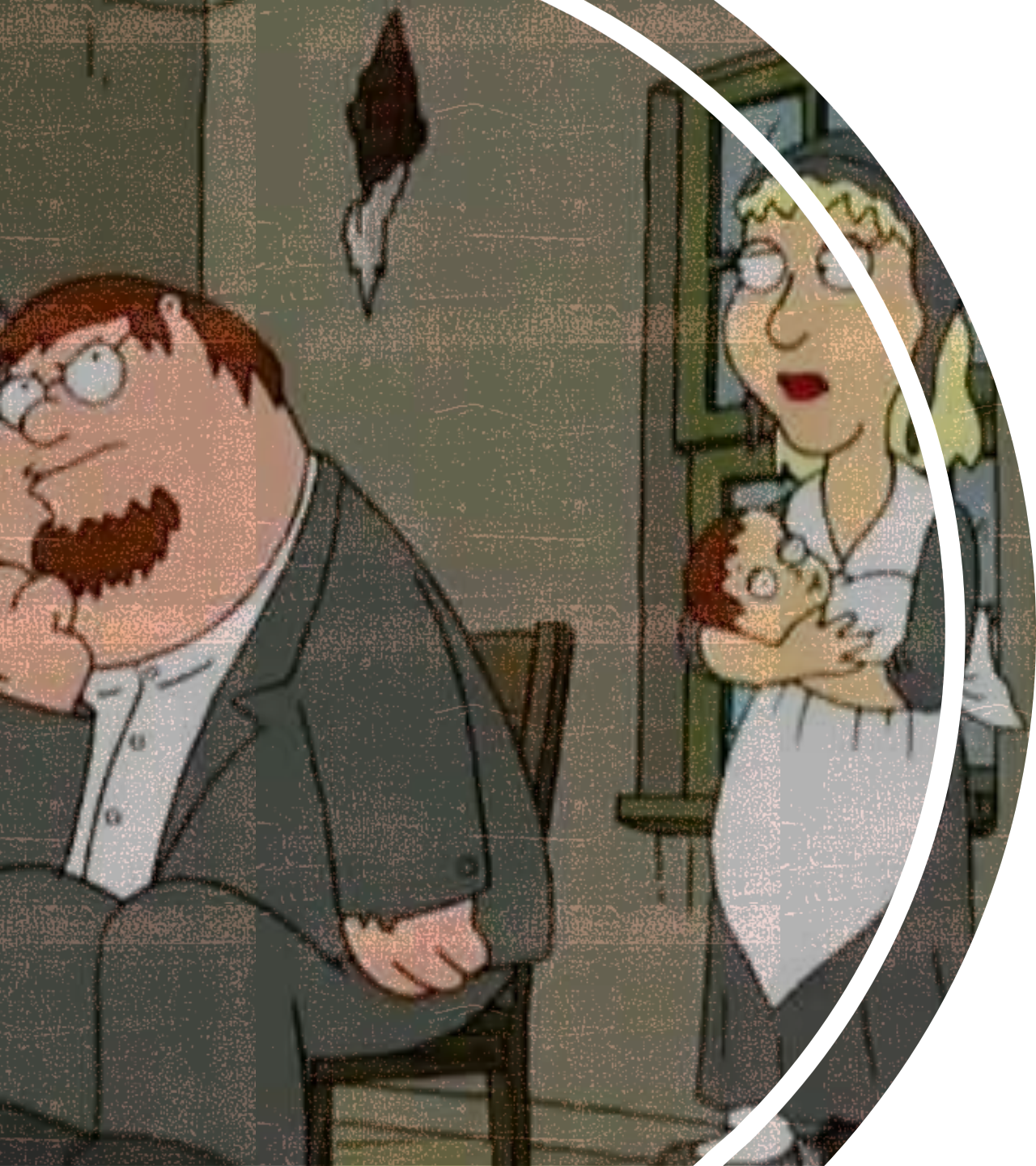


# ABDL FICTION WRITING

And So Can You!





# WHY AM I DOING THIS?

CAPCon gave me a presenter discount and a neat sticker.



Reasons Why You Should Listen To  
Me

---

**LOGOS**



# I'VE WRITTEN A BUNCH OF WELL-RECEIVED ABDL STORIES.



[www.deviantart.com/sadwax](http://www.deviantart.com/sadwax)

Creator / Personalias Follow

[Creator](#) [Create New](#)

Personalias is an online ABDL Web Original Fiction writer, best known for their series of ABDL-themed speculative fiction stories and is the writer for the online RPG game *Perpetual Change*.  
His stories can be read on Personalias' [DeviantArt](#) page [here](#) and on their [Patreon](#) page [here](#).

Works by Personalias with their own page include:

- [Dante's Infanzia](#)
- [The New Hansel and Gretel](#)
- [The New Narnia](#)
- [Twitter Story: Earth: 5 AR](#)
- [Who Says...?](#)

Other works by Personalias contain examples of:

- **Ironic Hell:** A recurring theme in his stories is portraying the forced regression of its protagonists as either a form of punishment for a personal flaw or something that they unwittingly agreed to, unaware of what exactly they had gotten themselves into until it's too late.
- **The Verse:** While it does not apply to every story, many tend to share a universe with each other, characters from early stories appearing in later stories.



- Credits include but are not limited to Dante's Infanzia, College or Cribs, Time For A Change, and Unfair. In total I have nearly 100 stories of various lengths and growing.
- I have my own page on [T.V. Tropes.com](https://www.tvtropes.com) (that I did not create).
- Among my peers I have become a trope unto myself!





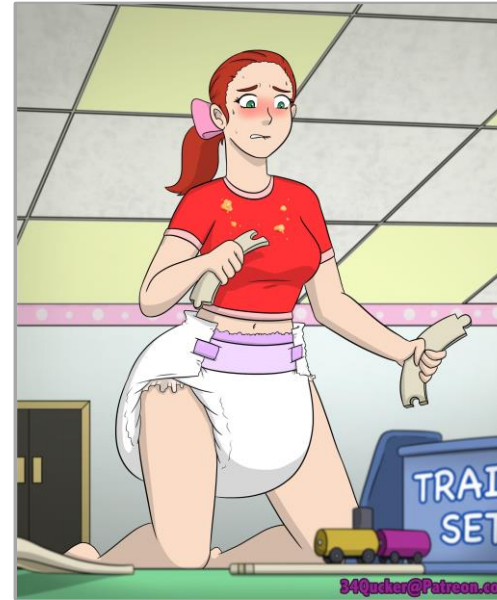
# ABDL WRITING IS LITERALLY MY BUSINESS.

- I run a [Patreon](#) with over 300 subscribers as of the time of this presentation.
  - I'm a regular contributor, the only writer, over at [Cushypen.com](#)
    - My commission slots are always full.
- Long story short: Writing ABDL fiction is my primary source of income.



# I COLLABORATE WITH OTHER CONTENT CREATORS

- I am the head story and dialogue writer for PieceofSoap's ABDL videogames, Perpetual Change and The Hive.
- I collaborate regularly with Pink-Diapers in creating comics such as the Adult Baby City Detective and Soggy Bottom Baby.
- Regular Art Trades and Informal Workshops with too many amazing artists and writers to list here.



# I HAVE MADE MOST OF MY FRIENDS IN THE ABDL COMMUNITY THROUGH MY WRITING.

- Over 3k [Twitter](#) Followers.
- Over 1.7k [Deviantart](#) followers
- Hopefully some of you here for this are buddies of mine. I have met several of my closest friends in the world through my writing.
- If you've already seen me present at SummerCap or see me presenting anywhere else, it's probably because my writing helped me make friends with the other presenters.
- This slide is honestly just a quick expression of gratitude. Thank you!



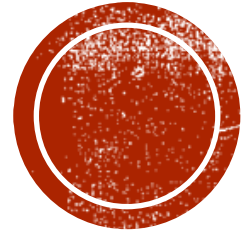
# I HAVE NEXT TO NO FORMAL TRAINING

- You'd think this is a weakness! It's not!
- I took a single creative writing course 10+ years ago, meaning I'm largely self-taught.
- If I can do it, you can do it too!

**ANYONE CAN WRITE SMUT**







# HOW TO “BREAK INTO” ABDL FICTION IN 3 EASY STEPS.

(A Countdown)



## 3. PUBLISH EVERYWHERE!

- People don't read your stories if they don't see them!

Places I publish:

[Deviantart](#)

[ARArchive](#)

[Furafinnity](#)

[Diaper-Bois](#)

[ABDLStoryForum](#)

[DailyDiapers](#)

[Fetlife](#)

(Other Places I know of)

[Word Press](#)

[WattPad](#)

[ArchiveofOurOwn](#)

[Tumblr](#)

[Reddit](#)

[Amazon](#)



## 2. GET A PROOFREADER



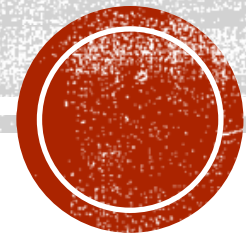
- You **WILL** make a mistake and slip up. Have a trusted friend to catch your mistakes or bounce ideas off. No writer actually writes alone.





# 1. WRITE A REALLY GOOD STORY

It's that easy. Just do it. You're welcome.



# CREDITS:

- Written, Directed and Performed by [Personalias](#).

