

Sample Edits

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Thank you for your interest in working with Blue Pen! The following samples are from real edits completed for Blue Pen authors. We hope they provide a representation of the different types of editing, along with our team's professionalism and skills.



Sample Developmental Edit Letter Excerpts

Character: Brett

- Brett undergoes a transformation in this book. However, the change in him is nearly instantaneous. It creates a sort of whiplash that feels a little unbelievable. If Brett is really as selfish as he seems at the beginning of the story, why doesn't he view the accident with a "serves her right. Stupid kid," attitude? I know that sounds heartless, but in these early chapters, Brett is presented as being that thoughtless. I think when the accident first happens, maybe we need a few moments of Brett's old way of thinking. Maybe we need to see him scramble to make this someone else's problem/someone else's fault. I think the guilt and shame needs to become undeniable only when he realizes his efforts to exonerate himself are flimsy. That will allow the moment to replay in his mind and haunt him in a way that truly feels tormenting.
- Additionally, we need to make him more complicated from the onset. He is manipulative and lazy, but does he like being that way? What if there's a moment when someone begins to get through to him before the accident? Cole or Dani would be good characters to do this. Sarah's outburst is appropriate, but since they're siblings and sibling rivalry is a real thing, I'm not sure her outburst will quite do the trick. I think Brett needs to hear some hard truths from someone he wants something from. There's more likelihood that their words will sync in if Brett actually has something to lose.
 - In this paradigm, the car accident would prove this other person's words true, and that will bring about an additional layer of shame for Brett. That shame would make it hard for him to see certain people and talk with certain people again.
 - On the other side of this transformation equation... after the accident, we should see moments where Brett really wants to give way to his earlier, easier tendencies; moments when he hates having agreed to this harder path, and when he knows no one will find out if he gives himself this one allowance. In other words, Brett can and should evolve throughout the book, but he still needs to be the same man on both sides of the accident; he shouldn't feel like two starkly different characters. Changing one's nature should be harder than Brett is making it look.



Sample Developmental Edit Letter Excerpts

PLOT

- The concepts behind the plot—the ideation—is compelling.
- However, in terms of execution, we have the book’s biggest fatal flaw... The plot isn’t being conveyed to us in scenes and because of this, it lacks conflict. This plot is conveyed to us almost 100% via exposition. Explanations and descriptions are completely overshadowing action and conflict. As a result, we don’t actually experience the escalating stakes of different plot points.
 - We are promised over and over again that certain things matter, or that characters have certain traits, and we are told these traits are important, but we lack scenes that show us these traits in action. In other words, we’re made a lot of promises, but without scenes, the promises never pay off. Details and traits that we’re told are important never get the chance to matter on the page. As a result, we feel like we are reading a collection of ideas about these characters rather than reading a story where characters actually do things. This is hugely problematic because it prevents us from connecting with any of the twin-set characters (regardless of shared star signs), and if we don’t connect, we don’t invest ourselves in the outcome of the book.
 - Right now, the lack of scenes leaves us feeling like we are reading an idea for a book--like this idea is being described to us, rather than reading an actual story with high stakes. We need scene after scene that is rich with conflict, and we need the characters’ strong driving motivations to help them find their way through these scenes. Otherwise, we are reading 200 pages of nearly conflict-free setup, where all kinds of claims of high stakes are made, for a relatively quickly-resolving end to the book. Lack of scenes is the single biggest challenge facing this work, and it is impeding the high-octane concepts of this plot.
- At the end, things are resolving way too quickly and conveniently for many moments to feel believable. Every time this happens, the emotional stakes are diminished. You’ll see individual notes about this throughout the manuscript.



Sample Developmental Edit Letter Excerpts

Key strengths:

- Pace. You don't rush in and out of scenes. Rather, your scenes develop and unfold naturally.
- The setting feels entirely believable throughout.
- The plot offers strong, driving motivations for high-stakes conflict.

Main weaknesses:

- Sentence structure. Dangling modifiers, subject/verb agreements, and overly wordy, complicated sentence structures are impeding readability and ease of comprehension.
- The narrator is overreaching, taking credit for descriptions that should reveal the interiority of characters.
- Lack of development around Brett's major motivations.
- Characters are displaying a very limited range of reactions. Some characters react the same way in every single scene, regardless of differing circumstances.
- Some plot points don't quite feel powerful enough to justify their outcomes.

