

The background is a dark, textured surface, possibly a cave wall or a piece of old parchment, with a mottled blue and purple color palette. A single, glowing red eye is visible in the upper right quadrant, looking towards the viewer. A thick, red, scribbled line or mark is present on the right side of the image, partially overlapping the title text.

The LURKER *at*
the THRESHOLD

Emulating H.P. Lovecraft

"It may scare you out of a year's growth,
but you will not readily put it down."

—THE NEW YORK TIMES

Lovecraft's Novel

This book is commonly mistaken for being written by the famed "H.P. Lovecraft", but in actuality only about 1,200 words are written by Lovecraft himself. The rest of the book is written by his friend and publisher "August Derleth". This has led many who have purchased the book to feel as if they had been cheated, as his writing is not at all similar to Lovecraft's. With all of that said, the story is as such -

Ambrose Dewart is handed down an estate in Massachusetts, with little told to him as to the importance of it. He begins to investigate the past of the building and his family to find that there is a list of instructions set for those who inherit the building. Among those "Do not invite he who lurks at the threshold."

Your Chapters' Titles

The author titles each chapter in the format of someone and their possession.

Examples:

Pg. 5 - Billington's Wood

Pg. 75 - Manuscript of Stephen Bates

Pg. 149 - Narrative of Winfield Phillips

Why:

This element makes every chapter very centralized, creating a larger focus on the character and the atmosphere in the moment. It also immediately tells the reader not only who the main character is, but also what the main theme of the chapter is.

This element invokes a feeling of curiosity in the reader, letting only the slightest bit of information about the chapter reach them, while still giving enough information to make it seem as if there is something that the reader must know in the chapter.

Your Story's Minimal Chapters:

Definition:

There are only 3 chapters, as few as possible, each following a different person.

The examples are the same as the last slide, they are simply the titles.

Why:

Horror books have an inherent inclination to put emphasis on the atmosphere, as it's build-up which sells the story. When you include very few chapters, the reader is allowed to experience the story without any sort of pauses, and may become truly soaked up in the world created.

The element does not make the reader feel anything necessarily, but instead does not hinder them in their experiencing of the rest of the book. This element merely complements the rest of the book.

The Character's Dialogue

There is typically little dialogue. Usually none, but 30%-50% on a page when there is. Either in small fragments or full paragraphs - nothing inbetween.

Why: As this is a horror book, it is important to set up your setting very well, as to create an atmosphere.

Oversaturating your story with dialogue may lead to a slow story, a less scary story, and something dull. What is interesting about horror stories is not the characters necessarily, but the atmosphere.

Examples:

Quote of description: He made his way up a weed-grown path, walking gingerly over a low porch, much worn and weathered, and knocked on the door, filled with misgivings, for the place wore such an air of desertion that it did not seem that anyone could be living in it.

Quote of dialogue: "Yew may well ask. I know nothing but what was handed down from my folks. Alijah knew more'n mortal man."

This makes the reader feel as if the world is a bit empty, but as if all people in the universe are creepy and eldritch-centric. It leaves mystery as to what each character is like, and the reader is left with only a physical description and some exposition.

Author

Emulation:

"Lewis Muir's Hometown

Lewis had not been to his hometown in over a decade. He had long since forgotten about life there and how simple it was. He was living in the big city now, and never had even a moment to rest with peace and quiet. Cars whizzing by, filling the air with the sounds of honks mixed with the smell of petrol. Quite unpleasant, but it was something he had to put up with if he wanted to keep his job. His company had moved him to London.

Skills used:

Titling:

The title of the story is "Lewis Muir's Hometown". This is the only title of the story - no chapters separating small bits, and it is titled as such so that it mentions the protagonist and his possession.

Dialogue:

There is no dialogue in the story, attempting to put as little dialogue as was necessary in. This adds to the atmosphere.