endpoint, API key, and model).



All four toggles and both block counts are **per-document** — they save with the file and reload in their last state.

Sending and Cancelling

The **Run** button sends your request. While the response streams in, the button is replaced by a spinner. A status line below the result area tracks progress:

- `Preparing request…`
- `Receiving model output…`

- `Completed`

Click the spinner at any time to cancel the request.

Switching Blocks Mid-Stream

You can switch to a different block while the model is still generating a response. Here's what happens:

- The result area of the new block stays empty — any incoming text belongs to the original block
- The response keeps generating in the background
- When you return to the original block, the partial text reappears and continues until the response is complete

The finished response always stays with the block where you started the request — return to that block at any time and the result will be waiting for you.

Reviewing the Result

The model's answer appears in the bottom result editor. For most text blocks, nothing is applied to your document automatically. The one exception is a Summary block:

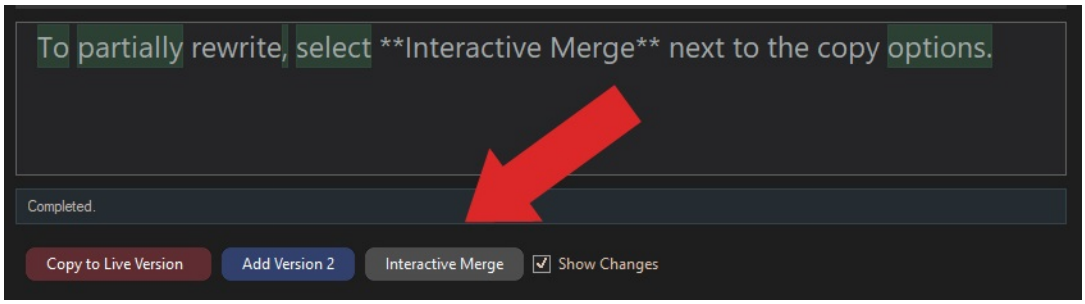
- If the summary is empty, Editorial fills it in for you automatically.
- If the summary already contains text, Editorial asks whether you want Run to overwrite it.

From there:

- **Copy to Live Version** (or **Copy to Version N** when the editor shows a non-live version) overwrites the current version's text with the result.
- **Add Version N** leaves your text as-is and saves the result as a new version of the block.
- **Show Changes** highlights the differences side by side: text the model removed appears highlighted in your original at the top, and text it added appears highlighted in the result below.

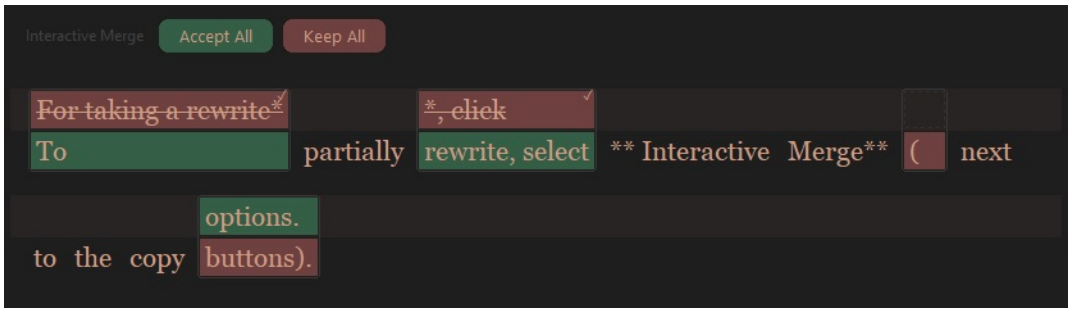
Interactive Merge

To accept part of a rewrite, click **Interactive Merge** (next to the copy buttons).



It opens a side-by-side, word-by-word comparison of the original block and the result:

- The **bottom line always shows the merged text** — exactly what a commit will save. Words you haven't changed appear only there.
- Each change appears as a **chip**: your original wording in red, the suggestion in green, stacked on top of each other. **Click a chip to swap between them** — the accepted word moves into the bottom line, the rejected one moves up (struck through if it's replacing your original). Click again to switch back.
- Heavily rewritten sentences, or added/removed sentences, appear as full-width chips. Click once to accept or reject the whole sentence.
- **Accept All** / **Keep All** flips every chip at once. The strip above the buttons previews the merged result as you work.
- Commit your changes with **Copy to Live Version** / **Add Version N** (same as in the Write panel), or click **Cancel**. Selecting a different block also cancels the merge.
- `Ctrl` + mouse wheel resizes the comparison text. The setting is remembered between sessions.



Interactive Merge lets you take the best of both versions — keep the model's stronger phrases where it improved your work, and keep your own where they were already right.

Merging Versions

The same tool works between **versions of a block**: the **Merge Versions** button (under the block editor, active when the block has more than one version) lets you compare your current version against any other saved version.

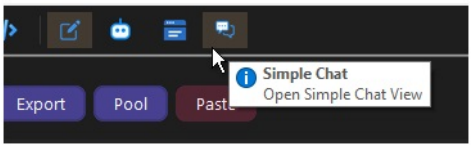
How it works:

- A selector in the top-right corner of the merge view displays both versions as colored pills.
- Use the arrows to step through the block's other versions.
- Chips and commit buttons work the same way as in an AI merge.
- **Accept All** and **Keep All** are not available here — use the version selector if you want to take one version wholesale.

This lets you combine the best sentences from two drafts into a single version. Save the result over the current version or as a new one.

Simple Chat

Ai Agent → Chat switches the right pane to a plain conversation with your configured LLM — use it as a scratchpad for questions, brainstorming, or quick research without affecting your manuscript.



Chat works independently from the Include system. It doesn't automatically send any global or document system prompts, lore, summaries, or blocks to the model. The model only sees:

- The chat's own system prompt (if you've set one)
- The conversation history so far
- **New Chat** clears the transcript and starts fresh. It will ask you to confirm first, since the conversation cannot be recovered.
- **System Prompt…** lets you edit the system prompt for the chat session.
- **Add Lore** / **Add Summaries** inserts the document's Lore or Summary blocks into the conversation as a message. Use these when you want the model to have that context — you choose, per chat.

- **CFG** opens the LLM server settings (the same endpoint and key used across Editorial).
- **Export…** saves the full conversation to a Markdown or text file.
- Type your message in the lower editor and press **Ctrl+Enter** (or click **Send**); the response streams into the transcript.

The transcript and chat system prompt are saved inside the document, so your conversation is still there when you reopen the file.

Note: Chat never writes directly to blocks. To use something the model suggested, copy it into a block yourself.

Prompt Log

View → Prompt Log opens a live, always-accessible window that records every request Editorial sends to the LLM. Use it to troubleshoot responses that seem to be missing context.

The log shows the exact messages sent to the model — system, user, and assistant — in the order they were sent. This lets you confirm whether the request included:

- Summaries
- Lore
- Nearby text blocks
- A system prompt

Each entry shows where the request came from: Rewrite, Summary, Chat, Chat (regen), Agent, Script, or Connection test. It also displays the model used, the streaming state, and an estimated token count. A separate outcome line shows whether the request succeeded, was cancelled, or returned an error. Entries appear in the log before the network call finishes.

The log stores the most recent 200 entries for the current session. **Clear** deletes that history, and **Auto-scroll** controls whether the view automatically moves to show new entries. Closing the window hides it rather than closing it completely, so your history and scroll position are still there when you reopen it. The log captures requests and final outcomes only — not every individual token in a streamed response.

Block AI

At its simplest level, AI in Editorial works directly on individual blocks. Select a single paragraph, then make a specific request:

- Fix grammar
- Tighten prose
- Improve pacing
- Generate an alternative version
- Rewrite the tone

Block prompts must include this tag: `{current_variation}`

This placeholder sends the text of the current block (visible in the top edit box) to the LLM.

Example

```
Edit the following text for clarity, grammar, structure, and flow while
keeping the original meaning and technical accuracy.
{current_variation}
```

Context Awareness

The LLM, even at the simple Block level, keeps track of the following elements:

Previous Blocks

Access to all preceding content within the document. You can set how many previous blocks to include.

Summary

Including a summary sends all previous summaries (from before the block) to the LLM. Use this option when you want the LLM to reference earlier context or match your writing style.

Lore

Lore is background information about your document's subject matter and requirements. It's added to the System Prompt.