STRUCTURE

- There are a great many moments when description is grinding all action to a halt. Descriptions seem to exist for their own sake, meaning they aren't describing, complicating, or clarifying conflict. They aren't furthering the story. They simply exist as their own ideas, separate from plot, and when that happens, all emotional stakes evaporate and the book loses momentum because the descriptions aren't immediately relevant to anything that's happening. Descriptions should support, complicate, or clarify conflict; they should not be their own main event.

[Click here to see a full developmental edit letter.](#)



Sample Developmental Edit In-Text Comments

CHAPTER 1 BRET

The Sullivan home is similar to a historical house, the kind you can't remodel without the city's approval. At least that angelic sculptural fountain and stout columns holding back a monstrous wall of brick give visitors a hail to attention at first glimpse. Once you get close, the handcrafted door completes a handsome entry that would most likely intimidate any aristocrat or NBA lineman.

Brett Sullivan stepped inside inhaling sugary scents of ham and buttery aromas reminiscent of every other Easter lunch in his life. Warm wall sconces contrasted the dark wood trim and old-fashioned emerald wallpaper. It was all in keeping with the 1930s time period of the house set apart at the threshold of the most admired community of estates in Bloomington, Illinois.

The sparkle of candle lights dangled from a good fifteen feet of double chain above the parquet entry where a dark chestnut banister sloped left, guiding the staircase to the second floor.

1

Commented [KS2]: This term feels confusing. What is a hail to attention? Since this is only the second sentence of the book, readers won't yet be accustomed to your narrative voice or to the world of this novel. Therefore, it's imperative that these early sentences be very simple and smooth. The goal is to let readers slip into your book with ease.

Commented [KS3]: Intimidating why? We think the door is intimidating because it's historic, and perhaps ornate. But then we're told it would intimidate aristocrats—who are moneyed vestiges of history, and suddenly we don't understand what about this would be intimidating to that group.

Commented [KS4]: On second read, I realize that this house is set apart, but as written, it feels like "set apart" is modifying the 1930's time period. I suggest reworking this sentence into two shorter, separate phrases.

Commented [KS5]: Give each of these objects: the chandelier, the parquet entry, the banister, and the staircase, their own sentences. Right now, there are so many objects being presented to us, that they actually muddy each other. Again, simplicity is your friend with layered descriptions. We won't notice simple sentence structure; we'll simply see the objects being described.

Note that the developmental notes in this document represent a small sampling of the potential feedback. Developmental edit letters typically run 8–12 pages and cover elements including plot, structure, characterization, setting, voice, and pacing. Each letter includes an action plan for revisions.



Sample Manuscript Critique Excerpts

Manuscript Analysis

- Prologue:
 - The first section seems to show an example of Pitts, Wick, and Tom climbing, but I'm not sure how it fits in with the rest of the book or why you've chosen to start the book this way. It's also unclear that Pitts is in this scene; if you decide to keep it, I would suggest including her name to lessen this confusion and root the scene in relation to the rest of the book.
 - The second section is also confusing: I don't know who Kevin and Shelly are (Is this Pitts? We're never told her first name, but it doesn't seem like her.) or how this fits in with the rest of the book. I also questioned the details in this section: did her labor just stop and then they let her sleep before her C-section?
 - You might consider cutting the Prologue and starting with Chapter 1. This puts the reader right into something relevant to the "now" story. I would suggest including Tom's name in Chapter 1, and Wick's name in Chapter 2, and then start with their climb together in Chapter 3. This would lessen confusion for the reader about who everyone is and why they're included here.
- Kerrigan (Chapter 2) seems to get dropped, and I'm not sure why—consider whether she would add more to Wick's part of the story later in the book.
- Chapter 2 is compelling with its sense of danger and high stakes (excellent use of details), but feels a little long; I also wanted a stronger last line.
 - In general, look at the length of your chapters; they should be similar to each other.

A manuscript critique covers the same story-level elements as a developmental edit. However, this more affordable, less comprehensive service does not include in-text comments or a phone call. A critique is typically 4–6 pages.



Sample Manuscript Critique Excerpts

Suggested Action Plan

1. Plot

- a. Keep the focus on Pitts, Tom, and Wick; their story on the climb is compelling and heartbreaking and drives the book.

2. Structure

- a. Cut out extraneous sections (Consider this for the prologue and last section as well as the section from the point of view of Wick's dad.)

3. Pacing

- a. Check chapter lengths and make sure they're consistent
- b. Cut out extraneous scenes (see Structure)

4. Character

- a. Develop Angie more strongly
- b. Consider which minor characters to keep and make them more relevant (Kerrigan? Trevor? Tina?) and which ones to cut (Johnny?)