ABDL Art Provided By: [Sadwax](#)  
[PieceofSoap](#), [34Qucker](#), [Pink-Diapers](#),  
[Caled](#), and [Cushypen.com](#)

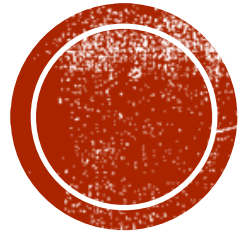




# HMMM? WHAT'S THAT? YOU WANT TO KNOW HOW TO WRITE A GOOD STORY?

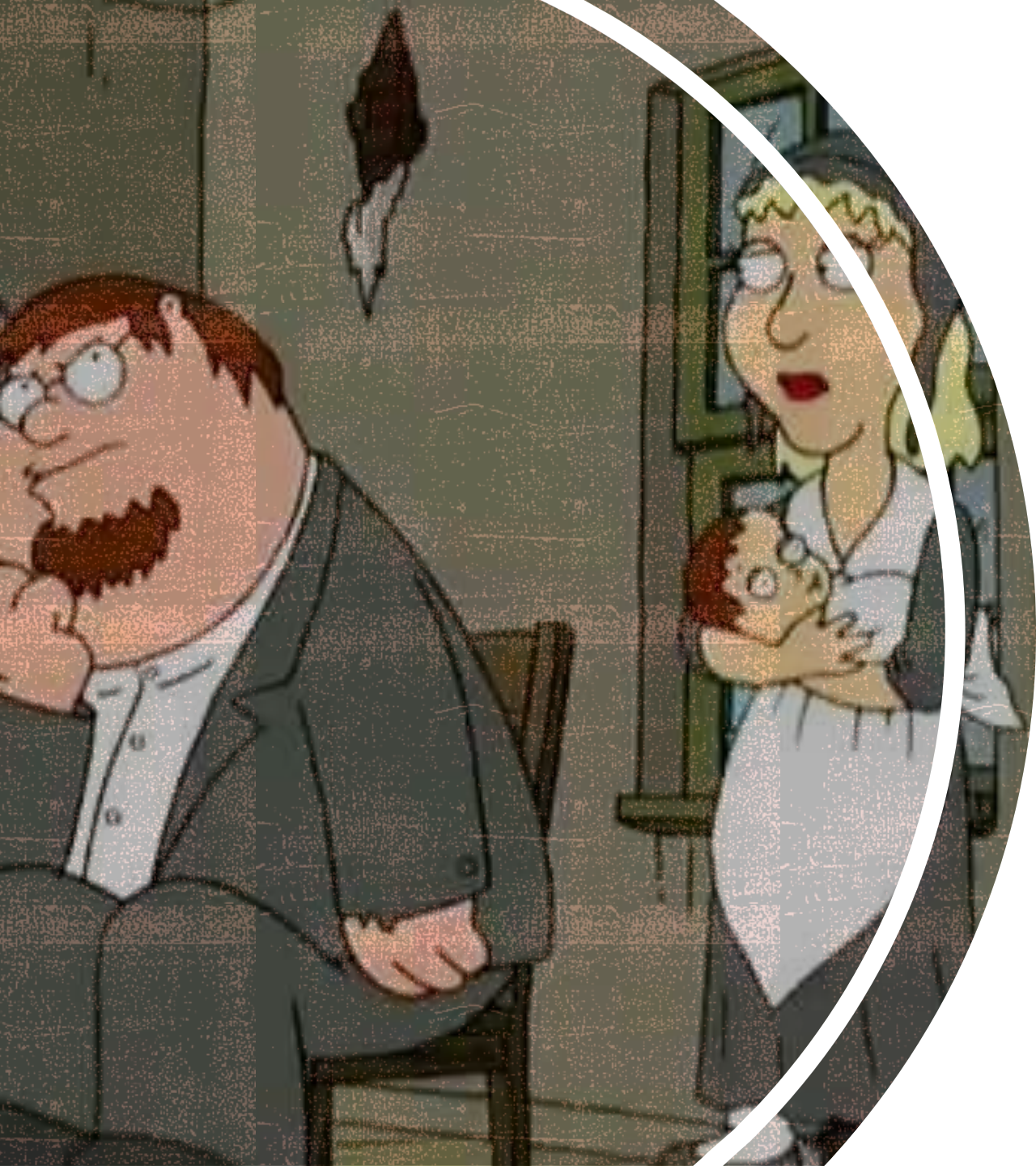
- Okay, fine, I guess I'll earn my keep.





# STARTING OVER!

Because I need that sweet, sweet, presenter money and because storytelling is one of the few things that I feel I can talk authoritatively and confidently about.



# WHY I'M REALLY DOING THIS.

In my experience, people who write ABDL fiction can be grouped into three broad categories.

1. People who are good at writing, share their stories for others to enjoy, and get better in the process.
2. People who could be good at writing, but don't feel equipped to put themselves out there, so we never know.
3. People who are very, very bad at writing, but don't know it and gleefully share their "stories" on the internet.

I would like more of the first by encouraging the second and educating the third.







# MANAGING EXPECTATIONS

Because Rome Wasn't  
Built In A Day



WHAT THIS  
PRESENTATION  
ISN'T...

A substitute for a creative writing course, workshop, or just good old- fashioned practice. We don't have that kind of time!

Tips on how to write like me. I don't want you to write like me. I want you to write like you.

A lesson on writing fundamentals from a mechanics perspective. (ie; Word choice, evocative imagery, spelling, grammar, etc.) There's a separate presentation on that tomorrow.

How to make money doing this. We also don't have that kind of time!



## WHAT THIS PRESENTATION IS!

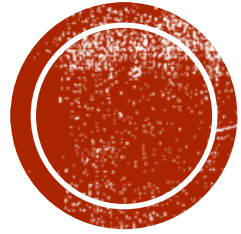
A persuasive argument to stoke a love of writing, specifically ABDL, and to give you the confidence to put yourself out there and express yourself!

An overview of various avenues, vehicles, approaches, and methods for creating ABDL fiction, as well as some (I feel) notable authors in the ABDL community.

Answers to commonly asked questions about how to start writing for yourself and others.

Brainstorming exercises on where to find inspiration and plot.

My opinion informed by my own personal experiences and years of trial and error.



# MOTIVATION: AS IF YOU NEEDED IT?

You're here, aren't you?

# WHY ABDL FICTION?

- ABDL Fiction is legitimate. It is fantasy, but no less so than stories about Hobbits, Superheroes, and Jedi. Moreso, because ABDLs do, in fact, exist.
- ABDL allows for just as much emotional exploration and entertainment as any other form of literature. In terms of writing, it's just as valid as anything else. It just happens to involve fictional people who pee their pants and suck their thumbs and it can also be used to arouse.



# REASONS TO WRITE ABDL FICTION

It has an audience that you know how to reach.

There are accepted rules and tropes that are known by both you and your audience.

You really like it.

The stories you're reading now aren't quite doing it for you.

There's a part of yourself that you'd like to express that intersects well with ABDL.

You naturally think in long unending monologues.

You are bad at talking to people but want to tell them stuff.

You can't get this one imaginary scene out of your head but telling people "this makes me horny" is not socially acceptable.

You have a compulsively childish need to lie all the time, but you don't want to hurt people, so you satiate this desire as fetish stories.

You are the unwitting avatar/reincarnation/chosen one of a long forgotten pagan trickster god and this is how the blessing (some say it's a curse) expresses itself.

You want to entertain, but you can't sing, act, draw, or play a musical instrument.

Literally. Any. Reason.



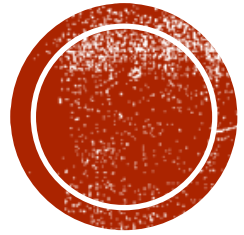
# A QUICK DISCLAIMER: STEPS IN STORY WRITING

I've shoved a lot of broad writing theories and strategies, into rough, only lightly academic categories. From this point forward, nothing is prescriptive, or exact. Everything is descriptive. The goal is to increase your awareness of the writing tools and techniques at your disposal. Use what works for you. Toss away what doesn't. Consider your options and what will work best for you. It is better to make a choice because you knew had one than to go about thinking there was only one approach.

Likewise, broadly speaking, these mindsets and questions that I'll be having you ask yourself go in no particular order. This isn't a matter of "first, then, next, and last", beyond "First get an idea, then write a story, next edit it, and last publish it". All the minutiae beyond that is more like a checklist.

"Did I think about it?" If so. Good!





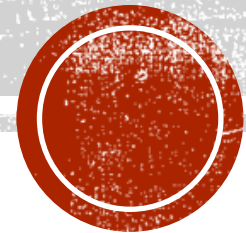
# STEP 1: GET AN IDEA!

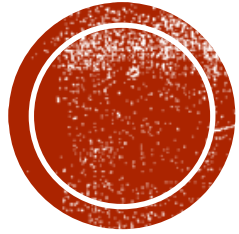
But how Pers? Where do Ideas come from.



**HEY  
I'LL BE BACK  
IN 5 MINUTES  
BUT IF I'M NOT  
JUST READ  
THIS MESSAGE  
AGAIN.**

**LATER. I  
PROMISE.**





**STEP**



**: CHOOSE YOUR**

**THEME(S)**

Not every story is about everything.

# CHOOSE YOUR THEME(S)

Note: Not to Scale and Not in Any Particular Relationship to Each Other Or in Order of Importance



# ON THEMES

- Every good story focuses on something **BESIDES** the thing that the story is supposedly about.
- ABDL is about **MORE** than just people wearing diapers.
- But you can't be everything to everyone. Pick the themes you're going for and focus on those for how to tell your story.
- Trying to make people horny? Go for it.
- Want to explore a past relationship through a safe fictional lens? Do that!
- Do you have an Isekai Story that would be **PERFECT** with more baby powder? **DO EET!**
- The only caveat is you should let that goal, that angle, that focus, that theme, guide you in what and how you're writing about it.

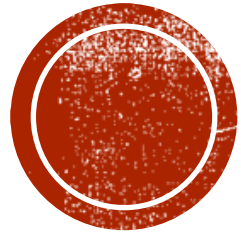


# A QUICK NOTE ON “TROPES”

Tropes are often derided. “Oh that’s so tropey.” They shouldn’t be.

Tropes are just literary magic tricks. Oftentimes the trick isn’t bad as much as the magician is performing it poorly.





**STEP:**



**CHARACTERS**

[This Photo](#) by Unknown  
Author is licensed under [CC](#)  
[BY-SA](#)

Because you need something happening to someone.

# OBLIGATORY PART ABOUT MAKING WELL ROUNDED THREE DIMENSIONAL CHARACTERS

---

This is important. But I think you might already know that. Cuz you're here.