System Prompts

Two distinct system prompts exist:

- **Global System Prompt**: Applies to all sessions, giving every project a consistent set of baseline instructions
- **Document-Specific System Prompt**: Applies to a single document only, letting you set guidelines and preferences for that specific project

Editorial Agent

The **Editorial Agent** follows a set of instructions — called a **recipe** — to carry out a series of tasks on your document in a fixed order. With it, you can:

- Tidy up document formatting and structure
- Process Text or Summary blocks using an LLM
- Create new content variations
- Generate summaries
- Add notes that explain the workflow

Use the Editorial Agent when you need to apply the same operation across many blocks at once — saving time and keeping results consistent.

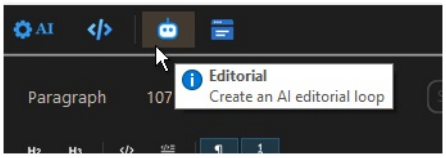
Opening the Pane

Click **AI Agent** on the main toolbar, or choose **Ai Agent → Editorial Agent** to open the Editorial Agent pane.

To return to the standard writing pane, do one of the following:

- Click the pane's **Close** button
- Choose **Ai Agent → Writing Editor**

Note: Choosing **Editorial Agent** again will not close the pane.



The pane contains:

- a toolbar with `Run`, `Cancel`, `Add Step`, `Remove Step`, `Up`, `Down`, `Load`, `Save`, and `Close` buttons

- a toolbox panel on the left side of the canvas
- a vertical stack of expandable step cards
- a progress bar and resizable log panel



The Current Recipe

A **recipe** is an ordered list of steps. The current implementation works with a **single, application-wide recipe** — not saved inside any `.pgr` document. This means the same recipe stays active no matter which manuscript you open.

Changes save automatically to:

```
Documents\Editorial\recipes\editorial_agent_recipe.json
```

The JSON format includes a recipe-library wrapper, but the app currently saves only one recipe at a time. There is no recipe selector, and no New, Duplicate, or Delete commands at the recipe level yet.

- **Load** — imports the first recipe from a JSON file and sets it as the current recipe.
- **Save** — exports the current recipe to a JSON file.

Both dialogs open in `Documents\Editorial\recipes`.

Adding and Arranging Steps

Every step type is available in the integrated toolbox.

- Double-click a toolbox tile to add that step to the end of your workflow.
- Drag a toolbox tile between cards to insert a step at that position.
- Use `Add Step` in the toolbar as a quick way to add an **AI Loop (Text)** step.
- Select a card, then use `Up` or `Down` to change its order.
- Use `Remove Step` to delete the selected card.
- Double-click a card title to expand or collapse it.
- Use the card's Enabled control to skip a step during execution without deleting it.

Existing cards can't be reordered by dragging — use the `Up` and `Down` buttons instead.

String settings are editable in two ways:

- **Inline editors:** Postfix, explicit filename, and Summary Points prefix.
- **Text-editor dialog:** AI prompts, system-prompt overrides, and Note text.

Step Types

AI Loop (Text)

Walks eligible text blocks and sends one LLM request per non-empty block.

Settings:

- **Prompt** - the rewrite template. Use `{current_variation}` to reference the block's currently selected draft text.
- **System Prompt** - an optional prompt that overrides the global system prompt for this step only.
- **Include System Prompt** - toggle the system prompt on or off.
- **Include Summaries** / **Include Lore** - include these support contexts in the prompt.

- **Include Previous Blocks** - sets how many preceding Text blocks to include as context.
- **MIN (Process If Versions >=)** / **MAX (Process If Versions <=)** - filter blocks by version count. Either value shows `OFF` when set to `0`, meaning that limit is inactive. Set both to `1` to target blocks with exactly one variation.
- **Include Blocks with Labels** - enabled by default. Turn this off to skip any Text block that has a label assigned.
- **Write Mode** - choose **Add New Version** to append a draft, or **Overwrite Current** to replace it. Both options are captured in the step's document-level Undo snapshot.

The loop skips empty Text blocks. In Add New Variation mode, the result becomes both the live version and the editor-selected version. While the step runs, you can see a diff comparing the previous and new variations.

AI Loop (Summarize)

Walks existing Summary blocks.

Settings:

- **Prompt** - summary template. `{text_summary_range}` represents the selected draft text covered by that Summary block.
- **Include Lore** - include Lore context.
- **Write Mode** - overwrite the Summary's current variation or fill it only when empty.

A Summary with an empty source range is skipped and logged.

Save Incremental

Saves the current document, then writes a checkpoint copy — without changing the document's normal save path.

- If you don't enter a filename, the copy is saved next to your document as `name_postfix_number.pgr` — for example, `Novel_step_1.pgr`.
- If you enter a name in **Filename (Optional)**, the copy is saved with that exact name under `Documents\Editorial\Saves`.

Save to a named file before running a recipe. If a file with that name already exists, preflight will ask for confirmation before overwriting it. When running long recipes with multiple AI loops, use **Save Incremental** between loops so you can recover each generation if needed.

Set Live Variation

Sets the live and editor-selected variation on every versioned block.

- `1` selects the first variation.
- `2` selects the second, and so on.
- `0` selects the latest variation.
- If a block has fewer variations than the number you enter, the last available variation is selected.

Collapse

Keeps only the live variation in every versioned block. This action permanently deletes all other variations, but InDesign creates a document-level Undo snapshot before it runs.

Note: If you need to split multi-variation blocks into separate paragraphs, collapse them first — then run Split Paragraphs.

Split Paragraphs

Applies the current text chunker to Text blocks that have exactly one variation. Note that Summary, Lore, and other support blocks are not split. Text blocks with more than one variation are left unchanged without warning.

Summary Points

The step and toolbox item are both called **Summary Points**. The one-off version, found under Block Tools, is called **Add Summary Points**.

This command inserts an empty Summary block before each Text block whose draft text starts with a configured prefix. Here's what to know about how it works:

- Matching is **case-insensitive**
- The command ignores surrounding whitespace in the prefix and leading whitespace in the block text
- The default prefix is `Chapter`
- The command checks the **text content**, not the block label
- If a Summary block already precedes a matching Text block, the command won't insert a duplicate

Note

A text card that lets you document what a recipe does and why you chose its settings. It's non-executable and saved as part of the recipe.

Running a Recipe

Click **Run**. The runner executes enabled steps from top to bottom on a worker thread. LLM requests stay off the UI thread; document reads and writes are marshalled to the UI thread.

Preflight refuses:

- a missing document
- an empty recipe, or a recipe with no enabled executable steps
- Save Incremental on an unsaved document
- an explicit Save Incremental filename that would overwrite an existing file (unless you confirm it)
- an LLM step with no Base URL
- **Set Model to Server** with no model name
- invalid Text Loop version bounds
- a Text Loop whose filters would match no Text blocks

While the workflow runs, you'll notice a few things:

- The canvas switches to **read-only** mode
- The progress strip animates to show overall progress
- The log displays the current step, block progress (for example, `block 5/42 (id 1234)`), and LLM status
- The selected block in the left pane updates in real time as each AI step completes

This lets you watch results arrive as the workflow moves through each block.

Cancel stops the process from continuing, but any changes already made will remain. When the recipe finishes, the log will show one of three statuses:

- `Recipe completed.`
- `Recipe cancelled.`
- `Recipe failed.`

If the recipe fails, a dialog box will open showing the error. The runner stops at the first AI failure and will not retry or skip ahead to later blocks or steps.

Each mutating top-level step creates its own Undo snapshot. If a recipe includes several mutating steps, you'll need to run Undo multiple times to fully reverse them. Note that Undo does not delete saved files.

Prompt Placeholders

Inside step prompts, placeholders are replaced with real values when a request runs.

Text loops recognize:

- `{current_variation}` - the draft text currently selected on the block being processed

Summary loops recognize:

- `{text_summary_range}` - concatenated selected draft text covered by the Summary block

When enabled, previous blocks and summaries are added as separate request messages. Lore is added to the system-prompt context — not as placeholders.

Keep these points in mind for other brace-delimited text:

- Any other brace-delimited text is sent exactly as written.
- A placeholder used in the wrong type of loop is silently removed rather than passed through.

Practical Safety

- Use **Add New Version** when tuning an AI Text Loop — this keeps the original block available if you need to revert.
- Use `Min Versions` and `Max Versions` to run a recipe on a specific, controlled set of blocks during testing.
- Test any filters on a small document before applying them to a full manuscript.
- Place Save Incremental between steps that are costly, slow, or hard to undo.
- The current recipe is shared across all open documents — use Notes to record which document, genre, or editing pass it was built for.
- The Editorial Agent draws on the same endpoint, key, model, and prompt-flow settings you've already configured under **Settings → LLM Server Settings**.