5. Setting

- a. No comments—fantastic job done here!

6. Voice

- a. Watch out for overwriting.

[Read a full manuscript critique here.](#)



Sample Reread Excerpts

gather more wood. Of late there had been hints of interest towards clearing areas further into the forest for a settlement closer to the hills. It was rumored gold had been discovered there. But mostly he spent his time exploring the depths of the great forest.

He had certainly not expected to find her that day. It was a late spring afternoon. He'd hunted deeper into the woods than he had ever gone. Truth be told he had no reason to be so deep in the woods alone. It was the boyish sense of adventure. The desire to see what was... just over there. His curiosity and love of the woodlands often pulled him deeper than he should go by himself.

The brush grew thick and it made for slow progress through the trees. He struggled, the rich scent of green things strong in his nostrils. Thorns clutched at his clothes. Vines seemed to almost wrap themselves around his arms, legs and neck as if trying to impede his progress. Thistles and nettles laid a lacework of welts across his bare hands and face. Even the birds that scolded him from the nearby trees and bushes seemed more strident. It was as if they gave warning, *turn back foolish man, this place is not for you*. The very branches of the trees seemed to almost bend themselves to block his path. Little could blunt Dalyn's keen curiosity to see more. Such a struggle only whetted his appetite for adventure.

He pushed through the thick undergrowth with a final surge and found himself in a wide clearing. A small stream rilled across the glade in a series of little cascades that filled the air with the quiet music of flowing water. A lovely place, this opening in the forest enchanted him. On the far side of the clearing stood an immense oak tree. Its branches spread wide.

He felt sure that this was the largest oak he had ever seen. It towered above the surrounding forest. The tree almost seemed to give off a feeling of health, vitality, and... well, life was the only way he could describe it. His parents had followed the old religion of the druids.

Commented [KS3]: Yea! Everything in this paragraph is absolutely wonderful. By alluding to the gold, you've already provided us (and yourself) with setup for future conflict, and you've done it in a way that feels character-centric. In other words, we learn the character's interests and hobbies, but then this line about their being hints of interest towards clearing the woods... it feels to a reader like that might be what Dalyn is thinking about as he clears away sick trees or hunts for rabbits. We feel like we're right beside him, even though it's really the narrator who is giving us this information. That's really well done, and makes for a very visual opening!

Deleted: that found him hunting.

Commented [KS4]: Let's rephrase this to take it out of passive voice. This will have the effect of keeping the focus more tightly on Dalyn. I suggest something like,

...to be in the woods alone, but he had a boyish sense of adventure, a desire to see what was just...over...there.

Commented [KS5]: Fantastic. I am definitely getting the sense of place that was missing before.

Deleted: small

Commented [KS6]: (I only switched this word out because you already used the word small to describe the stream. If you want a different word than little, feel free to replace it.)

Deleted: ,

Deleted: almost,

Deleted: n

Commented [KS7]: So in this moment, a strange thing happens when we can't quite tell if these thoughts belong to the narrator, or to Dalyn. It's really important to keep each entity separate. I suggest rephrasing it slightly. Perhaps,

The tree almost seemed to radiate a feeling of health and vitality. "Life," thought Dalyn. It was the only way he could describe it.

Rereads are completed after developmental editing or a manuscript critique to evaluate the effectiveness of revisions and identify additional problem areas. A reread may comprise in-text comments or a written report.



Sample Reread Excerpts

CHAPTER 1--SATURDAY, JUNE 21, 2:57 PM

In which Tat celebrates the solstice

Tatjana McGee took a deep breath and slipped through the side door into her first coven meeting. The twenty-five witches standing there fell silent for a moment. Tat's steps faltered for an instant before she pressed on, weaving through the restaurant's meeting room past clumps of witches. Although most modern covens functioned as social clubs for witches rather than anything supernatural, Tat's nerves still jangled.

Raluca O'Day, a Maplewood cop and Tat's newly discovered half-sister, strode toward Tat. Raluca, the variety of green witch capable of growing small living things, stopped in front of her. Tall and athletic, Raluca exuded self-assurance. Shiny brown curls peeked out from beneath her uniform beret. Cadhla, the restaurateur who led Maplewood's one remaining coven, had noticed a family resemblance between Raluca and Tat. Tat still didn't see the resemblance, but a DNA test had confirmed that Tat and Raluca were half-sisters.