**BUT HOW?**





# THING TO KEEP IN MIND A.

Whenever you write a character, any character, you are actually writing yourself. You are either writing yourself in whole, an aspect of yourself blown up to different proportions, or you're doing an impression of someone else.

If you're not doing any of that, readers will instinctively know. You cannot know what you're talking about if you're describing something that you have no experience in, no knowledge of, and no passion about.

This is why the most common advice is: "Write what you know."

Even if you're not an expert, your subconscious biases, passions, and opinions will make it onto the page, and that's something that can really draw people in.





This Photo by Unknown Author is licensed under CC BY-SA

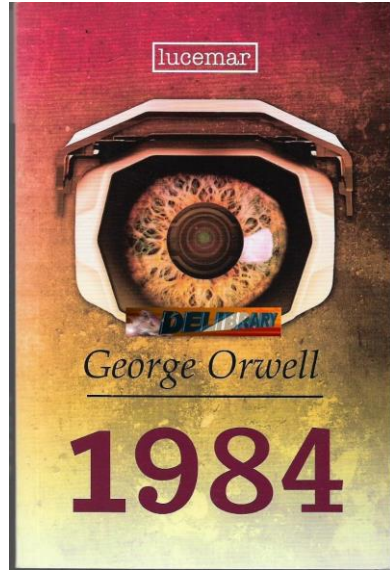
# THING TO KEEP IN MIND B

On a metatextual level if you're an ABDL, all of your characters are **ALSO** ABDL's, even if canonically they're **NOT**. (Which is why non-consent ABDL stories are still popular. Non-consent is just backwards wish fulfillment.)

One approach for your main character is to think about the themes you want to focus on and treat each letter like it's own separate characteristic.

A- How important is being seen as an adult to them?  
B- What aspects of Babyhood appeal to or repel them?  
D- How much emphasis do you want there to be on Diapers or incontinence?  
L- How about Love? Emotional Connections? Relationships? Sexuality?





# THING TO KEEP IN MIND C

Your characters can serve the themes and vice versa.

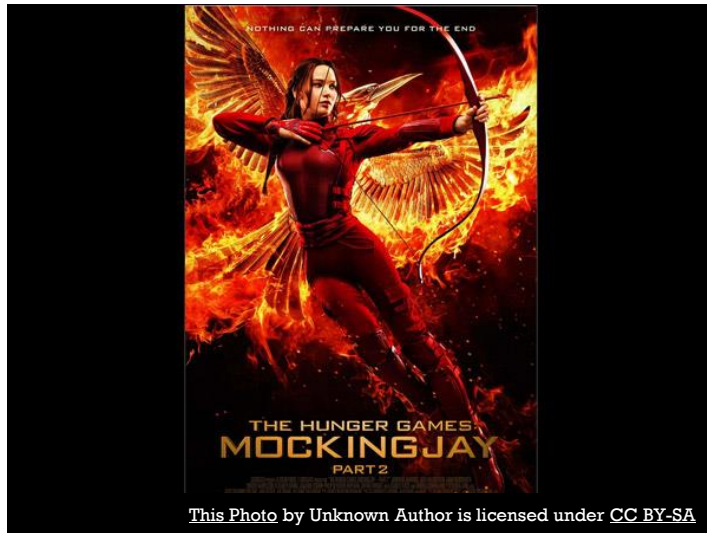
Mockingjay is a story about how propaganda influences wars.

1984 is a story about life under extreme fascism.

Katniss is an impulsive if sincere teenager who reflexively rebels against authority and speaks truth to power.

Winston (did you remember his name was Winston?)...could have been anybody.

Speaking of which...

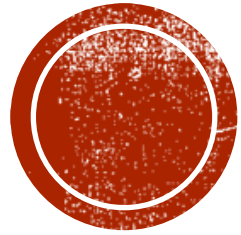


Cardboard Cutout

# THING TO KEEP IN MIND

- Unpopular Opinion: It is possible to have a good story and have your character be an unremarkable “cardboard cutout”.
- When the focus or angle of your story is concerning more about a process, a setting, analyzing a trope, a reader self-insert or anything that isn't necessarily a character study, it is possible to have a completely unremarkable 2-dimensional character leading the way. Sometimes having that blank slate stereotype WORKS.





**STEP**



**: SETTING.**

The Room Where It Happens can be just as important as what happens in said room.

# OPTION TO CONSIDER: “REAL WORLD”

Like all things, having a story set in what is ostensibly the real world, can enhance or detract from the thematic focus and feelings you wish to express in your story.

A realistic kink story can focus more on the characters of your story, dealing with real and relatable problems. It grounds the reader and they have an easier time suspending their disbelief.

Likewise, if you add fantastical elements to a seemingly ordinary world AND POINT THEM OUT AS SUCH you can add a surreal element and a feeling of helplessness that your protagonist has to deal with, and the reader might be enticed to fantasize.

Fantastical can be “magic” or it can just be something so specific that in lesser hands would be a plot contrivance. (How likely is it that there’s a Billionaire with a private ABDL mansion for example?)

Warning: If you add too many fantastical things TOO QUICKLY in this setting, suspension of disbelief will TAKE A HIT! It is very, very, very, very, very, very unlikely that if Husband cheats on Wife, Wife decide that baby punishment is proper AND immediately invest in custom furniture and clothes.



# OPTION TO CONSIDER: "ISEKAI"



Isekai: When a character travels from the real world to a fantasy one. I learned the term from Anime, but it exists in other works of fiction. Alice in Wonderland, anyone?

The good news is, you control the way the world works. It bends to your rules.

The bad news is, your new world typically has to have rules and play by them, as well as explain them to your readers and main character without a mountain of exposition.

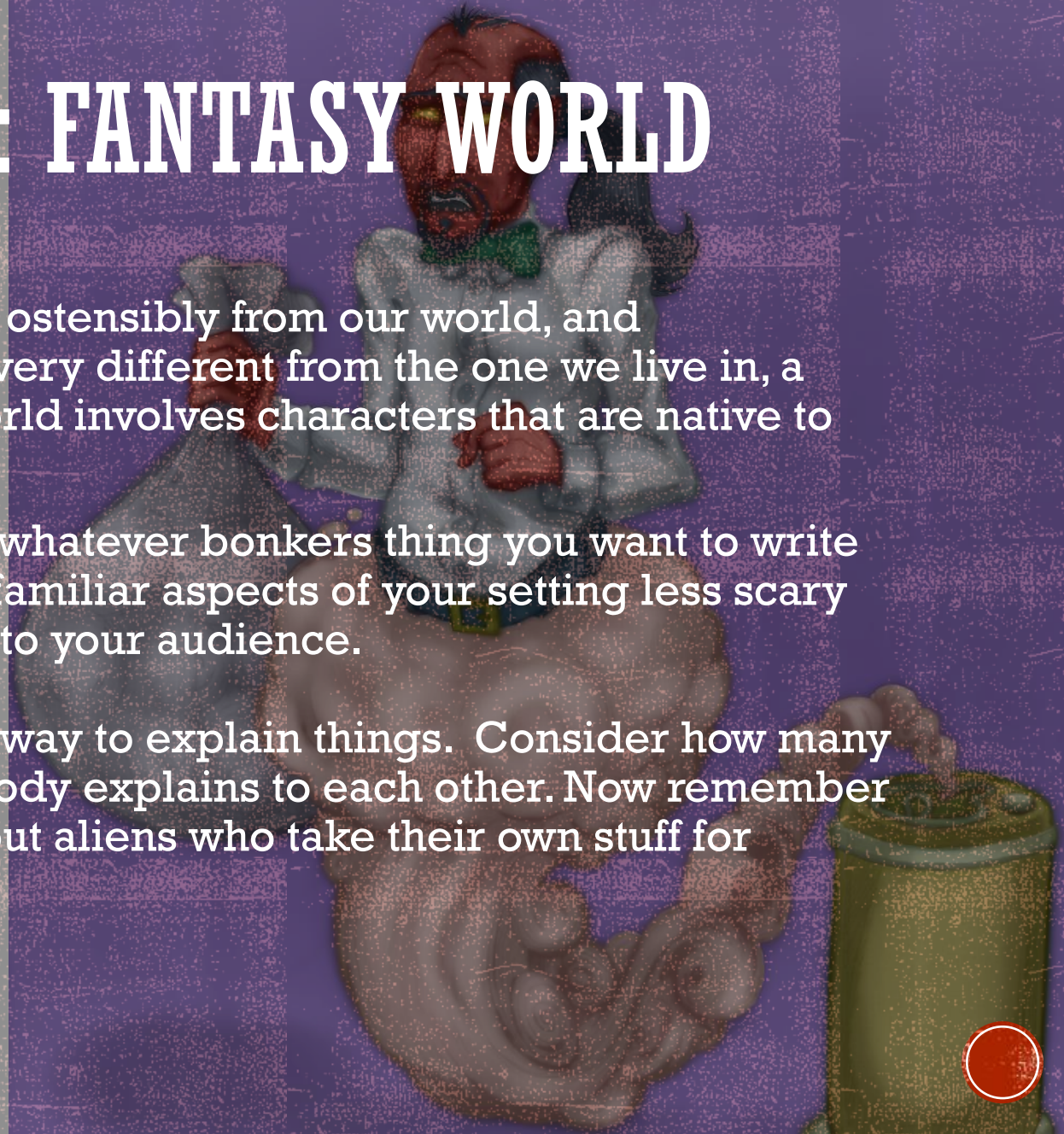


# OPTION TO CONSIDER: FANTASY WORLD

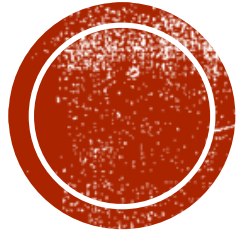
Unlike Isekai, where the main character is ostensibly from our world, and journeying/being taken to a world that is very different from the one we live in, a story that is completely set in a fantasy world involves characters that are native to that world.