Scripting Layer

Scripting is the deepest level of integration. A script can move through your document, build LLM requests with full control over roles, and write results back as new versions on specific blocks.

Scripting is optional. You can use every part of Editorial without it. It's there for repeated, multi-step tasks that would be slow or tedious to run manually.

Script Agent Pane

Open **Ai Agent → Script Agent**. The upper editor highlights syntax and flags error lines; the lower area shows the script log.

- **Run** checks the script for errors before running it in the background. Errors stop execution; warnings appear in the log and are flagged in the editor.
- **Cancel** requests a clean stop. The script runs off the main thread, so document access stays coordinated with the rest of the interface.
- **Clear** empties the output log; **Find** searches within the script editor.
- **Load** and **Save** work with `.bas` script files.
  Editorial also saves your last script automatically to `Documents\Editorial\settings\last_script.bas`.
- **Settings → Live Script Analysis** turns on warnings as you edit. For ready-made starting points, browse the factory scripts folder — these examples cover many common tasks.

Changes made during a single run are grouped into one Undo step at the document level.

Language

A small BASIC-flavoured language. Use `let` to create a new variable and a plain `=` to update one that already exists. If you use `let` inside a loop or an `if` block, it creates a temporary variable that disappears when the block ends — so always update a running total with `total = total + ...`, not `let total = total + ...`.

Other key syntax:

- `if … then … else … endif`
- `for … in … next`
- `while … wend`
- `sub … end sub` for subroutines
- `print` for log output
- `//` for comments

Built-in Constants

Block-type constants are available using their uppercase names:

- `TEXT` — regular prose blocks
- `SUMMARY` — summary support blocks
- `LORE` — lore support blocks
- `OUTLINE` — outline support blocks
- `NOTES` — notes support blocks

To check for an Image block, test for the text `"Image"` directly — there's no built-in constant for this type:

```
if block.type <> "Image" then
```

Built-in Objects

Four objects are available in every script by default:

- `document` — loops through every block in the document (`for block in document`), looks up lore, summaries, and nearby text, and lets you perform operations on the document.
- `llm` — builds and sends requests to the model. Reset it, set the system prompt, add user and assistant turns, then call the model and work with the returned text. Budgeted calls can trim the oldest conversation turns to fit within the context window.
- `promptFlow` — reads the shared prompt-flow settings (system, summarizer, rewrite, and summary prompt texts) and uses them to build the system and final user prompts. This object is read-only; to change a prompt for a single call, set `llm.systemPrompt` instead.
- `input` — builds and displays an interactive input form from the script.

Blocks yielded by `document` give you access to the following:

- **ID**
- **Type**
- **Live text**
- **Label**
- **Variations**
- **Live index**
- **Expanded state**

You can also perform operations on these blocks, such as adding a variation. See the full syntax reference for a complete list of properties and methods.

Scope Rules

Each `sub ... end sub` subroutine runs in its own isolated scope, with the built-in environment as its parent. Variables from the calling code are not visible inside the subroutine by default.

To read or modify a variable from the outer scope, declare it inside the subroutine using `global`.

Example

Counting words in entire document

```
// Count total words across all Text blocks
// (the same total as Word Count and the status bar)

let total = 0

for block in document
    if block.type == TEXT then
        let total = total + wordCount(block.text)
    endif
next block

print "Total words: " + str(total)
```

Ready-to-use example scripts (for tasks like rewriting with lore and summaries, summarizing everything, finding and replacing, and gathering document statistics) are included in the factory scripts folder. Instead of starting from scratch, load one of these scripts from the **Script Agent** pane and modify it to suit your needs.

The syntax is designed to be readable by both humans and AI models. This means you can paste a script into an AI tool like ChatGPT or Claude, describe what you want it to do, and ask for a working version back. **Example:**

```
Read editorial_script_language_syntax.md, then write a script that scans
all blocks and applies the label "Jack" to any text block that mentions
"Jack".
```

Images

The **Image** block places a single picture inline with your manuscript. Select the block to open the **Image Editor** in the right pane. The editor has three main areas:

- A **canvas** where you work on the image
- A **tool rail** running down the left edge
- A **properties strip** across the top, with a colour palette below

Everything you do here is non-destructive. The original imported picture is never changed.

Instead, the block saves:

- A crop
- A list of effects
- A layer of drawn annotations

These elements are combined and applied each time the picture is displayed or exported.

Standard document Undo and Redo cover all edits — each action on the canvas counts as one Undo step.

Adding and Reusing Images

- Insert an empty Image block from the **Paragraph** menu or toolbar.
- Select it, then add your image in one of two ways: use **Import** in the Image Editor, or paste a picture with `Ctrl+V`.
- **Pool** opens the document's image pool — use it to reuse an image already in the document without importing a duplicate.
- **Export** saves the image in its current state — including any crops, effects, and annotations — as a PNG file.

Pictures are stored in a pool for each document. You can reuse an image in multiple blocks at no extra cost — the pixel data is only stored once.

Moving Around the Canvas

A picture opens scaled to fit the pane, though never enlarged beyond its actual size. This works well for adding a label to a photo, but it's too imprecise for detailed work. To zoom the canvas:

Action	How
Zoom in or out	Scroll the mouse wheel — the point under your cursor stays fixed
Pan	Drag using the middle mouse button
Fit the image to the pane	Ctrl+0
Actual size (1:1)	Ctrl+1

The zoom percentage appears in the bottom-left corner whenever you're zoomed in or out from the fit view. Annotations stay sharp at any zoom level because they're drawn as vector shapes, not pixels. Only the underlying photograph becomes less sharp when you zoom past 100%.

The Drawing Tools

The rail runs top to bottom. Tools above the dividing line affect only the selected object. The last two tools — Crop and E-ink — apply changes to the entire picture.

- **Select** — move, resize, and rotate objects. Drag corners to resize while keeping the aspect ratio; drag sides to stretch. `Delete` removes the selected object, `Escape` deselects it, and arrow keys nudge it into position (`Shift` moves it ten pixels at a time).
- **Edit nodes** — reshape a line or freehand stroke by dragging its nodes and control handles. Double-click the line to add a node.
- **Rectangle**, **Ellipse**, **Line** — drag to draw. Hold `Shift` while drawing a line to snap it to 45-degree angles.
- **Arrow** — drag from tail to tip to draw. Arrows are filled by default. After drawing, use the tail, tip, and width handles to adjust the shape.
- **Freehand pen** — drag to draw a stroke; it smooths automatically when you release. End a stroke close to where you started to close it into a shape. The pen stays active between strokes, so you can draw several in a row.
- **Text** — click to place a label, or drag to create a text box that wraps (`Ctrl`+drag for an angled box). Use `Ctrl+B` and `Ctrl+I` to toggle bold and italic.

Double-click a label with **Select** to edit it again.

- **Auto Shape** — places a ready-made shape from a built-in library: speech balloons, thought bubbles, stars, spirals, arrows, cogs, clocks, and more. Press and hold the button, or click the small arrow in its corner, to choose a

different shape — the button remembers your last choice. Click the canvas to place the shape at a default size, or drag to size it. Double-click a placed shape to edit it using its own handles; double-click again to exit that mode.

- **Skew / Distort** — one button with a small arrow in its corner. **Skew** slants the selection into a parallelogram; **Distort** lets you drag each of the four corners independently. Click the arrow to switch between the two modes.

Left-click a palette swatch to set the fill colour. Right-click to set the outline colour. The crossed-out swatch removes the colour entirely.

Fill and Transparency

Two tools let you apply a graduated fill to an object instead of a flat colour, and both work the same way: select the tool, then drag across the object to place the gradient's control points.

- You can drag from anywhere on the canvas — you don't have to start inside the object. This is useful when working with thin lines.
- A faint dashed outline appears around the selected object so you can see what you're about to paint.
- **Fill** controls an object's colour. Choose what to colour — **Fill**, **Outline**, or **Fill and outline** — then select a style: Flat, Linear, Circular, Elliptical, Conical, Diamond, Three-color, Four-color, Folds, or Waves.
- **Transparency** controls how much of the object shows through, using the same handles. 0% is fully opaque; 100% is fully invisible. A new transparency gradient runs from opaque to clear by default, so you can see the effect as you drag.

On the canvas, a **round** handle marks the gradient's origin — the start point for a linear fill, or the centre for all other types. **Square** handles mark the outer points.

- Drag the **round** handle to move the entire gradient at once.
- For **linear** gradients only, you can move the two ends independently.
- **Double-click** the line between handles to add a colour stop.
- **Select a stop**, then click a palette swatch to change its colour.