Commented [E01]: General Notes:
Overall, I think you've done a really good job with these changes. The book is more streamlined in terms of action and the characters are more strongly developed, while the story's strengths still shine through.

I think the relationship between Tat and John is better developed now, and the relationships between the characters in general are clearer.

Watch out for summarizing at the end of your chapters; I've marked several instances, and I recommend going through each chapter to look for this, since it's usually unnecessary and slows the flow of the story.

Also watch out for overdoing the time details—I've marked some of these too, but in general, look for instances in which you don't need to clue the reader into each minute (and sometimes seconds) that pass between one action/scene and the next.

Best wishes as you move forward with this!

"Adelia, my little acorn." Alura enthused, stifling a yawn. Look how you've grown this winter.

Commented [KS13]: Yes! This really feels like a complete first chapter now. We have plenty of intrigue. Going forward, we want to know whether the girl has any of Alura's nature, and why she doesn't have to sleep in the winter. Are her mixed traits an advantage, or a deficit (I suspect over the course of the story, they'll be both.) I love that you've ended the chapter on her name, because this signifies to the reader that Adelia is about to become a major character in the conflicts ahead. Really nicely done.

Line editing involves changes for concision, clarity, consistency, and correctness. We recommend that all indie authors consider line editing.

Sample Line Edits



M never gave him time to browse. Retraining his focus on his boss, Bond grabbed the nearest chair and sat.

"I called you back because it's time for you to take some time off."

"A vacation?" Bond asked, his face animated with surprise.

"Well...yes, we can call it that. I'm suspecting a problem with the Russians. Attacks on English agents and businesses in Europe and Africa have increased. We believe these attacks are in preparation of a larger attack, either on British or American soil. From the evidence I've seen, it would be more devastating than 9/11." M shuffled a few papers on his desk, then picked one to hand to Bond.

He took it. "What do you know?" he asked before looking at it.

M examined the remaining pile, drawing a deep breath. "Not much, but we received a tip that an attack on Buckingham Palace is imminent. In this case, the information is one hundred percent credible. Unfortunately, the informant is now dead." He exhaled, making a whistling sound. "Which is why I brought you in. We must find the threat before they attempt such an attack. You know how it is."

Bond nodded. "I take it the Queen is at Windsor Castle." When he didn't receive an answer, he asked, "Why am I going on holiday, sir?"

"Oh, James, do I have to spell everything out for you?"

Risking the wrath of his boss, Bond didn't respond. The silence would force his hand.

M turned back to study his papers. Without looking up, he said, "You can leave."

Bond hesitated, wanting to ask more questions, but the silence was his only answer. He rose to exit the office.

"And don't go too far," M said. "We may need you at a moment's notice."

Moved (insertion) [1]

Deleted: Keeping Retraining his focus on his bossM... Bond grabbing...d the nearest chair and, he...sits... [14]

Deleted: , " M said returning to the pages in front of him. ... [15]

Deleted: s, his face animated with his [16]

Deleted: I'm suspecting a problem with the Russians. ...You can never be clear about these things. ...tacks have increased ...n English agents and businesses in Europe and Africa have increased. ... We believe these attacks are in preparation of a larger attack. ... e E...ther on British or American soil. ...From the evidence I've seen, it would be more devastating than 9/11." ...M shuffles... a few papers on his desk, then picks... [17]

Deleted: takes took it, [18]

Commented [C6]: AREA OF FOCUS: Formatting dialogue properly

Original text:
M examined the remaining pile without purpose, drawing a deep breath, "we know nothing right now..."

Only dialogue tags can lead into a line of dialogue with a comma. Complete sentences that precede a line of dialogue should still end in a period. [20]

Deleted: without any purpose, drawing a deep breath,... "Not muchwe know nothing right [19]

Deleted: But we received a confidential information tip that an attack on Buckingh [21]

Deleted: at her summer home at Windsor Castle,... 007 reports matter-of-factly. [22]

Deleted: ... [23]

Deleted: the secret agentBond didn't respond,... respond,... Tt... [23]

Deleted: Without looking up, he said, "[24]

Deleted: Hhesitating...d, wanting to ask more questions, hoping it would prompt M to gi [25]

Deleted: "We may need you at a moment's notice,... M said keeping his focus on the [26]

Our line editors work to maintain and highlight the author's unique voice. We edit in accordance with the author's preferences and chosen style guide (default: *Chicago Manual*).

Sample Line Edits



honored that, ~~but never before had he felt such a reverence himself. Now, he~~ felt it in his bones.