It blends familiarity of the real world with whatever bonkers thing you want to write within an Isekai scenario. It makes the unfamiliar aspects of your setting less scary and overwhelming but no less interesting to your audience.

Like Isekai though, you still need to find a way to explain things. Consider how many social norms we take for granted and nobody explains to each other. Now remember that your reader is effectively reading about aliens who take their own stuff for granted.







**STEP**



**: CONFLICT AND  
AGENCY**

# THE ABC'S OF CONFLICT



# CONFLICT MAKES A STORY GO.

Even in the most character driven story, there has to be conflict. Something that the main character wants to happen or wants to stop from happening that win or lose they feel a need to invest themselves (and you) into seeing the outcome go their way.

Classically, there are three types of conflicts

Person Vs. Person (Forced infantilization. Fighting bully.)

Person Vs. Environment (Being in a strange situation or a brand new world)

Person Vs. Themselves. (Shame and self-loathing. Not wanting to give in to pleasure.)

When you're all out of conflict. The Story is DONE!

Your character might be happy. They might not. But there's no more story to tell.

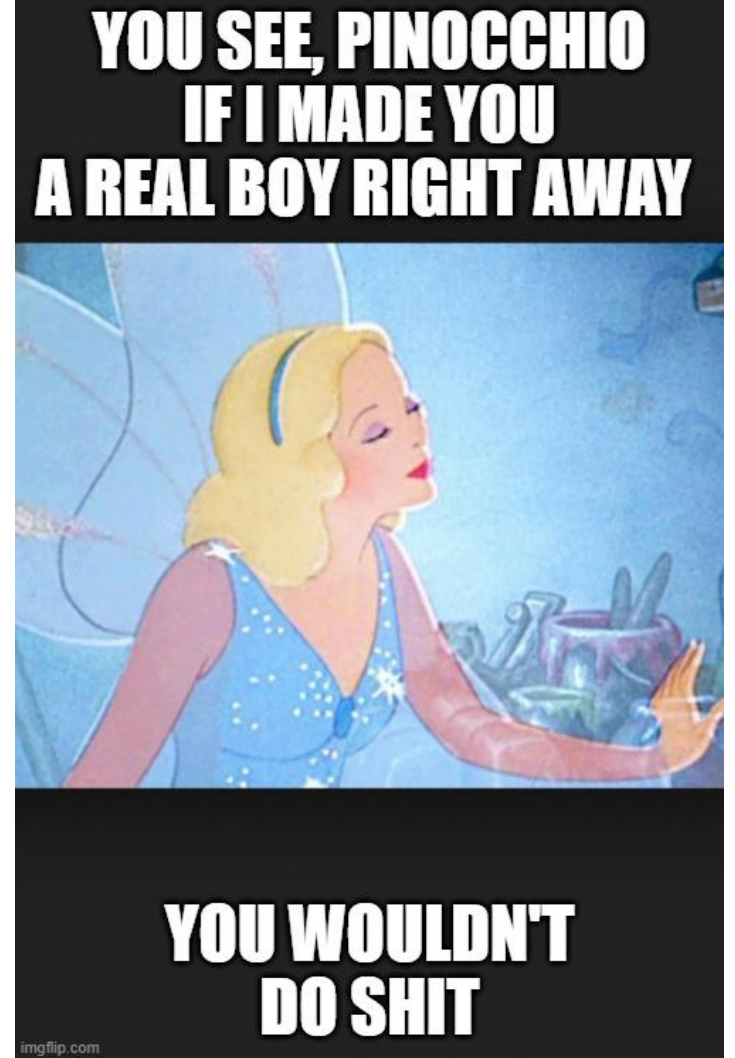


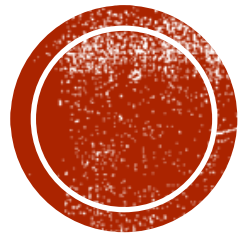
# AGENCY

On its own, “bad things happen” does nothing to entice readers to keep reading. Even if they fail, a character needs to have some way of affecting the outcome of a conflict.

Without agency, loss will mean nothing because there was never hope that they would win in the first place.

Without agency, winning doesn't mean anything either, because the victory wasn't earned.





**STEP**



**:**

**STORY**

**LENGTH**

A good short story is better than a bad long one.

# NOT ALL STORIES ARE THE SAME LENGTH AND THEY DON'T HAVE TO BE

For Sale: Baby Shoes. Never Worn.

Way back when I was just a little bitty boy  
Living in a box under the stairs  
In the corner of the basement of the house  
Half a block down the street from Jerry's Bait shop  
You know the place  
Well anyway, back then life was going swell and everything  
was just peachy

Except, of course, for the undeniable fact that every single  
morning  
My mother would make me a big ol' bowl of sauerkraut for  
breakfast

Aww, big bowl of sauerkraut  
Every single morning  
It was driving me crazy

I said to my mom  
I said "Hey, mom, what's up with all the sauerkraut?"  
And my dear, sweet mother  
She just looked at my like a cow looks at an oncoming train  
And she leaned right down next to me  
And she said "It's good for you"  
And then she tied me to the wall and stuck a funnel in my  
mouth  
And force fed me nothing but sauerkraut  
Until I was twenty-six and a half years old



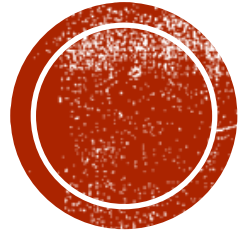
Contrary to popular belief, you do not have to have an answer to every question about your story right away, or sometimes at all.

Giving readers hints, (or writing as if you have more answers than you do) can be a way to entice readers and let them fill in the blanks FOR you or as a placeholder until you do (if you do.)

Because feelings of childhood often include disorientation or not knowing everything about the world you, making your story shorter by leaving intentional gaps in knowledge for the reader to ponder or your characters to struggle with will make the story more impactful.

**SOMETIMES  
LESS IS MORE**





**STEP**



**:POINT OF VIEW**

How to manipulate your readers by deciding what pretend person is talking to them.



# IN CASE YOU DIDN'T KNOW...

- Stupid Boring Dictionary Definition:(in fictional writing) the narrator's position in relation to a story being told.\*
- Awesome Personalias Definition: How you choose trick your readers' brains into investing in made up people and events by controlling the camera of their imagination!

Storytelling is just giving strangers information about the movies in your head. How you distribute that information will affect the reading experience.

\*Mommy made me include this definition.

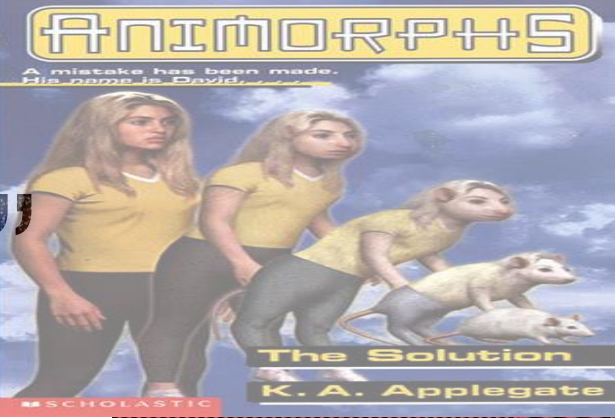
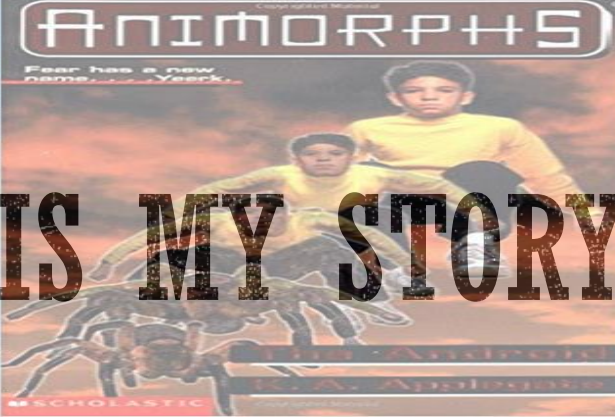