The strip also includes **Repeat** options (None, Simple, Repeat, Reflect) and, depending on the tool, either the colour ramp (RGB fade, Rainbow short, Rainbow long) or the transparency blend mode (Mix, Multiply, Screen).

Open shapes — such as a line or an unclosed pen stroke — display an outline only, with no fill.

Text Colour

With the **Text** tool, colour applies to individual characters, not the entire label. This means a single label can contain text in several different colours.

- **To change the colour of specific text:** Select the characters inside a label, then click a colour swatch. Only the selected text changes colour.
- **To remove a custom colour:** Click the crossed swatch. The text loses its individual colour and returns to matching the object's fill.
- **To colour the whole object:** Click a swatch with no text selected, as you would normally.

Crop

Crop toggles crop editing mode. To crop your image:

1. Click **Crop** to enter editing mode.
2. Drag the frame handles to set your crop area.
3. Click **Crop** again, choose another tool, or press `Escape` to confirm and exit.

To remove the crop entirely, either drag the frame to cover the whole image, or press `Delete` while in crop editing mode.

Note: The crop is applied *after* any annotations. This means:

- Drawings and labels stay in place when you adjust the crop.
- A label can be cropped out of view without being deleted.

Preparing Images for E-ink

A picture that looks sharp on a bright screen can appear muddy on an e-reader. E-paper displays only sixteen shades of grey and has much lower contrast than a monitor. **E-ink output** converts every image in your document into a version the device can actually display — in the block list, in Reading Mode, and in every export.

It **prepares** images rather than previewing them. What you see is exactly what gets written or published to the file.

E-ink colour check

Even if you don't want black and white images, this feature is worth using as a colour-checker.

Colours that look clearly different on screen can merge into the same shade of grey on a black and white e-ink device. A red arrow and a green tick are easy to tell apart in colour — but on an e-ink screen, they can look identical.

Use this process to make sure your images work for all readers:

1. Switch the setting on.
2. View your images as a monochrome reader would see them.
3. Adjust colours until every element is still clearly distinguishable.
4. Switch the setting off and export in full colour.

Your document will now work on both black and white e-ink devices and colour displays.

To apply this to your whole document, go to **House Style -> E-ink Output (All Images) -> Prepare Images for E-ink**, then choose the type:

- **16 Grey Levels** — sixteen shades, ideal for photographs.
- **3 Grey Levels (High Contrast)** — black, mid-grey, and white. Best for screenshots, diagrams, and UI captures. The middle shade preserves the smoothing along text edges, keeping small text legible.

Settings for one picture

Select the **E-ink** tool in the rail to see all e-ink options in the strip. The first button — labeled **E-ink: OFF** or **E-ink: ON** — is a document-wide switch, identical to the one in the House Style menu. It affects every image in the document, not just the current one. The remaining options apply only to the image you are currently viewing:

- **Follow document** (the default), or **Force colour**, **Force 16 grey levels**, **Force 3 grey levels** to override the setting for this picture only. Forcing applies even when the document-level switch is off — so a single photo can appear in grey while the rest of the document stays in colour.
- **Contrast** or **Bands** — a slider whose effect depends on the mode. In 16-level mode, it shapes the tonal range and is neutral at the midpoint. In 3-level mode, it controls the width of the middle band — increasing it pushes more of the image toward solid black or white.

- **Invert** — reverses this picture only. Handy for dark diagrams; rarely something you'd want across an entire book, which is why it works at the picture level rather than the document level.

Layering

When you draw a new object or paste a picture, it appears on top of existing objects. Use the properties strip to adjust layering and grouping:

- **Bring to front** – moves the selection to the top layer
- **Send to back** – moves the selection to the bottom layer
- **Forward** – moves the selection up one layer
- **Backward** – moves the selection down one layer
- **Group** – combines selected objects into a single unit
- **Ungroup** – separates a grouped object back into individual parts

Export

Image blocks export to DOCX, PDF, and EPUB with all edits intact — including crops, effects, annotations, and any e-ink conversion.

How each format handles images:

- **PDF and EPUB** center images at a reasonable size
- **DOCX** stretches every image to the full width of the text column — so a small image may appear larger in the export than it did in your document

If an image can't be rendered, the export stops and alerts you rather than silently exporting the unannotated original.

For Markdown exports:

- **File -> MD -> Export MD (No Images)** removes all images
- **File -> MD -> Export MD with Images** saves images as PNG files and adds the corresponding image references (see Export Formats)

File Safety

Editorial protects your document automatically — no setup required.

- **Backups on every save.** Each time you save, Editorial keeps the previous version as `.bak1` alongside your `.pgr` file. Older versions rotate to `.bak2` and

`.bak3`. If a save goes wrong or you need to retrieve an earlier version, just open the relevant `.bak` file — it's a standard Editorial document.

- **Autosave.** Every few minutes, Editorial saves a snapshot of your open document to a `.autosave` file in the same location. This also applies to new, unsaved documents. Autosave never modifies your actual file — only a manual save does that.
- **Crash recovery.** If Editorial or your device crashes, the next time you open the document — or relaunch the app, for an unsaved file — Editorial will offer to restore your latest automatic backup. Select **Yes** to recover your work, then save to keep it. Select **No** to open the file as it was when you last saved it.

Saving, closing, or switching to another document automatically cleans up these files. You'll only see a recovery prompt when something actually went wrong.

You can adjust both settings under **Settings → Safety Settings**:

- **Autosave interval** – set how often the file saves, in minutes
- **Backup copies** – set how many copies to keep (enter 0 to turn either feature off)

Export and Finish

Inside Editorial, your manuscript stays layered and flexible. When you export, it becomes a clean reading version built from the current live text.

Chapters and Page Breaks

Every block has a place in the book's structure: it opens a **chapter**, it is the **title page**, it is a **page break** or a **scene break**, or it is ordinary text. That structure is what every output reads — PDF, EPUB, DOCX, Markdown, Reading Mode, and the Chapter Outline all agree on where a chapter starts. In the block view, a block's role is shown in a band above it, such as **CHAPTER 3 · The Storm**, **TITLE PAGE**, or **PAGE BREAK**.

Starting a chapter. Select a block and choose **Paragraph → Start Chapter Here** (also on the right-click menu, the **Chapter** toolbar button beside H1–H3, or `Ctrl+Shift+C`). Choose it again to turn the chapter back into ordinary text.

- A heading block, or a short line that reads like a title, becomes the chapter as it is. - A heading followed by text is split, so the heading becomes the chapter.

- Anything else gets a new **Chapter** block inserted before it, ready for you to type the title.

A chapter's block holds its title on the first line and an optional subtitle on the lines after it. In the block view it appears as a header bar showing the chapter's number, title, and its block and word counts; the **…** button on the bar offers the chapter commands.

Chapter settings. How chapters look is decided once for the whole book:

- **Page Setup → Chapters begin** — on the same page, on a new page, or on a right-hand page. The right-hand option is offered for facing-page books and leaves the page before a chapter blank when needed. New books start chapters on a new page. - **House Style → Chapter Numbering** (also the **Numbering** row of the export dialog's Customise page) — None, 3, Chapter 3, Chapter Three, or III, printed above each chapter title in the PDF, EPUB, DOCX, and Reading Mode (a Markdown export leaves the number out). New books start with None. - **Paragraph → Numbered Chapter** — untick it for a Prologue or an Epilogue: that chapter prints no number, and the chapters after it are not renumbered. - **Paragraph → Set Chapters…** — makes every heading the size of the selected one a chapter, and turns chapter headings of any other size into ordinary section headings within chapters. Editorial asks first, and one Undo reverses it. Imports make this guess for you; use the command when the guess picks the wrong level, for example in a book with parts.

Breaks and notes.

- **Paragraph → Insert Page Break** and **Insert Scene Break** add an empty marker block after your selection. See *Page and Scene Breaks* below. - **Paragraph → Add Title Page** adds a finished title page. See the next section. - **Paragraph → Edit Note** attaches a note to a block, shown at the right of its band. A note is for you only: no output reads it. **Remove All Notes** clears every note.

Documents from Editorial 2.1 and earlier, which used labels for all of this, are converted the first time you open them: chapter labels become chapters, page and scene labels become break markers, and any other label (such as "Prologue") still makes a chapter, as it did in 2.1, with its text kept as the chapter's note. The status bar says when this has happened, and nothing changes on disk until you save.

Title Page

A **Title Page** block does more than shift a page boundary — in PDF and EPUB exports, it generates a properly formatted title page instead of plain text at the top of chapter one.