He was in the presence of something special. ~~Standing there in its verdant glory, the oak seemed~~

~~to represent the entirety of the forest that he loved so well.~~

~~Dalyn caught a flicker of movement from the corner of his eye and started when he saw~~

another person occupied the clearing. A ~~barefoot~~ young woman stood ~~on the mossy stones~~

alongside the brook. Her chestnut hair fell in long, ~~lustrous waves that shone in the sun. Clad in a~~

~~dress that looked as though it'd been sewn from living leaves, she was~~ more beautiful ~~than any~~

creature ~~Dalyn had seen~~ in his life.

~~The young woman, Alura, looked back at the human man. She'd never seen one before~~

but had no doubt ~~she faced one now. The elves and the other Sylvan~~ creatures told ~~stories of the~~

depredation and destruction humans always brought with them. She turned to run in the direction

of the great oak tree.

"Wait!" Dalyn called. "I won't harm you."

~~Alura should've been afraid being alone with a human, but~~ strangely, no fear surged

~~through her. She led a content life, though lonely by human standards. She lived alone, and no~~

other dryads lived close by. ~~The forest animals and birds were great friends, and the Sylvan folk~~

provided wonderful company when they happened by, ~~but despite her contentment, she did~~

~~sometimes long for someone else to talk with.~~

Despite ~~her better judgement, her curiosity drew her back. She looked at the human man~~

again. He ~~still~~ stood where she had first seen him ~~and did not seem interested in pursuing her.~~

Perhaps ~~he wasn't there to cause harm or bring devastation as the stories told. He carried none of~~

the tools ~~humans used to destroy. No axe or saw hung about his person. He carried no fire. Alura~~

Deleted: . B

Deleted: He did now...ow, H...he felt it in his bones. He was in the presence of something special. Looking at... [27]

Deleted: s...tanding there in its verdant glory, the oak seemed to him [28]

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Commented [C13]: Let's make this experience more immersive for the reader by showing Dalyn being startled rather than telling the reader that he was.

Formatted [29]

Deleted: He was startled ...hen he realized ...aw another person occupied the clearing. A barefoot young woman stood, barefoot...on the mossy stones alongside the brook. Her chestnut hair fell in long, and...lustrous waves that shone in the sun. Clad in a dress that looked as though... [30]

Commented [C14]: Dangling participle. Notice how it's not Dalyn who is clad in a dress but Alura. Because this phrase refers to her, she should be the subject of the sentence, not Dalyn.

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Deleted: Dalyn knew he had never seen a

Deleted: For her part...he young woman, Alura, looked back at this ...he human man. She' ha... never seen one before but had no doubt that...she faced one now. The stories of t...e elves and the other Sa [32]

Commented [C15]: Capitalized the majority of the time, which is the correct decision.

Formatted [33]

Deleted: She ...lura knew [34]

Deleted: she should be...ould've been afraid being alone with a human, but,...strangely, no fear surged within... [35]

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Moved (insertion) [2]

Deleted: Alura...he lived...ed a content life, though lonely by human standards. She lived alone, andAlura lived for the most part alone. N...no other dryads lived close by. She loved t...he forest animals and birds were great friends,...and tT...e Sylvan folk provided wonderful company when they happened by, but. Alura lived a content life, though lonely by human standards. [36]

Moved up [2]: Alura lived a content life, though lonely by human standards.

Deleted: In spite of

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Deleted: what she knew to be ...er better judgement, her curiosity drew her to turn ...ack. She looked at him...the human man again. He still stood where she had first seen him. He...and did not seem to be ...nterested in pursuing her. Perhaps,...he was ...n...t there to cause harm or bring devastation as the stories told. He carried none of the... [38]



Sample Proofreads

Introduction,

When I was twelve years old, I was driving with my dad when I saw my first Chevrolet Corvette; a 1964 Roadster. That Corvette sighting, so many years ago, was the spark that launched a fascination with cars that remains to this day.

Over the next fifteen years, I bought many issues of Hot Rod and Car Craft magazines, which helped fuel my interest and passion in all things related to automobiles. While I was in high school, I started working on and modifying cars as time and finances allowed. It was a great time to grow up and be exposed to the muscle car era which brought so many fast and exciting cars to market. Many of the cars from that era are, today, considered iconic cars.

Today, my automotive passion has not diminished. I subscribe to a variety of automotive magazines, and I attend car shows and car events. Almost fifty years after seeing my first Corvette, I bought a 2013 Roadster and joined my local Corvette Club. Enjoying car-related activities with my Corvette has been a great experience and has helped to expand my social circle as well.