**POINT  
OF VIEW**

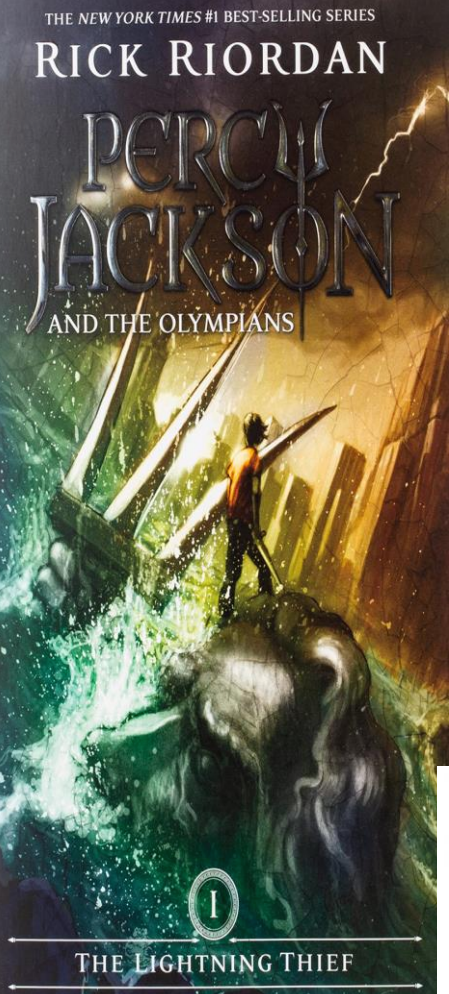


**WORD  
CAMERA MAGIC**





# FIRST PERSON: "THIS IS MY STORY"

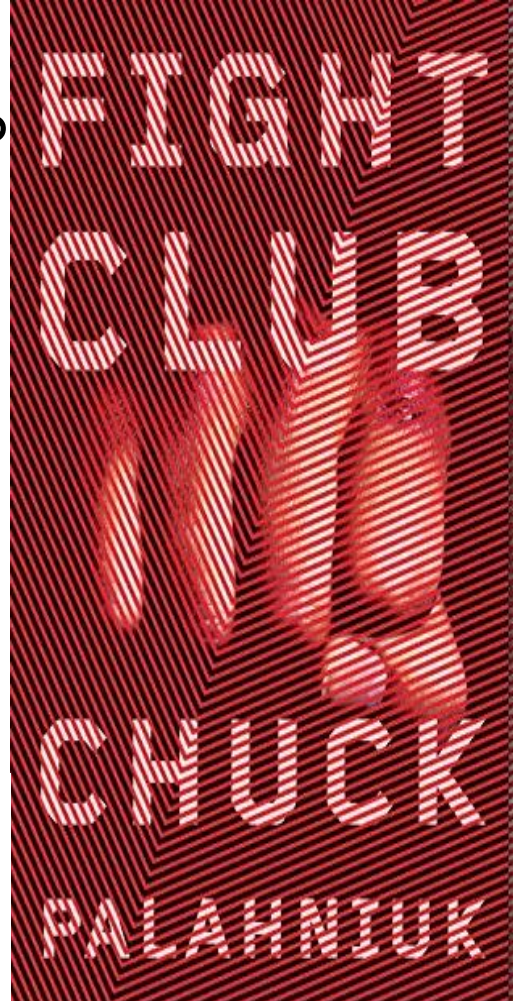


## Pros

- You have a singular character effectively whispering in the reader's ear.
- Easy to limit what information the reader knows at any given time, thus creating suspense.
- Great for a "found footage" feel, making it feel "real".
- Your narrator does not have to be reliable or right. Giving you flexibility.

## Cons

- Your main character has to be likeable, or at least relatable for readers to stay invested.
- Impossible to have true narrative objectivity.



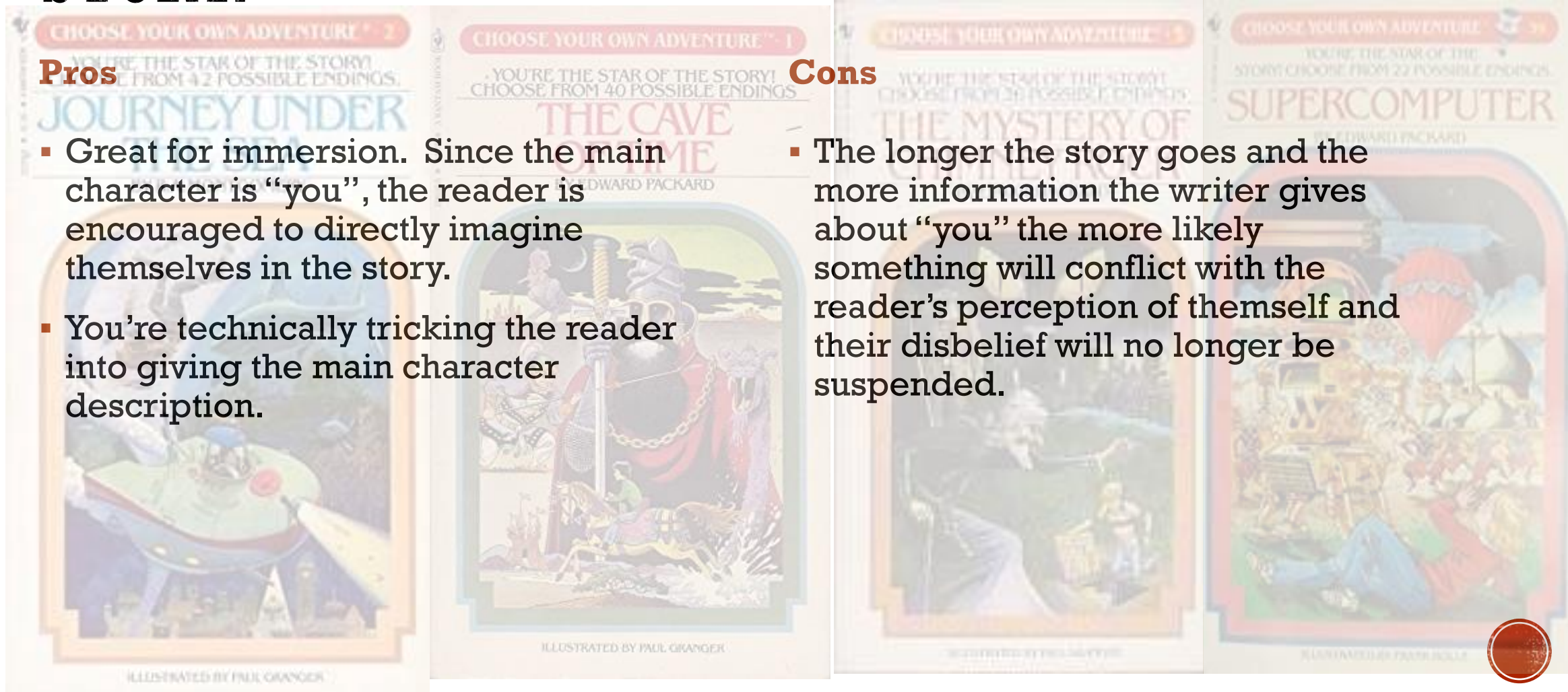
# SECOND PERSON: “YOU WAKE UP INSIDE A STORY.”

## Pros

- Great for immersion. Since the main character is “you”, the reader is encouraged to directly imagine themselves in the story.
- You’re technically tricking the reader into giving the main character description.

## Cons

- The longer the story goes and the more information the writer gives about “you” the more likely something will conflict with the reader’s perception of themselves and their disbelief will no longer be suspended.



# THIRD PERSON: “THIS IS THEIR STORY”

## Pros

- Most common and approachable point of view.
- Allows reader to feel as though they are experiencing the story without being a part of it.
- Can alternate focus to different characters as needed.

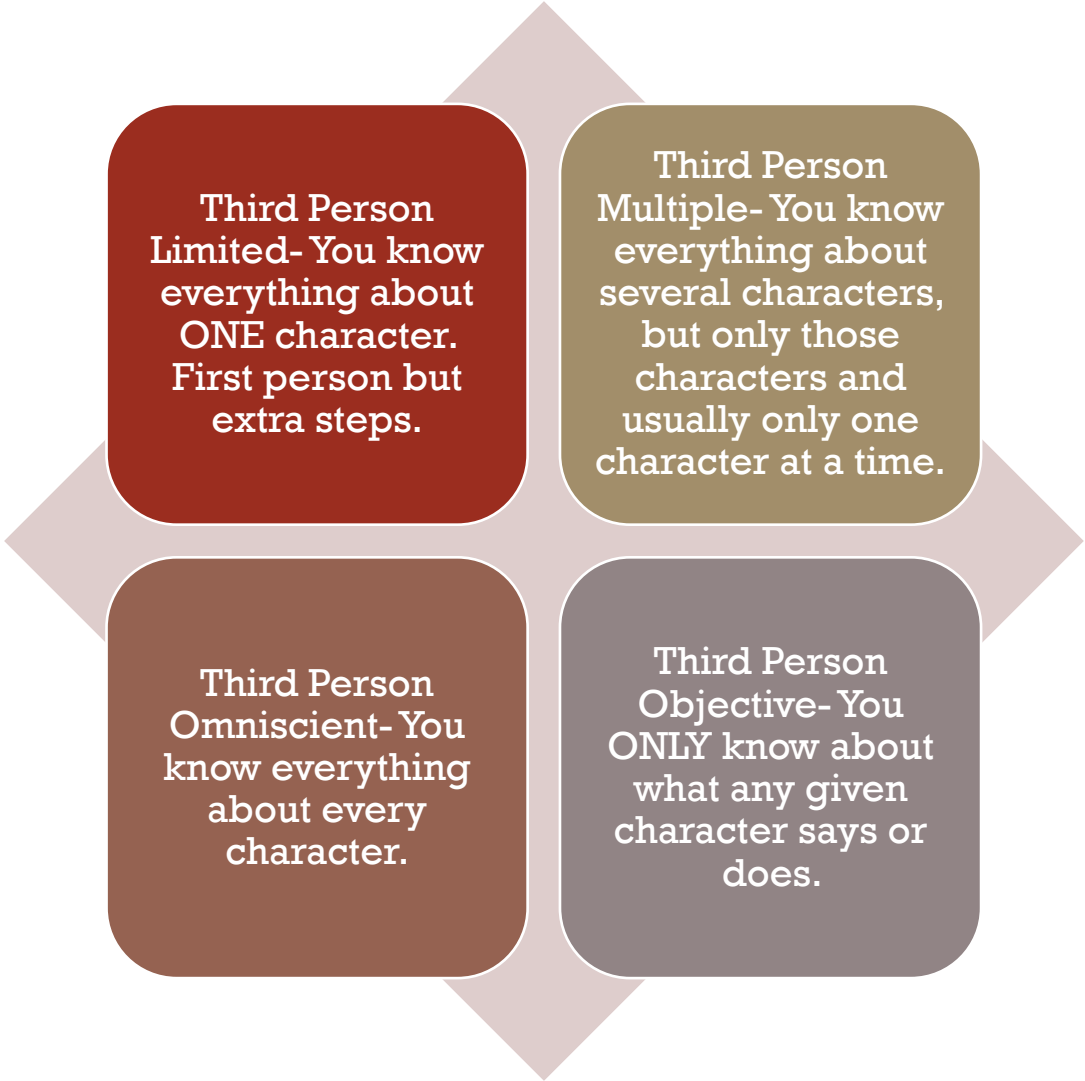
## Cons

- Harder to establish an emotional connection with the reader





**MORE 3<sup>RD</sup> PERSON**

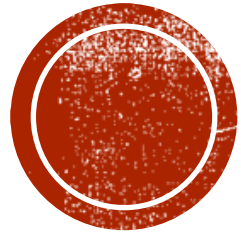


**Third Person Limited-** You know everything about **ONE** character. First person but extra steps.

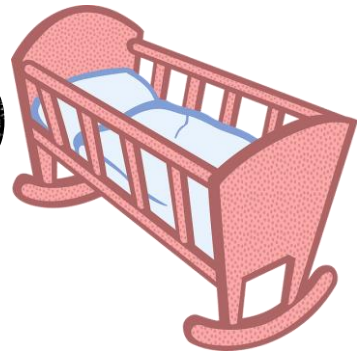
**Third Person Multiple-** You know everything about several characters, but only those characters and usually only one character at a time.

