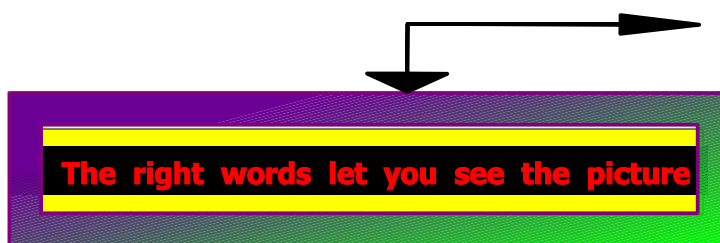


Writers Group Dimension



If A picture is
worth a
thousand words


Composition, Color, and Imagery is what all artists relate to in their work.

Structure, Impact, and Point of View are the flip side of the same coin so the work is more than one-dimensional.



So let us suppose our *Main Character* (The Captain of a ship) in our pirate-themed book is walking along and spots his *Nemesis* trying to find out once again where the *Main Character* has hidden his treasure by trying to bribe a couple of sailors the *Main Character* has employed.

Composition: Movement of character \rightleftarrows and the scene from point **A** to point **B** \rightleftarrows

Color create the mood of what is happening & the character, as well as what he is *feeling* by using color 
—describing shapes also comes here to enhance mood.

Imagery set the scene of where the character is and where everything is taking place with descriptive imagery. Choose also the right words to flavor your time. Place. Setting, and the characters themselves. It could simply rest on the names chosen for characters and places. Use contrast in descriptions so the reader can understand scale as well as character personalities.



The Flip Side

Structure Plan where the start off point of the movement or scene begins, how it progresses from point **A** to point **B**, and where it ends. What is the purpose of the scene. There is always the beginning, the middle, & the end. The same goes with designing art for a book cover. Where does the picture or photo take your eye?

Impact

Does the scene and characters hold your attention? Strong words and images to make the point are enhanced by color to add to the readers mood as well as the tone of the writing. If too much description is given, the reader does not use their imagination and can not be part of the entertainment process of being actually part of the book themselves by creating their own imagery in their head.

Point of View

By what is described in a scene and by whom will show the reader what is happening in the story. Contrast of the *Main Characters'* opinions toward each other will round off the conflict of the plot you are writing about. There can be contrast between the *Writer's Voice* and the character(s).

The example:

Before adding Dimensional Qualities

- 1) Captain _____ *MC* _____ walked along the dock and spotted his nemesis, _____ *N* _____.
Once again, _____ *N* _____ was trying to find out where his treasure was.
This time _____ *N* _____ was bribing a couple of sailors from his ship.

After adding Dimensional Qualities

- 2) Captain Pike didn't go his usual brisk pace to his ship this gray morning along the dock. His beautiful Lady, his galleon ship, *Lady Atresh*, was ready to set sail. The air was charged with static and musty molding wood mixed with the salty smell and taste of the sea. The weather was changing for the worse.

It surprised him none. Bad tidings was the sign. It always had been. He wondered how long it would take his hated enemy, Slash Marrow, to try and unearth where his treasure was hidden once more.

As if on cue to his own black mood, Captain Pike spotted that scar-faced bony old man pulling sacked jingling coins from his baggy green jacket, then trying to shove the glittering gold into a couple of sailor's hands.

His sailors. Roe and Neil. Short and fat. West Indies and Irish. Two grubby hands held out as Captain Slash Marrow's yellowed rotten teeth flashed in the one ray of sun stabbing through the gathering clouds. The dusty knee length jacket flapped in the brisk sea breeze against the old man's spindly body. How Marrow managed to live this long, Pike would never know.

He wouldn't much longer!

Captain Marrow heard the slide of cold metal and white briefly flashed silver from the side of his one good eye. He spun with the agility of a much younger man, and the clash of swords was sharp contrast to the grace of which Captain Marrow met the first swing.

A dance across the damp dirty dock, and Captain Pike's beefy white-clad arm sprayed red. Rotted yellow teeth snapped a sneer. They didn't call him *Slash* for nothing, Captain Marrow laughed with relish.

Idiot, Slash thought, *Did the young blond fool think just because he stood a head taller*

and weighed as much as a cannon he would win this final meeting?

“The treasure is mine!” snarled Captain Pike and stuck the tip of his singing sword into the baggy green coat Marrow wore, then with a yank back lifted the bag of gold coins with sharp precision.

Captain Marrow bellowed.

Swords crashed, slid, clanked.

Roe and Neil both drew their own swords to join in the fracas, probably after the coins, but both captains didn't know which side the traitors were on, so they each took one and ran them through.

For the first time in fifteen years, the two enemies had actually been on the same side. The last time they fought side by side was that early spring when Pike was still a boy and his father was the quarter-master on Captain Marrow's ship.

Things change.

Before another slam of metal could be achieved, the darkening sky shifted ebony and opened up with a downpour of hard cold rain. The wind howled, Captain Pikes brand new blue felt hat went the way of the wind. So much for looking the part of an educated gentleman.

The threatening hurricane had come at last, and greed held no gallantry.

Especially when the treasure was a woman they both wanted.

Everything is covered from both sides of the coin.

Start with the main idea, work it a sentence at a time, add color, shape, words that sound like shapes, sounds, smells. Contrasts, let the reader feel what the characters feel and see and hear. Use words that go with the story to help flavor it to the time era. We know what each character is thinking and how they feel towards the other character. Their actions speak louder than words in moments for the sake of impact. No doubt the reader was not expecting both captains to suddenly turn and fight seemingly together to protect themselves from the threat of the two traitor sailors. Give enough to the reader to make them sit up and take notice so they will want to read more.

With a description such as above, it gives a visual and attitude for which a graphic artist or photographer can use to help visualize a book jacket.

Adding **Dimensional Qualities** is simply “reading between the lines.” Just keep adding or rearranging your main idea of the scene set-up.

A ship without sails, just sits in the water.

Don't sink your boat by letting it just float there and go nowhere.

Plot a course and take action.

The reader trusts a character who is not a flat one-dimensional paper doll, but a flesh and blood person.