In addition to being a car nut, I was also involved for the better part of my career (thirty-four years) in the electric utility industry. I spent some of that time overseeing a team of people involved in marketing energy efficiency programs to both the commercial and residential new construction markets. It was then that I encountered the electric vehicle (EV) program that was being offered to developers in conjunction with the new construction programs. The EV program advocated the adoption of electric vehicles, provided education and support on EV charging infrastructure, and raised awareness of consumers considering the purchase of an EV. And as a

Deleted: :

Commented [NS1]: Note that numbers one through one hundred (and other large round numbers) are typically spelled out within running text. However, since there are so many numbers utilized within this text, numbers are related to cars and driving (like this number) have been spelled out while most numbers that are related to cars and driving are in numeral form.

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Proofreading is the final step in the process and involves changes for objective correctness only. Proofreading addresses typos, punctuation errors, and spelling mistakes.



Sample Proofreads

As they begin to approach the cabin, Buck notices a broken-down wooden fence surrounding the property and the poor upkeep of the land, and once close enough to see the cabin clearly, he realizes the place is abandoned with no signs of recent human life anywhere. Buck brings the wagon to a stop near the abandoned cabin and hops down from the driver seat. He goes around to the back and pulls open the flap curtain to see Rhena, still early in her pregnancy, lying down and drenched with sweat from the heat. The blankets that had been cushioning her were strewn about and her surroundings were all topsy-turvy. Buck climbs in and gently assists his wife out of the wagon, and then walks her along the side of the carriage toward the front. On their way around the wagon, Rhena complains about how she's feeling, "It's so hot, Buck, and my back's hurting awful bad." She fans herself with her hand for a moment then goes on to ask, "When we gonna get to where we goin'?"

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Buck remains silent as he brings Rhena into view of the beat-up old cabin. Rhena looks over the place without a word, then she turns around, bursting with excitement as she exclaims, "This is it, Buck!? Our home!?" She jumps into Buck's arms and squeezes him tightly. Rhena then turns to take a step toward the cabin when she suddenly feels lightheaded and starts to collapse. Buck catches her before she can fall, quickly scooping her up into his arms.

Deleted: Rhena

Feeling secure in Buck's strong arms, Rhena rubs her head and sharply replies, "Phew! I got a little dizzy with the heat and all this excitement goin' straight to my head. Good thing you a strong man." They gaze into each other's eyes for a moment, and cradling his wife in his arms, Buck walks toward the cabin. As they reach the half-open door of the cabin, they notice a few arrows stuck in the wood around the doorway, along with a few close to the window. Buck pushes the door open and carries Rhena over the threshold.

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We recommend that authors pursue line editing prior to proofreading to ensure the cleanest possible final manuscript. Proofreading may not be available for manuscripts with a significant number of errors requiring subjective edits.



CHAPTER ONE

They never meant to fall in love, the man and the dryad.

Dalyn hadn't even believed in the stories of spirit women linked to trees. Well, according to the stories, they weren't just linked to trees, but were a part of them. Some people claimed they were the trees' souls. Apparently, certain trees developed—or perhaps acquired, no one seemed certain which—such a spirit, but not all trees had them. Or, he thought, maybe the dryads simply had not yet awakened in all trees.

But he was sure they were all just tall tales anyway. He'd spent as much time in the forest as anyone—likely more—and he had never seen such a thing.

Dalyn was a free-spirited young lad. A friendly and well-liked man, he could have had his pick of any young lass, but his heart belonged to the forest. He enjoyed nothing so much as spending time in the woods, wandering farther and farther into its depths. He hunted the lesser game to keep their numbers in check. Mostly, he took smaller animals, such as rabbits and squirrels. He seldom had the chance to take a deer as they were reserved for nobility. Nevertheless, he diligently maintained his skill with the bow, especially because there were wolves and wild cats in the mountains of the woods. And other, darker, dangers.

He identified areas of the forest that needed to be cleared to make way for new growth. This mostly involved clearing old or sickly trees that presented fire hazards, but clearing was also an opportunity to gather more wood. Of late, there had been hints of interest in clearing

Commented [C1]: No comma needed before a dependent clause.

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Quick Facts

Average Editor Experience: 10.4 years

All Blue Pen editors are active members of the Editorial Freelancers Association.

We have never received a testimonial of less than five stars. ★★★★★

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