**Third Person Omniscient-** You know everything about every character.

**Third Person Objective-** You **ONLY** know about what any given character says or does.



**STEP**



**: PLOTTING**

Because an unfinished story is an incomplete thought in printed form.

# EXTRA DISCLAIMER!

- None of these are concrete, and plans can always change. Depending on the length of your story, you might not even need to plot!



The background of the entire image is a detailed architectural blueprint. It features a complex network of white lines on a blue background, representing floor plans, walls, doors, and windows. Various numerical annotations and alphanumeric labels are scattered throughout, such as '1/01', '2/05', '2/02', '149', '150', '140', '200', '80', '220', '100', '102', '103', '104', '105', '106', '107', '108', '109', '110', '111', '112', '113', '114', '115', '116', '117', '118', '119', '120', '121', '122', '123', '124', '125', '126', '127', '128', '129', '130', '131', '132', '133', '134', '135', '136', '137', '138', '139', '140', '141', '142', '143', '144', '145', '146', '147', '148', '149', '150', '151', '152', '153', '154', '155', '156', '157', '158', '159', '160'.

# METHOD 1: THE ARCHITECT

Also called Plotting. Before an architect starts writing, they know the exact beats that are going to unfold. An architect writes with the end in mind with each event in a story being a different brick that will ultimately lead to the exciting and satisfying conclusion.





# ARCHITECT CONT.

## Pros

- You the writer know where the story is going. Fantastic for longer stories.
- You can write asynchronously.



## Cons

- You run the risk of your characters acting in very unnatural ways for the story to happen.



# AN EXAMPLE OF ARCHITECTURE

- **Unfair- The Way Things Are.** (Intro to Clark's Paranoia, the DD world at large and Cassie. Just hammer home how intricate Clark is when crafting just the right image. Not too little as to be cuddly, not too big as to be uppity)

**Unfair- Breakfast with Beouf** (Intro to Beouf, the Little's teacher that is Clark's classroom neighbor and that he trusts implicitly after years of working together. They have a morning ritual where they share coffee as a sign of trust. Intro into Beouf's teaching assistant and her Little who makes Clark distinctly uncomfortable. Zoge? TA's name is Ms. Zoge?)

**Unfair- The best at what I do.** (Glimpse of Clark in his pre-k room, actually making progress with amazon toddlers, using circular logic and psychology with them. Introduce Clark's teaching assistant, an In-Betweenner.)

**Unfair- Conspiracy Theories.** (One of Clark and Cassie's favorite past times is surfing the net together and finding Little conspiracy theories about Amazons and figuring out what is true and what is not. Kind of a backhanded way of referencing other DD stories as well as establishing what is Canon in MY iteration of the DD universe.)

**Unfair- Guest Lecturer** (Introduce Janet. An Amazon teacher that might just be a friend to Clark. Clark goes into her room to teach a lesson to snotty Amazonian children, and Janet maintains order and respect for Clark, treating him with professional courtesy. After school they hit it off and bullshit about their lives.)

**Unfair- Time Out.** (Clark serves as a venting session with a Little from Beouf's class who has been sent out of the classroom as "time out". Lots of arguing about the little equivalent of Uncle Tomming. Clark talks to the Little as one might talk to a prisoner or troubled youth (not a baby). He's willing to listen at least. Also more time with TA. Oh oh oh, and I almost forgot, he returns the Little (once Time Out is served as it were) and converses with Miss Beouf, and they confer like teachers. Then Miss B's teaching assistant puts her finger in the rim of Clark's Pants. Force of habit. She didn't even realize he was in the room. Back diaper check, and Clark just slaps her hand away and glares death at her, actually kind of embarrassing her. Keep in mind, she's a foreigner and not used to NOT treating Littles like babies.)

**Unfair-** It's the small things. Another flash to show Janet and Clark connecting as friends. Just chatting in each other's rooms. More time with TA (Tracy).

**Unfair- Night Out.** Cassie and Clark are out at Dinner. See a babyed Little being taken to the restroom or carried out of the restaurant like a naughty toddler. The conversation is very much "wonder what SHE did to deserve THAT." Victim blaming and feeling of superiority, very much spurred on by Cassie.

**Unfair- A shoulder to cry on.** Janet sobs and bitches about her nasty divorce. Clark listens and comforts. Things go south and Clark panics when Janet invites him to a night out with some of



# METHOD 2: THE GARDENER

- Also called Pantsing (as in flying by the seat of \_\_\_). The Gardener creates a rich setting and backstory for their world and characters and knows everything that's worth knowing about them before Chapter 1. After that, all bets are off. Their setting is a garden and their characters are seeds. Gardeners take their characters and just write what feels natural to them based on everything they've already written.



# GARDENER CONT.

## Pros

- Characters and scenarios in your story feel incredibly real. Great for emotion and intensity and suspension of disbelief.



## Cons

- You run the risk of writing yourself into a corner and/or running out of steam, leaving the story unfinished.



# AN EXAMPLE OF GARDENING

It was the first day of school, and the first day of the rest of his life. Mr. Ward sat in his car, going over every meticulous detail of his appearance one last time in the rearview mirror. First impressions were everything, and he had recently come to accept that so much of first impressions were based on appearance more than anything else. You could be the most knowledgeable person in the world, but if you didn't appear credible, no one would listen.

He had found this out the hard way last semester, when he had volunteered for 12 hours a week at Morning View Elementary School as a requirement of his Classroom Management course. It didn't matter that he knew all the best and research-proven teaching techniques: framing the lesson, proximity control, asking in depth questions, Bloom's taxonomy, all of the buzz words. But it simply didn't matter if he couldn't get people, even fourth graders, to take him seriously.

Sure, his mess of unkempt, curly black hair and once-a-month-kinda-sorta-trimmed beard, paired nicely with his t-shirt, jeans, and crocs (yes crocs), into a slacker-chic look that was the norm on his college campus. His friends didn't mind, and even a few of the girls from his classes more than approved (another advantage to being a male getting an elementary teaching degree was that the sex ratio was very much tilted in his favor), but what they approved of was John the college kid. John the college kid had no place outside of college, and even a volunteer job as part of a college course was a job first and foremost, and he should look the part of the job. Mrs. Slattery, the teacher whom he had aided at Morning View last semester had written as much, though in much terser and more hurtful words, in the end of semester review that she had sent to his course supervisor at the University.

He had received a nasty lecture at the end of the semester on "professionalism" as a result, and he maintained a "B" in the class mostly because of his excellent test scores, essays, and presentations to college aged peers. He would have had an easy A if not for the scathing review on how he looked. That was the problem summed up: on paper he was an excellent teacher, but he didn't look or dress the part. He had to change if he wanted to make it, and there was just no point in fighting change.

John had raged quietly in his head, fighting back tears during this lecture. It's not like anyone had told him this. It's not like Mrs. Slattery, or any of the professors on campus had told him that there was a problem with his appearance. All it would have taken was one word, and he would have given himself a total makeover, effective the next day. When he brought this up in his defense, it was treated as no defense at all.

"You should have known," was their retort. "It's just common sense."

**(Note: If this looks just like regular writing, it's because it is. There's still editing and experimentation, but gardening is more about experimenting and figuring out what works and going with the flow and seeing where your writing takes you, while making adjustments along the way)**



# METHOD 1.5: VINE TRELLIS

Could also be described as “Jazz writing” or “Road tripping”. This method is just using both the previously mentioned methods in moderation. Write with the end in mind, but don’t be afraid to tweak and discover new things about your characters and world as you write what you didn’t know before.

I call it Vine Trellis, because the characters are still organic, but there’s a structure in place in the form of pre-planned plot points that influences how they grow.



# AN EXAMPLE OF VINE TRELLIS WRITING

## 1. Introduction to Dante

2. Dante wakes up in Limbo

3. Dante meets Lysa, learns he's dead, and the rules of limbo

4. Dante learns he's dead, and the rules of limbo

5. Dante freaks out.

~~4-6~~ Dante learns that escapees and rabble rouses are regressed down to newborn status.

7-8. Dante starts meeting other inmates and is regressed by Judies (Angels that run Limbo, named after St. Jude.)

9. Everyone has an "anchor" some aspect of themselves that keeps them from regressing. (Hmmm...been having him sing to himself because I didn't know what else to do. Maybe there's something I can use there.)

10. Fake out chapter where Dante thinks he just had a near death experience/hallucination.

11. Dante is taken to visit his dead grandparents. Lysa is taken to see her parents, who are much older than they should be if Lysa's story about her abusive family is true...also they shouldn't be in Heaven. They are both seen as "babies."

12. The truth that Lysa messed up her own life and is an unreliable narrator is revealed and it breaks Dante.

13. Dante starts regressing down to the point of no return. Lysa brings him back from the brink (By singing! Paper Moon. "If you believed in me.")

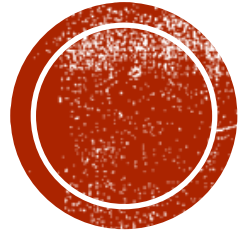
14. Dante's sense of self is so bolstered by singing that he can snap himself out of Judies' regression stuff. (Orpheus! Orpheus sang to the dead and cowed them. Make it a "title, part of the mythos.) The Judies panic

15. Dante meets St. Jude. St. Jude gives him a warning.

16. The Judies kick things into overdrive. Dante decides to fight.

17. Dante escapes Limbo and winds up in Hell where he will be treated as a baby forever since it's the thing he hated most. Drags a Judy with him. Judy becomes "Lucy" Lysa gets "Training Pants".