The fastest way to add a title page is **Paragraph → Add Title Page** (also available by right-clicking under **Add**). This inserts a ready-made title page at the very front of your document — regardless of which block you have selected — and fills it with sample content you can edit. If your document already has a title page, the command jumps to it rather than creating a duplicate. The export dialog's **Add title page** button does the same, filling in the title and author you entered there instead of the sample ones.

What the PDF exporter does with it:

- Every line is centred.
- The whole group is measured first, then placed at the optical centre of the page — slightly above the true middle, following traditional title-page convention. Because placement is calculated rather than fixed, a one-line title and a six-line title are both visually balanced.
- Headings use display type, so a title appears much larger than a chapter heading.
- Any blank lines you type within the block are preserved as real space, letting you arrange the title, subtitle, and byline however you choose.
- A page break follows automatically, so the story always opens on a fresh page.
- First-line indents and drop caps are suppressed, regardless of the House Style.

Two marker lines do extra work inside the block:

- `<!-- foot -->` — everything after this marker moves to the bottom of the page. Use it for imprint details, a city, or a year.
- `<!-- author -->` — a legacy marker that no longer has any effect. The software still recognises and removes it, so older title pages that use it won't break.

Neither marker is printed, and Reading Mode doesn't show them either. Spelling is flexible — spaces and capitals don't matter, so `<!--foot-->` and `<!-- FOOT -->` both work. If you mistype a marker, it appears on the page as plain text. This is your signal that something is wrong, rather than the error going unnoticed. A complete title page looks like this:

```
# The Salt Road

*A Novel in Three Crossings*

by Marguerite Vale
<!-- foot -->
Fabled Press
London, 2026
```

When you publish a PDF or EPUB, your reader app or retailer pulls the title and author from metadata you enter at publish time — not from your title page.

How it works:

- **Publish to PDF**, **Publish to EPUB**, and **Publish to DOCX** open the export dialog, whose **Book** section asks for Title, Author, and Language. - The first time, the title is filled in from the file name; after that, with whatever you entered last. - Editorial saves these details in the document.

Important note for Markdown users:

This metadata sits outside the main text, so it won't survive a Markdown round trip. If you re-import a document, confirm the title and author again the next time you publish.

DOCX handles a title page more simply: a page break before and after, and nothing else. Because this file is meant for further editing elsewhere, it preserves correct pagination and lets you apply your own styling.

Page and Scene Breaks

Paragraph → Insert Page Break adds an empty page-break block after your selection: whatever follows it starts on a new page in the PDF, the DOCX, and the EPUB, and it becomes a `---` line in a Markdown export. You don't need one before a chapter — **Chapters begin** in Page Setup already decides that, and a page break right before a chapter never adds an empty page.

Paragraph → Insert Scene Break adds a scene-break block, which marks a change of scene within a chapter. Every scene break in the book prints the same way, chosen once for the whole book: **House Style → Scene Breaks** offers * * * or a blank line, and the **Scene break** row of the export dialog's Customise page adds a dinkus (⁂), a fleuron (❦), and a short rule, with a size. A scene-break block that holds words prints the break, then the words as an ordinary paragraph.

In the block view, both show as a labelled row; in Reading Mode a page break is a blank line, and a scene break shows as the book's scene break.

Headings

Use markdown headings (#, ##, ###) to add structure to your document. Each heading level controls how prominent it appears:

- # - Primary headings
- ## - Secondary headings
- ### - Tertiary headings

These settings apply directly to your exported and printed output.

H Headings

Entire blocks can contain headings at three levels:

- **H1** - Equivalent to `# Title`
- **H2** - Equivalent to `## Subtitle`
- **H3** - Equivalent to `### Heading`

Use these to apply a heading style to an entire block — they work the same way as standard Markdown headings. Stick to one method throughout your document rather than mixing both.

Block-level headings work well when each title sits in its own block and you want clean plain-text exports without visible Markdown heading symbols.

Export Formats

Every export uses only the **live** version of each block. Unselected variations are never included.

Support blocks — Summary, Lore, Outline, and Notes — are excluded from MD, DOCX, PDF, and EPUB exports. The exception is the three plain-text exports under **File → TXT**: these write out every block, including support blocks. Clear them first if you want a clean manuscript.

Finding your export options:

- **Publish to PDF**, **Publish to EPUB**, and **Publish to DOCX** sit together on the File menu. Each opens the export dialog first (see *The Export Dialog*

below), then asks where to save. - Plain text and Markdown exports are in the **TXT** and **MD** submenus, next to their imports. - Importing a book is under **File → Import Publications**, so importing someone else's EPUB and publishing your own are separate commands.

PDF and EPUB are finished, reader-ready documents rather than working formats: both include the title page and your house style. DOCX is a hand-off for further work in Word: it carries your house style as Word styles, on a page of its own, but Word lays out the pages itself.

The Export Dialog

Publish to PDF, **Publish to EPUB**, and **Publish to DOCX** all open the same dialog before asking where to save. The book's settings are on the left; a live preview of the result is on the right. Nothing you change here touches the book until you press **Publish**: then every change is applied as **one Undo step**, and the Save dialog opens. **Cancel** (or Escape) leaves the book exactly as it was.

House style. Choose your book's look from the row of presets, each shown as a small page. The **Prose** and **Technical** tabs switch between the two families: Prose indents its paragraphs, Technical spaces them. The built-in presets are Standard, Classic, Modern, Minimal, and Ornate for Prose, and Standard and Clean for Technical. The round arrows at the ends of the row, or the mouse wheel over it, bring the presets that don't fit into view.

The chosen preset's name shows below the row. Change anything and it gains an asterisk, for example `Prose  Classic*`; **Reset** returns to the preset as it was. **Save as preset…** keeps your version under a name of your own: saved presets appear after the built-in ones, in every book, and are kept as files in `Documents\Editorial\settings\styles`. A book always stores its complete style, so it opens the same on another computer, or after you delete the preset it came from.

Customise… opens a page over the settings with every part of the style, grouped under Paragraphs, Chapters, Text, and Running heads. Each row has < and > buttons that step through its choices, and the preview follows every step:

- **Paragraphs** — the size of the first-line indent (Prose) or of the space between paragraphs (Technical), from 80% to 130%; and the **Body font**. - **Opening** — how a chapter opening is arranged: Plain, Classic, Classic left, Numeral, Inline, Right, Framed, Ruled, or Display. **Sink** — how far down its first page a chapter starts: none, a sixth, a quarter, a third, or half of the page. - **Title**, **Subtitle**, and **Number** — the case (as typed, small capitals,

or spaced capitals) and the size; the title can also be bold. **Numbering** — None, 3, Chapter 3, Chapter Three, or III. - **Headings** — the case and size of section headings. - **First line** — how a chapter's first paragraph opens: plain, a drop cap, a lead-in in small capitals, or both (drop caps in Prose only). **After a scene break** — plain or a lead-in, for the paragraph after a scene break. - **Scene break** — asterisks, a blank line, a dinkus, a fleuron, or a short rule, and its size. - **Running heads** — what the left and right page heads say: nothing, the author, the book title, the chapter title, or author and title.

‹ Back to Export (or Escape) returns to the main settings with your changes kept. You can also press **Publish** straight from this page. In the EPUB and DOCX dialogs, rows that format leaves out are dimmed, with a note beside their heading saying why; they stay editable, because the style belongs to the book and the PDF uses them.

Book, page, and options.

- **Book** — Title, Author, and Language. They go into the file's details, which reader apps and retailers show; your title page is what prints. - **Page** — the PDF's page in one line, with **Page Setup…** to change it (see *Page Setup* below). The DOCX has its own page, with **Page…** (see *DOCX*). An EPUB has no pages, so its dialog has no Page section. - **Quotes** — what your quote setting will do at this export, with **Details…** (see *Quote Normalization*). - **Options** (PDF) — **Justify** and **Hyphenation**, which breaks long words at line ends using US English patterns. The EPUB is always justified and never hyphenated, and the DOCX is never either; their dialogs say so instead. - **Format** (PDF) — **Embed fonts**, and **Open after export**.

The preview shows your own book with the settings you have chosen, drawn by the same code that writes the PDF, so every line and page falls where it will in the file, pictures included. Use < and > to move through the pages, and the two buttons beside them to see one page or four (two spreads in a facing-page book); Editorial remembers which you prefer. **Sample text** swaps your book for a short sample that shows every part of the style. The DOCX preview is approximate, because Word lays out its own pages. The EPUB preview shows the text as it flows on a typical e-reader screen, and < and > step from one screen to the next.

