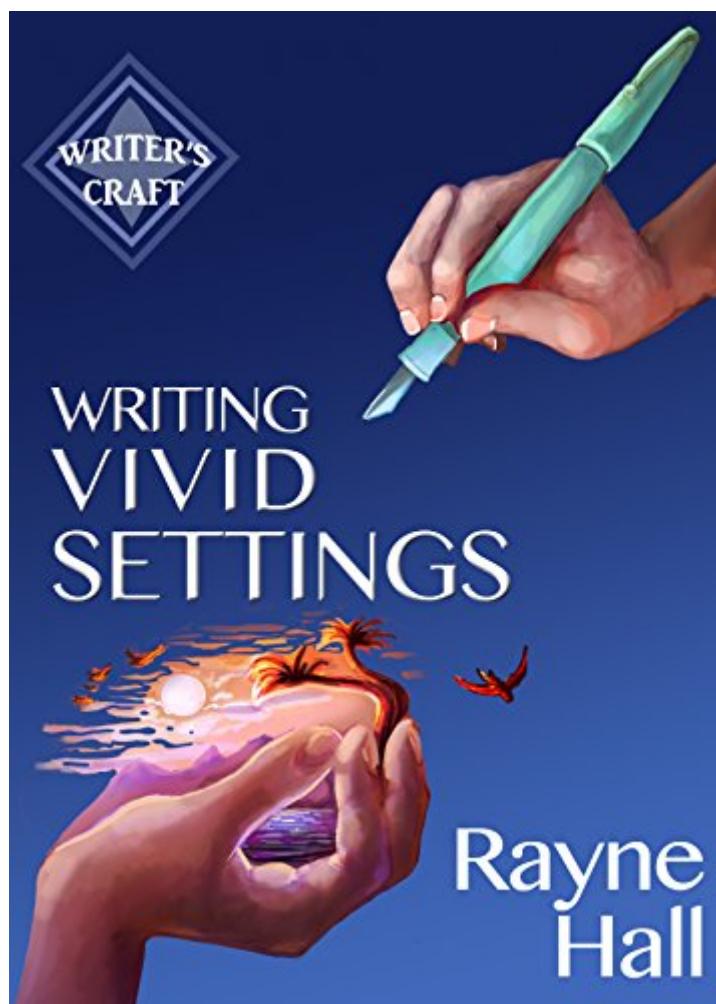


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# Writing Vivid Settings: Professional Techniques For Fiction Authors (Writer's Craft Book 10)



## **Synopsis**

Do you want your readers to feel like they're really thereâ "in the place where the story happens? Whether you want to enrich stark prose with atmospheric detail, add vibrancy to a dull piece or curb waffling descriptions, this guide can help. Learn how to make your settings intense, realistic, and intriguing. This is the tenth book in Rayne Hall's acclaimed Writer's Craft series.

## **Book Information**

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## **Customer Reviews**

This book opened my eyes on multiple levels. First of all it went right through my Dunningâ Kruger effect that made me hope that writing would be easy. Second, it showed me how to see the world as a writer, which is hugely valuable. Writing Vivid Settings is also a value packed reference book.

Rayne Hall doesn't go artificially raising your expectation level - you know the type: "in this book I will show you how to eliminate hunger and solve poverty, but before that...", he instead just goes right into it. In fact the transition to actual useful information was so abrupt that I found myself feeling grateful before I could even understand what the book was about. Then, when I did, it hit me even

harder, because I understood not only what I was missing in my writing, but also what I was missing in my every day perception. If I were to summarize the book, it is all about consciously describing from the point of view of your characters, in a way that makes the reader connect emotionally and subconsciously to the character and scene. In Hall's view there is no such thing as objective scenes, they are defined more than anything else by the character that observes them. The book advises to describe through the senses: smells, sounds, the lighting of the room, the way things feel to the touch, etc, then go towards what the character would most likely notice, based on their own personality and background, making sure to use similes so that the memory of the scene becomes anchored in the reader's mind in the same way it would in the mind of the observer in the book. Yes, it does sound weird, doesn't it? Make the reader feel as the person who doesn't really exist except in the writer's head.

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