# STEP : LENGTH, MEDIUMS, AND PUBLISHING (WITH TIPS)

You've got your idea. You've got a plan. Now what?





Part of the point of this presentation is community building. And there are so many factors in writing and presenting a story that (try as I might) I can't possibly speak with absolute authority on.



This isn't "Look what Pers can do" it's "LOOK WHAT WE CAN DO" and "Look what you can do too!"

So, I asked for help from some other writing peers for their takes on specific formats, lengths, publishing options, etc. etc.

Here we go...

**GETTING BY  
WITH A LITTLE  
HELP FROM MY  
FRIENDS.**





**TWITTER SMUTS  
AND FLASH  
FICTIONS**



Wam Bam Thank  
You Ma'am!



# SPOTLIGHT: SNAZZY

- Highlights: [Little League Slugger](#), [Huntington Academy](#), [Twitter Smuts](#)

"If you like dragons, bonsai, cooking, gardening, and someone just oogling massive massive diapers, feel free to follow me :)"

- Find on: @Snazithus on [Twitter](#) or his [Furaffinity Page](#)

Tips for Newbies: "Write smut. Write the raunchiest, lowest plot, minimal set up, doesn't even have to make sense logically SMUT. The more practice you get writing things that get you excited, the more you will learn how to justify those scenarios and how to incorporate them into stories."

On Twitter/Flash Fiction: "Twitter smut is a great writing challenge. Mark Twain once said, "I didn't have time to write you a short letter, so I wrote you a long one." Writing short fiction where you are limited by character limits is a legitimate challenge."

"If you want to write Twitter smut, start in medias res. Set up can happen, but it's got to be like 1 sentence. Challenge yourself to write a hot idea with complete information in a single tweet."

"I recommend 8 tweets tops if you do a thread. After 8 tweets, engagement drops off and if there's that much meat on the bone, maybe it should be a full short story instead."





# CAPTIONS

A picture is worth a thousand words. So why not find one and write a thousand more?

# THE CAPTION TALK (I'M NOT SAYING DON'T DO THEM BUT....)

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I have a lot of friends in this community who are artists. They do NOT like it when people take their hard work and caption it without permission.



Creatively, they feel like their work is being taken and given meaning and context that they did not assign it.



When captioning is used for monetary gain, that's extra bad, because they're not getting paid.



# SPOTLIGHT: OMNOMNOMDOM

- Highlights: [Une Question Simple](#), [Upstream](#), [White Rabbit](#)

“I’m currently on hiatus from writing, but I am more than happy to help newer writers find their voice and refine their work. Interested readers can DM me on Tumblr (at OmNomNomDomCaps)”

Find on: [Tumblr](#), [Deviantart](#).

**Tips For Newbies:** Write what you love - joy and passion for your fantasies will shine through in the finished product. Oh, and if you’re creatively starved, start edging yourself - it gets the ol’ fantasy generator flowing.

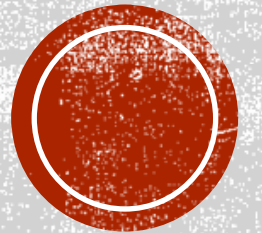
**On Captions:** Captions allow you to tell a story by highlighting a scene, creating a kind of short form that’s relatively easy to write, and very enjoyable to read. Because they tend not to have so many words (they already start with a thousand, after all), attention to detail is key, and thorough editing can really help. Also, if you’re going to use any images outside of the big paysites / model photos, make sure to ask and receive permission from the original creators. Doing so isn’t simply a formality, or a ‘nice’ thing to do - it’s also an opportunity to turn the medium into something with real community-building power, and something that might just make you a few friends along the way.





# SHORT STORIES AND ONE-SHOTS

A Beginning, Middle, and End. But still One-And-Done



# SPOTLIGHT ON: WBDADDY



- Highlights: "[Ornaments](#)" and "[The Hong Kong Connection](#)" (Shorts)  
"[The Wannabe Hypnotist](#)" and "[The Pariah](#)" (Long Forms)

“Hey, you know, I've been at this for 15 years, and I still have more to learn. There were times in my life where I had more time to dedicate to writing, and my output during those periods (especially 2010-13) was enough to keep me visible. These days, the legend is bigger than the guy.”

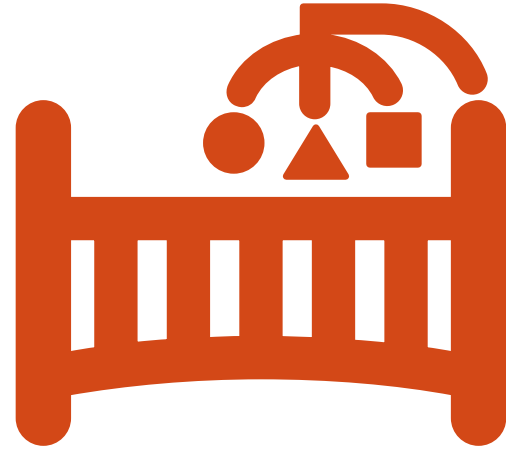
Find on: [Patreon](#)

Tips for Newbies: “When I first started writing, I just went with it. My first story was terrible - predictable, trope-ridden, unoriginal, though I gave it a twist that made people think it was better than it was. Sometimes you just have to dip your toe in the pool with something unoriginal to get your creative juices going.”

On Short Stories: “The nice thing about short stories and vignettes is that you can capture a slice of life without spending too much time trying to deep-dive into a complete three-arc plot. The key is, be vibrant and intense about the period of time you're covering - really zoom in on everything, don't summarize. And when you're at a place where you feel like it's a good stop point, whether that be a cliffhanger or a really complete thought, you can just end it. If you look, for example, at "The Hong Kong Connection", the end point is one character's thoughts about what the future might hold, not a summary of what ends up happening. It lets the reader's imagination pick up where I stopped.”

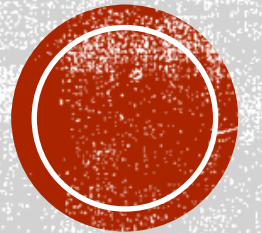






# NOVELLAS AND NOVELS

For that Nice, Long, Slow Burn, Baby!



# SPOTLIGHT ON: KIMMY

- Highlights: [Breaking The Girl](#)

“Nah”

Find on: @UnusuallyKimmy on [Twitter](#)

Advice for Newbies: “Don't try to write the story you think your audience wants to read. Don't try to please the readers out there. Write the story that resonates with your heart, that makes you feel proud. The audience will find you.”

On Novels: Writing a novel is to writing a story the way painting a mural is to painting a still life. The scope is much bigger and requires a different approach, and different tools. Both are achievable, but you have to be willing to hone your skill before you can make your Sistine Chapel.

An illustration of two young women. One has dark hair in a ponytail and is wearing a green jacket. The other has short dark hair and is wearing a pink top and skirt. They are standing and talking.

# SPOTLIGHT ON: ALEX 'LEXY' BRIDGES

- Highlights: [The I'm Not a Little Girl Series](#), [Done Adulting](#), and [The Best Babysitter in Town](#)

"If I make my readers say "I wish that would happen to me," great. But if I can make them say "I want someone like that in my life" or "I want someone to love as much as these characters love each other," that's my version of success. It's validating to see characters like ourselves who want the same things. It's awesome as a writer to make people feel that way."

- Find on: [Deviantart](#) , [Patreon](#), and [Amazon](#)

**Tips for Newbies:** "Every great story is about characters. When you invent a character and know that character, it gets much easier to write. You know the situations that character would put themselves in, who they'd be with, what they'd say. That character can even be a fictionalized version of yourself. Characters also encourage people to come back. They give reader something to connect to; you can evoke strong emotions in your readers when you create characters they can empathize with."

**On Novels:** Long-form stories are where you create an attachment between your readers and the characters and where you evoke deeper emotions from your readers. It challenges you to learn to develop a plot and think about how each chapter fits into a whole. It's very satisfying to me, when I'm done, know I've written another book. I even put them out in paperback because I like the idea of them being on bookshelves next to the classics of literature.



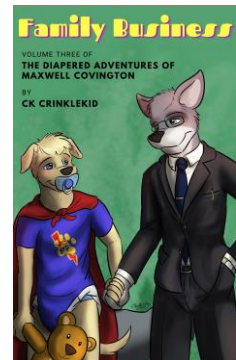
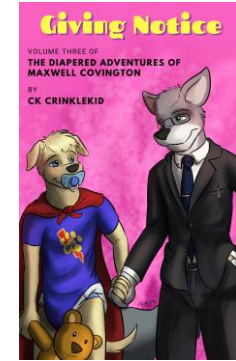
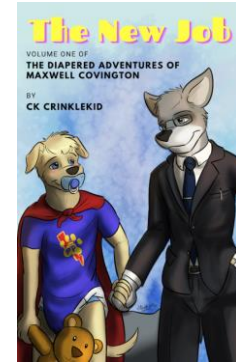
# SPOTLIGHT ON: CK CRINKLEKID

- Highlights: “The New Job”, “Giving Notice”, and the soon-to-be-released third novel in the trilogy, “Family Business”

Find on: [His Website](#) and [Patreon](#).

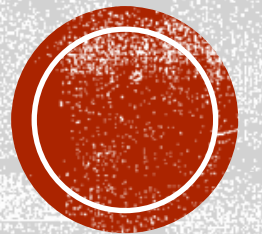
Advice for newbies: Focus on making your characters multidimensional. Your villains shouldn't be evil for the sake of evil, and your heroes should be flawed, realistic individuals. With each scene, consider “are my characters acting in a believable way given what is happening in the story right now?” Often, if you're struggling with writer's block or aren't sure where to take the story next, having your characters react in a way consistent with their characterization can help you get the story moving again. Image

- Thoughts on self-publishing and long-form content: I think publishing through a larger platform like Amazon, Kindle, Nook etc. gives you the chance to expand your reach and find audiences that wouldn't necessarily look for you on social media or on sites like DeviantArt or Furaffinity. Self-publishing has a definite learning curve, but the reach and scope make it well worth doing if you're writing long-form stories or are prolific enough that you could release your writing in collections.