DOCX

File → Publish to DOCX opens the export dialog, then saves a Word document. Use it when your manuscript needs further work in Word, Google Docs, or a similar tool. The export preserves:

- Headings, page breaks, and chapters (each chapter's number, title, and subtitle in their own Word styles)
- Lists and inline images
- Inline Markdown, converted to character formatting

Your house style carries across as Word styles: first-line indents (Prose) or spacing (Technical), the chapter opening's styles, the body font, centred scene breaks, and the lead-in. Some parts of the style don't reach a DOCX, and the Customise page says so beside them: Word's own heading styles are kept, and there are no drop caps and no running heads. DOCX text is never justified or hyphenated.

Note one current limitation:

- A title page carries its pagination (a page break before and after) but not its finished visual layout — use the PDF export for that.

The DOCX page. A DOCX has its own page, separate from the PDF's, set with **Page…** in the export dialog: the size (Letter, A4, A5, US Trade 6 × 9, or **Copy from PDF**), the four margins, **Facing pages** (mirrored margins for a book), and **Page numbers**, which Word prints centred at the foot of each page. A new book starts on Letter or A4, depending on your region; a book from an earlier version keeps the page its DOCX always had. Running heads and a section per chapter are planned for a later version.

PDF

File → Publish to PDF opens the export dialog, then saves a fixed-layout PDF for formal review or final delivery. The PDF carries your whole house style: chapter openings, first lines, headings, scene breaks, and running heads.

- When the house style's **First line** has a drop cap, eligible chapter openings display the three-line print drop cap described above. - A **Title Page** block renders as a finished, centred title page — see *Title Page* above. - The PDF's title and author metadata come from the export dialog's **Book** section, not from the page itself. - **Open after export**, in the export dialog's **Format** row, starts ticked. Once the file is saved, and after any notes about it have been shown, the PDF opens in whatever program your computer uses for PDF files. Untick it if you'd rather not; Editorial remembers your choice for every book.

This document was created and exported from Editorial.

Page Setup

A PDF is made up of real pages, so Editorial needs to know what size and layout to use. Open the Page Setup dialog from **House Style → Page Setup…** or the **Page Setup…** button in the export dialog's Page section.

Page Setup settings are saved with each document, so:

- Every manuscript keeps its own page settings
- Your settings are restored automatically when you reopen the file
- New documents default to a 6 × 9 inch paperback with facing pages

Presets apply a complete page design in one step, setting your trim size, margins, type size, and page furniture together.

Choose from two regional lists:

- **United States** — measurements in inches: 5 x 8, 5.5 x 8.5, 6 x 9, 7 x 10, and 8.5 x 11
- **European** — measurements in millimetres: A-format, B-format, Demy, A5, Royal, Crown Quarto, and A4

Each preset is labelled **Prose** or **Technical** to suggest the type of content it suits. These labels simply organise the list — they don't restrict how you use a preset.

A preset is a starting point, not a fixed template:

- Edit any field after applying a preset and it will switch to **Custom**
- UK trade sizes vary between printers, so always confirm the width with your printer before finalising your design

Binding controls whether your document uses facing pages or single-sided pages.

- **Facing pages** (used for printed books): The inside margin (the gutter, near the spine) and the outside margin alternate sides from one page to the next.
- **Single-sided** (used for screen PDFs): The left margin stays the same on every page.

Margins, body size and leading. Use this section to set four margins, the body type size (in points), and the leading — the line spacing expressed as a multiple of the body size (default is 1.35). Headings scale automatically with the body size, so reducing the body size also reduces the headings.

The dialog calculates:

- The text block dimensions

- The number of lines per page
- The approximate number of characters per line

Aim for **45 to 75 characters per line** for comfortable reading. Longer lines make it harder for the eye to track from one line to the next.

Page numbers and running heads.

Page number position

Place the page number in one of these locations — or omit it entirely:

- Outside foot
- Centred at the foot
- Outside corner of the head (shares the line with the running head)

When the number appears at the head, the running head centres on the same line and shortens automatically if needed to avoid overlapping the number.

Running head content

Whether the book has running heads at all is the **Running heads** box in Page Setup. What they say is part of the house style, set on the export dialog's Customise page (**Running heads**, Left and Right), independently. Each has five options:

- Author name
- Book title
- Chapter title
- Author — Title (both, separated by a dash)
- Nothing

If either the author or title hasn't been set, the "Author — Title" option displays only the one that exists — no stray dash appears.

Single-sided binding

With single-sided binding, there are no left and right pages. Every page uses the right-page head setting, and the left-page setting is ignored.

Where chapter titles come from

Running heads pull chapter titles from your chapter headings. If your document has no chapters, the book title appears instead.

Facing pages

When you select Facing pages, the preview shows a two-page spread so you can check the gutter and mirrored margins before publishing.

Pages with no running head

The title page and the first page of each chapter display no running head — and by default, no page number either. See **Chapter openings** below for details.

Front matter numbering. Pages before the first chapter are front matter, and they use lowercase roman numerals (i, ii, iii). The main text resets to 1 on the first chapter page.

- A setting controls whether roman numerals print on front matter pages or remain hidden. Hidden is the default.
- The pages are counted either way, whether or not the numbers print.
- PDF readers display the same numbering as the book (i, ii, … then 1, 2, …), so on-screen numbers always match the printed page numbers.
- Documents with no chapters use standard numbering (1, 2, 3) throughout.

Chapter openings. By convention, the first page of a chapter is counted but not numbered — typesetters call this a *blind folio* — so the first number a reader sees is 2. To print a number on that page instead, tick **Number chapter openings (drop folio at the foot)**. When you enable this:

- The number appears at the foot of the page, alongside your other page numbers.
- If your page numbers are at the head, the number appears centred at the foot.
- The opening page still has no running head.

Academic and reference books commonly use this option; most trade books do not. The title page always stays bare regardless of this setting. The option is off by default.

Widows and orphans. An orphan is the first line of a paragraph stranded alone at the bottom of a page; a widow is the last line carried alone to the top of the next.

The setting **Keep lines together: no widows, orphans or stranded headings** prevents both. When enabled, it does the following:

- Keeps at least two lines of a paragraph on each side of a page break
- Moves a paragraph of only two or three lines to the next page as a whole, rather than splitting it
- Keeps every heading with the text that follows it — a heading never sits alone at the bottom of a page while its text begins on the next

- Prevents a table's header row from being left alone at the bottom of a page
- Moves a short table to the next page as a whole, as long as doing so leaves no more than a quarter of the page empty
- Keeps at least two rows on each side of a page break in longer tables, and repeats the header row at the top of the next page

Default behaviour:

- **On** for new documents
- **Off** for documents created before this setting existed — this ensures that publishing an existing manuscript never shifts page breaks unexpectedly

To enable the setting, tick the checkbox.

Code blocks. The setting **Keep code blocks together: move short ones, split long ones** prevents code listings from breaking at awkward points. It works as follows:

- A short code block moves to the next page as a whole **only if** it fits on one page and moving it leaves no more than a quarter of the page empty.
- A long code block that doesn't meet those conditions splits instead, keeping at least three lines on each side of the break—so no page is left with just one or two lines of code.
- Any heading immediately before the block moves with it.

This setting is intentionally flexible, so you won't end up with half a page of text, a gap, and a listing stranded on the next page.

Like the setting above, it is **on by default** for new documents and **off** for documents created before this feature existed.

Reading Mode with the PDF Page layout mirrors the PDF's column width and line breaks almost exactly. In testing, about 2 paragraphs in 100 differ by a single word at the end of a line. This happens because screens position text in whole pixels, while PDFs use fractional points. The page breaks it marks come from the PDF export's own layout, so they fall where the PDF's pages do.

Always treat the PDF as the final authority.

Ready for Amazon KDP. KDP accepts the exported PDF as-is. Amazon requires a wider gutter as a paperback gets thicker, but this only affects facing-page books. Here's what to expect:

- **Single-sided binding:** The dialog shows no gutter advice, and Editorial gives no warning after export.
- **Facing pages:** The dialog shows the minimum required gutter next to the inside margin, along with a **Use this** button that enters the value for you. Editorial never changes your margins automatically.

After you export a facing-page book, Editorial checks whether the final page count requires a wider gutter than the file currently has. If it does, Editorial alerts you and shows both figures — the current value and the required minimum. The file stays unchanged. Widen the margin and export again.

Not ready for IngramSpark. IngramSpark requires PDF/X-1a or PDF/X-3 files with CMYK images. Editorial exports a plain RGB PDF with no output intent or bleed, so it doesn't meet these specs. Before uploading to IngramSpark, run the file through a prepress tool to bring it up to spec.

Documents created in older versions keep their original A4 page size until you change it. Note that files saved in this version cannot be opened in earlier versions.

EPUB

File → Publish to EPUB. EPUB is the format ebook retailers and readers expect — it works with Apple Books, Kobo, Google Play Books, Calibre, and Thorium. Unlike PDF, EPUB reflows: readers can adjust type size, page width, and display theme, and the text rearranges to fit.

Editorial exports EPUB 3 and treats the result as a finished, ready-to-distribute file rather than a working document:

- **Each chapter becomes its own section**, using the same chapter definition as the Chapter Outline panel. Readers can jump between chapters, and the table of contents matches what you see in Editorial.
- **The table of contents lists your chapters.** Page breaks and scene breaks never add entries — only chapters do.
- **A Title Page block becomes a proper title page** — centred, in display type, on its own page. The book's title and author metadata, which readers see in their library and retailers use for listings, are set in the export dialog instead.
- **Your house style carries across.** Prose gives you first-line indents with flush-left chapter openings; Technical gives you spaced paragraphs. Chapter openings, headings, lead-ins, and scene breaks follow the style; the body font is left to the reader's choice, as e-readers expect.

- **Lists become real lists**, and images are embedded in the file and sized to fit the reader's screen width.
- **Drop caps carry across.** When the house style's **First line** has a drop cap, the same illuminated initial that appears in the PDF opens each chapter in the ebook — and it scales with the reader's chosen text size rather than against it. Because the letter is part of the image, it's also written into the image's alt text, so text-to-speech reads "The road" correctly, not "he road".

Because EPUB reflows content, some print conventions don't carry over:

- **Page breaks** are advisory only — they suggest, but don't enforce, where a page ends.
- **Footer material on a title page** sits below the title text rather than anchored to the bottom of the page — in a reflowable format, there is no fixed bottom to anchor it to.

Drop caps in EPUB work differently from print. The initial letter is saved as a small image when you export, so its colours are locked in at that point.

Here's how this affects readers in different display modes:

- **White or sepia background:** The drop cap looks the same as it would in print.
- **Night mode (black background):** The ornament fades into the background, leaving mostly the letter's outline visible.

This isn't an error — it's simply why drop caps can look different from the surrounding text in night mode.

Markdown (MD)

File → MD → Export MD (No Images). Exports your manuscript as plain Markdown text — without any images. Use this option when piping your content into external tools, version control systems, or static-site builders.

- Image blocks are removed from the export
- Everything else is converted to Markdown and preserved: headings, paragraphs, and page-break rules

Markdown with Images (Round Trip)

File → MD → Export MD with Images exports your Markdown file along with every image in your document. Here's what to expect:

- Each image is saved as a PNG file in a folder called `<name>_images`, created in the same location as your `.md` file.
- The Markdown file references each image in document order using standard `[Image: ]` syntax.
- Any image effects you've applied are rendered directly into the exported pixels—the PNGs look right, but the effects themselves are not preserved as editable settings.

File → MD → Import MD with Images does the reverse: it imports a Markdown file and rebuilds an Image block from every standalone `[Image: ]` line.

Here's what happens during import:

- Paths resolve relative to the `.md` file
- JPEG, BMP, GIF, and TIFF images convert automatically to PNG
- Text between images splits into blocks, just as in a standard import
- A title page exported by Editorial restores as a single Title Page block

These two commands work together to create a complete round trip: export your manuscript with images, edit the text in any external editor, then re-import it without losing those images.

A few things to keep in mind:

- If a reference image can't be loaded, it stays in the document as its markdown line. - The import report tells you how many references were kept this way. - This process **rebuilds** the document rather than updating it. If you need to merge your changes back into an existing document, use **File → Roundtrip Edit** instead (described below).

External Editing (Block-Level Round Trip)

When you use the Markdown round trip described above, it *replaces* the document entirely. Re-importing creates a new document, which means you'll lose alternate versions, support blocks, break labels, and image annotations.

File → Roundtrip Edit → Export for External Editing is designed for a different workflow: sending your manuscript out for editing elsewhere, then merging the changes back into your existing document.

The file is standard Markdown with one addition: a short comment line above each block, recording that block's identity and a snapshot of its wording at the time of

export. Editorial uses these two pieces of information to match your returned edits to the correct paragraph and identify what actually changed.

The file also opens with a page of instructions for the editor. This means anyone working from the file alone—such as an AI assistant—will know from the start what they can change and what they must leave untouched.

An external editor can make these changes to any block:

- **Rewrite** the text beneath any marker
- **Add** a new block by inserting a comment marker reading `editorial:block new`, followed by the new text
- **Delete** a block by removing both its marker and its text
- **Reorder** blocks by moving the marker and its text together

One rule applies throughout: never change existing marker lines. Copy them through exactly as they are. The markers are what keep your edits tied to the correct paragraphs.

File → Roundtrip Edit → Import External Edits brings the file back into the document. Nothing changes automatically when the file is read.

Instead, a review window opens first. It lists every proposed change as a separate row — edits, additions, removals, restorations, and reorders. Each row includes:

- A tick box to accept or reject that change
- A note explaining why it is or isn't already ticked (where relevant)
- A colour indicator showing the type of change at a glance:
- **Red** — content that would be removed from the document
- **Green** — content that would be added to the document
- **Amber** — wording changes

Untick any changes you don't want to apply, then press **Import**. The entire import counts as a single Undo action.

Selecting a row displays the full content below: the current block on the left, the incoming version on the right, with word-by-word differences highlighted. Long paragraphs appear in full — no truncation, no guesswork.

Drag the divider between the two panels to give more space to either side. The window saves your preferred size.

When you edit text, it saves as a **new version** of its block and becomes the live version automatically. The previous wording isn't deleted — it stays in the version bar and remains visible through Show Changes.

Here's how versioning works in the review window:

- The **Version** column shows which version number each row will create — matching what the **Add Version** button would show for that block.
- A new block starts at version 1.
- If a row makes no wording changes — such as a label update or a reorder — the Version column stays empty, because nothing is added to that block's history.

Work done in Editorial *after* the export is protected. Because the export records its contents at the time it was created, the import can distinguish three things:

- **What the external editor changed**
- **What you changed**
- **What neither of you touched**

Here is how each case is handled:

- A block the external editor left alone keeps any changes you made to it since the export — even if the file still contains the older wording.
- A block you both changed is added as an alternative version, with your text kept live, ready to resolve with Merge Versions.
- Blocks you wrote after exporting are not mistaken for deletions.
- Changes you made here to a label, heading level, or block order are not reverted by a file that simply predates them.

Deletions get special treatment, because a removed block is the one thing the version system cannot recover. The following blocks arrive with their removal unticked by default:

- A block whose text you have edited since the export
- A block that carries several versions
- An Image block that holds annotations

If the returned file appears truncated, or would delete a large portion of the document, every removal is unticked automatically — and the dialog explains why.

Pictures are not affected by this process — they stay safely in the document. In the imported file, an Image block appears as a marker with no visible content beneath it, but everything belonging to that image remains intact:

- Its data (bytes)
- Its annotations
- Its effect flow

None of these are touched during import.

This is different from **Export MD (No Images)**, where excluding pictures means they are genuinely absent from the exported file.

One thing matters more than the rest: **save the document after exporting**.

Here's why, and what happens if you don't:

- The document stores a record of what the export contained. If you close without saving, that record is lost.
- The import will still work — but it can no longer distinguish between blocks you added since the export and blocks deleted outside it.
- When this happens, the review window shows a warning across the top and leaves far more items unticked than necessary.

Exchange files are also designed for single use:

- Importing the same file twice would repeat edits you've already applied.
- To prevent this, the second import returns with every row unticked and a note showing when the file was first imported.

A file exported from a different document is rejected, and no changes are made. Block identities are unique to the document that created them — so a file from another document would attach its edits to whichever paragraphs happened to share the same numbers, which is why it's not allowed.

If you receive this error about a file you're certain came from this manuscript, the file was most likely exported before the document was ever saved. To fix this:

1. Save the document.
2. Export it again.
3. Redo your edits in the new file.

Plain Text (TXT)

Three text exports are available under **File → TXT**. All three export the same words and include both support blocks and prose — they differ only in how blank lines are placed.

- **Export (Default)** — adds a blank line between blocks. This is the standard plain-text manuscript format, and it's the right choice for most situations.
- **Export Compact** — removes all blank lines so each block runs directly into the next. Use this for word-frequency counts, grep, and other line-based tools.
- **Export Double-Spaced** — adds a blank line after *every* line, including lines within a block. Use this when pasting into online story platforms such as Archive of Our Own.