# FAN-FICTION

Because why play in your world when you can use someone else's?



# SPOTLIGHT: JIMMY WUFFSTER

- Highlights: [Without A Care](#), [The RegressCo Series](#).
- Find On: [Patreon](#)
- Tips for Newbies: “Read as much ABDL fiction as you can, really think about the specific elements that make you feel invested in the story. This can be fiction that is paced well for erotic purposes, or longer work with character development and a longer plot. Write smaller ideas down as notes, tweets or similar and think about how to expand on them or write around them.”
- On Fan Fiction: “The RegressCo universe wasn't created by myself, but instead by a friend who goes by Acebun. The strength of that was that the world is built, the rules established and the baseline for communicating how people interact within your creation is already set. You have a starting point and a springboard, and fan fiction is an excellent way to feel inspired to get started on writing. Its limitations are that breaking established rules can get poor responses. You have less freedom to experiment and expectations are partly already set by the audience of the already existing world. The biggest pitfall though, at least for me, is treating those expectations and rules as necessarily sacrosanct. Write what you want, how you want and enjoy the process. Don't feel restricted by what came before”





# COLLABORATION

Two Heads are better Than One



# SPOTLIGHT ON: SOPHIE & PUDDING

- Highlights: [Audrey & Staycee](#), [Butterflies](#), [Little Luzy](#), [Mac && Oaklee](#), [Settling In](#)
- Find On: [Patreon](#)
- Advice for Newbies: Have fun! Some of our favorite stories to read are really common tropes. Focus on characters more than plot. Put yourself in your characters. Write what you know and what's important to you.

On Collaboration: Our collaborative writing style has a lot of limitations because it changes perspectives a lot (which can be disorientating for readers). But the HUGE pro that people probably don't consider is how much more fun it is to write with a partner. When we originally released our work, we didn't think anyone would actually care because it's basically just long-form roleplay. But we were surprised with how many people resonated with it, because it offers things ordinary story formats do not (like getting two characters' perspectives of the same event). Again, having fun with people you like is the key to our style.





**"I did some stuff."** I showed her that I'd done some coloring, but she didn't seem all that interested - she was just quiet and almost... bashful. Which was odd, given we were both in the same boat. Maybe I could remind her? Help her to see she wasn't alone? **"Kylie, I'm wearing a diaper, I don't know if you noticed."**

**"I... uh."** I looked at her. Her face. Her onesie. Her chest. Her waist. The puffiness between her legs. Ooh, I felt warm... **"I know that...?"** Even now, my voice was only above a whisper.

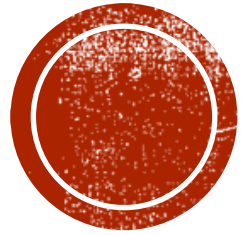
I poked at the diaper through the onesie, tried to squeeze my legs together and absolutely could not, and looked up at Kylie with a ditzzy little smile. **"It's comfortable. Makes me feel weird, but nice."** Encouragement, right?

**"Y-yeah..."** I looked at her for a moment, then down at my coloring book. **"Yeah, um... yeah..."** Why couldn't I form a sentence? Was I really so embarrassed? I usually dealt with embarrassment by yelling or something, like when Ellie figured out the name of my elephant.

Maybe this wasn't helping; maybe I was barking up the wrong tree. I fiddled with the pacifier in my hand and offered something final, before I popped it back between my lips. **"Thanks for inviting me and sharing with me."**

I nodded softly, a smile on my lips. Sharing it with her. She sucked on her pacifier and passed me the coloring book. A lot of it was already done, but some spots still needed some color.





**COMICS**

AKA the thing Pers wishes he got to do more of...



# SPOTLIGHT ON: PECULIAR CHANGELING



- Highlights: [The Product Tester](#) & [Under Lock & Key](#) (The Comic, not the novella), [Gamer Pants](#) is my most popular short by far.

Find on: [Patreon](#) and [Wattpad](#)

“Peculiar Changeling is an author of AB/DL erotica and smut, best known for being bad at writing blurbs about himself. (I’ll come back and rewrite this later, I promise!)”

**Advice for Newbies:** Start small. If you are struggling to get something done, keep your focus tight and write around a single concept or scene - A lot of writers never get practice at finishing stories. A work of complete micro fiction/a short story is a lot of fun to write, and great practice if your ambitions are for something larger.

**On Comics Collaboration:** , I’ve found that the biggest boon in creating Under Lock & Key has been having a collaborator, more than the change in medium. HofBondage has a better eye than me for a lot of the comic details, and being able to bounce ideas off each other, talk out plot problems, and generally do the whole outlining process as a collaboration has made the whole story far stronger as a result! I love telling stories with people.



# SPOTLIGHT ON: TODDLERGIRL/BABYSTAR

Highlights: "[The Exchange](#)" and "[Changing Reality](#)". But if we're talking comics then "[Found](#)" and "[Shine](#)" are my true babies.

I rarely write something cute and fluffy, or if the plot is being cute and fluffy then it's usually time to start worrying something bad is going to happen. I don't know why I write like that. I'm actually mostly a good girl really.

Find on: [Furaffinity](#) and [Furaffinity](#)

Advice for Newbies: I think consumers of our particular niche will always want more content. If you're struggling for ideas perhaps asking followers of your work or friends for scenes they'd like to see. There's plenty of people out there who have ideas. Teaming up with people can be helpful if you're struggling, brainstorming with people who are on your wavelength can result in really interesting ideas. Not every story is going to be a masterpiece but each story is a step towards refining your skills.

Shine book 2 front cover On Comics: Going from being a writer to then a comic artist I think the hardest part for me was, when I wrote, I could really dig into the thought processes behind the main character, I could put into words how they were feeling and what they were thinking, but transitioning to comics... you can't be as verbose so you have to rely on the art to show those things. Certainly in the beginning I really struggled with that, I hated I couldn't have running thought monologues in the depth that I was used to when I was writing. It drove me nuts. Also. Don't be scared to try comics even if you can't draw. Certainly in the beginning of my Found journey my art wasn't really up to very much, but the strength of the story kept people reading and folk forgave how bad the art was because it was the story that pulled them in. If you have an interesting story to tell people will stick with the comic, even if you're drawing basic stick figures. I feel drawing can take a huge amount of time. I originally wrote out the basic story of Found and felt it would only take around 50 comic pages to tell the story... 450 pages later... scenes I could explain in one or two sentences, take hours to draw out LOL. I find people are perhaps more likely these days to read a comic than they are to sit down and read a story, so perhaps drawing comics makes your work more accessible?

The whole world  
spread out before you in all its glory.

...Just you and the forces of  
nature. Mother nature rapidly  
pulling you back to her





# VIDEO GAMES

Ready Player One!



# SPOTLIGHT ON: R.E. SWITCHED AND RHYN

- Highlights: [miniBoss](#), [Puddlepants](#), and [Cushy](#)
- Find on: [Furaffinity](#) @AArfus on [Twitter](#) (Arfus), @CushyABDL on [Twitter](#) (Ryhn)
- Tips for Newbies-Ryhn: "Write what you love, write something that makes you excited even if you think it sucks- you'll get better over time! Put yourself out there, share your works somewhere they can be seen!"

"Writing is a skill, and like any skill in the world, you will improve with practice. If you can't get over the hump of writing full-fledged stories, start with things as simple as RPs. That's where I got my start, and I never would have imagined it'd lead to me doing something so much more serious. A willingness to fail in the name of improvement is the number one attribute of the eventually successful writer -- or more generally -- the eventually successful anything."

- Arfus: "What he said."

On Video Games: Arfus: Do not forget the 'novel' in Visual Novel. A VN is a culmination of art, music, atmosphere, writing and programming- every one of those things is important in making the best game you can make. Never be afraid to learn new things to make your vision better- at the very least, you'll begin to understand how development really works, and everything you make going forward will be that much more polished!

Ryhn: I would recommend that you find a gameplay loop to build your game around. miniBoss started this way, but as we leaned more and more into the idea of making a Visual Novel, we had to concede the inherent thriftiness of moment-to-moment gameplay extending the playtime of our game. A visual novel requires you to hand-craft every second of the player's experience, which takes a long time. (I am sorry about the wait, miniBoss fans! It's for a good cause.)

This isn't to say that you can't make a story-focused visual novel, it's just a warning that there's more work lurking under that choice than is apparent at first glance.



A top-down view of various tools and objects scattered on a green, textured mat. The items include several hammers with different colored heads (black, blue, red), a red keyboard, a mouse, and some pieces of paper or tape. The text is overlaid on the center of the image.

# STEP 1: IDEAS (A BRAINSTORMING EXERCISE)

Oh yeah, I did tell you I'd give you some tips on this, didn't I?

# WHY ARE WE ENDING WITH THIS?

- Ideas are both the easiest and hardest part when it comes to writing a story. I've met so many would-be writers that become discouraged by choice paralysis or a lack of confidence because they don't feel that they have anything worth contributing or writing about. "It's all been done."
- They are objectively wrong.
- What follows is a visual metaphor for generating interesting and unique story ideas. Each picture you are about to see (reposted with permission) contains ABDL elements and themes. Together we'll treat each picture as a moment in a story and decide what's going on and how we got there, exploring possibilities to show that even though ABDL stories have many elements in common with one another, that those elements can be rearranged in different ways to make completely new stories.





# I DO: HOW I GOT THE IDEA FOR ONE OF MY STORIES (TIME FOR A CHANGE)



# WE DO: WHAT MIGHT BE GOING ON HERE?



**YOU DO: MAKE AS MANY STORY IDEAS AS POSSIBLE FROM THIS PICTURE.**



**ANY QUESTIONS?**



# CREDITS

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