The difference between **First** and **Last** only matters when a block contains its own internal line breaks — for example, a dialogue exchange that your import tool grouped into a single block.

- **Default** keeps those internal lines tight and adds space only between blocks.
- **Double-Spaced** adds space between every line, including those inside a block.

If none of your blocks contain internal line breaks, both settings produce identical output.

Print an Editor's Copy

File → Print → Print Editor's Copy… (`Ctrl+P`) doesn't print your book as it is designed. It prints a standard manuscript that an editor, or you, can read on paper and mark up by hand. To print the finished book, publish it to PDF and print the PDF.

The editor's copy looks the same whatever your house style:

- Times New Roman 12 pt, double-spaced, ragged right, on your printer's paper.
- 1-inch margins at the top, bottom, and left, and a 1½-inch right margin for notes.
- Paragraphs indented half an inch, except the first after a heading or a scene break. No drop caps or lead-ins.
- Scene breaks print as a centred #.

- Each chapter starts on a new page, a third of the way down: its number, its title in bold, and its subtitle in italics. Chapters are numbered as they are in the book.
- A header on every page: the date on the left; the author's surname, a short title, and the page number on the right.
- Each block's number — the number in the left pane's gutter — printed small and grey in the left margin, beside the block's first line or picture. A note such as "see 412" leads straight back to the block. These are block numbers, not line numbers.
- Pictures print in place.

When you print everything, the copy begins with a cover page: the title, "by" the author, and at the foot the length (about N words, to the nearest hundred) and the date. The title and author come from **Book Metadata** in the export dialog; without a title, the file name is used. The book's own title page is not printed.

Editor's Copy Setup opens before every print and preview, and on its own from **File → Print → Editor's Copy Setup…**:

- **What to print** — **Everything**, one **Chapter**, or the **Selected blocks** in the left pane. Chapter is offered when the book has chapters; the list starts at the chapter holding the selected block. A chapter printed on its own keeps its number.
- **Print block numbers** — on by default.
- **Include Summary**, **Include Lore**, **Include Outline**, **Include Notes** — off by default. An included support block prints as an indented, italic quote labelled with its kind, such as *Summary: …*, so it can't be mistaken for the text.

Editorial remembers these choices, except the chapter.

File → Print → Print Preview (Editor's Copy) shows the pages before you print. If nothing of the book would reach the paper — an empty book, or a selection of empty blocks — Editorial says *Nothing to print with these settings.* rather than printing blank pages.

Toolbar Reference

The top toolbar organizes commands into categories. Most buttons duplicate a menu command — this section is a quick-reference guide. Any button without a menu equivalent is clearly noted.

Document and presentation

- **New / Open / Save** — standard document commands.
- **Prose / Technical selector** — shows the active document's House Style; click it to open the House Style menu. The small arrow underneath indicates it opens a menu.
- **Reading Mode** — enter or exit the seamless reading page.
- **Justify Text** — aligns body paragraphs flush to both margins (House Style → Justify Text).
- **Previous Block / Next Block** — move the selection up or down through the document without shifting keyboard focus. These two have no menu equivalent.
- **Style Display** (Inline Visual Styling) — switch between Markdown source view and visual rendering in the block list.

Block style and overview

- **Normal** — resets the selected block to standard paragraph style. - **H1 / H2 / H3** — applies a title, subtitle, or heading style to the selected block. - **Chapter** — makes the selected block open a chapter, or turns it back (Start Chapter Here, `Ctrl+Shift+C`). - **Full Word Diff** — when Sync is off, displays both added and removed words instead of only removed text. - **Heat Map** — shows the revision strip for each block and its corresponding scrollbar band. - **Animate Version Changes** (the green A) — animates a block's words when its text changes (Options → Animate Version Changes).

Block creation and working modes

- **Edit Note**, **Add Summary**, **Add Lore**, **Add Outline**, **Add Notes** — edit the block's note, or insert the matching support block after your selection. - **Rearrange** — display drag handles so you can reorder blocks. - **Text Select** — select text that spans multiple blocks in the left pane. - **Manual Split** — display split markers inside the selected block; click a marker to split the block at that point.

Editor mini-toolbar (above the right-pane text editor)

- **Bold / Italic / Strikethrough / Inline Code / Code Block** — wraps your selected text in the corresponding Markdown markers.
- **H1 / H2 / H3** — applies the chosen heading level to the current block.

- **Insert Table** — select the number of rows and columns, then insert a ready-to-edit Markdown table at the cursor.
- **Show Whitespace / Line Numbers** — toggles visible whitespace and end-of-line markers, or the line-number margin in the editor.
- **Bigger Font / Smaller Font** — adjusts the editor's saved font size. You can also use `Ctrl` + mouse wheel for the same effect.
- **Synonym** — opens the synonym popup for the selected word, or for the word at the cursor. See Synonyms, Thesaurus and Word Explorer.

Image Editor (right pane, when an Image block is selected)

- Top row: **New / Import / Export / Pool / Paste** — replace, save, or reuse the block's image.
- Tool rail, top to bottom: **Select**, **Edit nodes**, **Rectangle**, **Ellipse**, **Arrow**, **Line**, **Freehand pen**, **Text**, **Auto Shape**, **Skew / Distort**, **Fill**, **Transparency**, **Crop**, **E-ink**.
- The properties strip updates to match the active tool:
- **Shapes:** line width and fill opacity
- **Text:** bold, italic, font, and size
- **Node tool:** node commands
- **Fill / Transparency:** gradient controls
- **E-ink:** e-ink settings, which take over the entire strip
- Z-order and grouping buttons — **To Front**, **To Back**, **Forward**, **Backward**, **Group**, **Ungroup** — appear when you have something selected *and* the Select tool is active. Other tools use that space for their own controls. Note:
- **Group** and **Ungroup** remain visible but appear greyed out when they don't apply.
- **Group** requires at least two objects selected.
- **Ungroup** requires at least one group among the selected objects.

AI tools

- **LLM Settings** — configure the server endpoint, API key, and model.
- **Prompt Script** — open the prompt-flow editor.
- **Writing/Editing** (**Writing Editor** in the AI Agent menu) — return the right pane to standard block editing.
- **AI Agent** — open the Editorial Agent recipe pane.

- **Script Runner** — open the Script Agent pane.
- **Simple Chat** — open the side chat with the LLM.
- **Thesaurus** — open the Thesaurus panel for the selected block.

Keyboard Shortcuts

Standard text shortcuts (Ctrl+C/X/V, Ctrl+Z/Y, Ctrl+A) work as usual in any focused editor or inline label field.

When the left pane is focused, these shortcuts also apply at the **block level**.

See **Editing Tools → Block Clipboard**.

Action	Shortcut
Copy block(s) / copy text in editor	Ctrl+C
Cut block(s) / cut text in editor	Ctrl+X
Paste block(s) / paste text in editor	Ctrl+V
Select all	Ctrl+A
Undo	Ctrl+Z
Redo	Ctrl+Y
Save	Ctrl+S
Find	Ctrl+F
Find Next	F3
Replace in blocks	Ctrl+H
Print editor’s copy	Ctrl+P
Multi-select blocks	Ctrl+click on blocks, or drag the left margin

The **scope** depends on which window is active: text shortcuts apply to the focused editor or label field; block shortcuts only work when the left block pane is selected.

In the Image Editor

These shortcuts work when the image canvas is selected.

Action	Shortcut
Zoom in / out (about the pointer)	Mouse wheel
Pan	Middle-button drag
Fit the picture to the pane	Ctrl+0
Actual size (1:1)	Ctrl+1
Copy / cut / paste objects	Ctrl+C / Ctrl+X / Ctrl+V
Duplicate the selection	Ctrl+D
Select all objects	Ctrl+A
Delete the selection	Delete
Deselect, or exit the current mode	Escape
Nudge the selection	Arrow keys (Shift: 10 px)
Move the selection forward / backward	Page Up / Page Down
Constrain a line to 45-degree angles	Shift
Draw an angled text box	Ctrl+drag with the Text tool
Bold / italic / underline in a text label	Ctrl+B / Ctrl+I / Ctrl+U
Group the selection	Ctrl+G
Ungroup one level	Ctrl+U (when no text cursor is active)
Replace this picture with a pasted one	Ctrl+Shift+V, or hold Shift and click Paste
Clear the crop while cropping	Delete

With the **Edit nodes** tool, use letter keys to control paths and node types:

- `C` closes the path
- `S` makes a node smooth
- `Shift+S` makes it a corner
- `R` makes it symmetric

These are bare letter shortcuts, so standard commands like `Ctrl+C` still copy as expected.