

CHRYS FEY'S TERMS OF SERVICE:

MISSION STATEMENT: As your editor, I am fully committed to your work and want to see it at its best. To honor this commitment and privilege, I will do everything in my power as an editor to help you do this. For every client and every project, I give 110% of my effort and time.

PERFECTION: It's natural for writers to want to have a perfect manuscript after editing, but this expectation is hard to meet. Editors can't guarantee a 100% error-free manuscript. We want you to have the best story possible, with no errors, however, editors are human. The most an editor can achieve is a 95% error-free manuscript. In the editorial community, a 5% error rate is acceptable. That can seem like a big amount, but personal error rates can be lower and think about the hundreds or thousands of errors that are caught.

That's why I suggest my clients have their manuscripts proofread after completing their edits to try to catch what I couldn't. I also suggest a beta reader or two for additional eyes. Editors do expect that others will work on the manuscript after them, but the decision is yours. You have the power to approve the manuscript for publication.

Don't let this discourage you, though. All writers deal with this. Just remember all the work that was put into your book and all the errors that were found. And keep on writing!

Before You Email Me: I require that all manuscripts be reviewed by at least 2 critique partners and/or beta readers before I begin edits. I ask this because these readers can spot plot holes or other glaring issues that would be better fixed before edits. I will still point out and offer suggestions on plot holes I notice, though.

I Edit Fiction:

Flash Fiction/Short stories

Novelettes

Novellas

Novels

Any Genre

Genres I Do Not Edit:

Historical

(Historical elements are okay, however.)

Nonfiction

My Process: My first stage of editing involves looking up common words and phrases in order to eliminate as many of them as I can. This part of the process can take 1-3 days depending on the length of the story and the usage of these words/phrases. You can make this process faster for me by downloading my PDF [Self-Editing Guide for Chrys Fey](#).

After I complete this phase, I then read the manuscript in its entirety from beginning to end. During that time, I am doing developmental and line edits. Once I finish that, I complete a second read-through, but this time I create a document with my edits in place and read the manuscript backward, going paragraph by paragraph. This technique helps me to spot over-used words and other errors easily because I'm not focusing on the story. I input any new edits to your marked document.

During both stages, I am keeping notes of any problems I may come across and/or suggestions I have. When I complete my edits, I type up these notes. The next day, I read through the notes, making sure they are detailed enough to make sense. Then I email you your edited manuscript and the NOTES document. In the email, I always tell you what I enjoyed and briefly mention a couple of the problems I came across.

Please Note: I am not a proofreader. After my edits are completed, a proofreader is most likely necessary, especially after heavy edits.

Required Reading: Yes, I give my clients a bit of homework. lol In the beginning of our email exchange, I send three PDFs for my clients to read: Terms of Service (which is this document you're reading now), [Self-Editing Guide for Chrys Fey](#) (I ask clients to go through and implement this before submitting their manuscript to me. Doing this makes the first part of my editing process go a lot smoother.), and [Tips for Chrys Fey's Clients](#) (which are final tips on what to do after receiving my edits and before publishing).

My Editing Services Include:

Full Edits + Critique: (developmental AND line edits) in which I comment on content (plot, scenes, and characters) for accuracy, consistency, and relate-ability. I will point out plot holes and character issues (if they say/do something that's not realistic). I will point out where more descriptions can go and sentences that need to be revised by you. I will offer easy fixes and suggestions for all of these. I will also offer suggestions on content (how to fix an issue within a scene or the plot). On the line editing side, I check for typos, punctuation, and grammar errors. I pay attention to the flow of sentences and pacing. One of my goals is to simplify the text to make it smoother and also add clarity, which may involve cutting out unnecessary words and sentences, as well as shortening run-on sentences. I will also check for redundancies, repeated words (repetitiveness), and POV/tense changes. All of this is done with TRACK CHANGES. Of course, I also point out the things I like.

PLEASE NOTE: Some editors may do developmental and line edits separately, but not all editors work the same way. I know how to do both at the same time. It's how my editor's brain works. :)

Price: \$1.00 per page

Manuscript Critique in which I focus on content (plot, scenes, and characters) with no typo fixes or other forms of editing. I will point out flaws in the story (if any). These flaws could be with a scene, dialogue, characters, sentences, or a plot hole. I offer easy fixes and suggestions on all problems I find. I will also comment on things I like. If there are glaring errors such as POV/tense problems, I will point these out, too, but I won't fix them.

Price: \$0.50 per page

The Author's Style:

I strive to maintain the author's style. I'll even embody the style myself when making edits, or I'll give ideas with the author's style in mind.

NOTE: I will always point out anything that could be viewed as offensive, even if it is language that was used during the time period in question.

When I leave a comment saying specific text is “not needed” or “not important”:

I will point out sentences that aren't important/needed as they are (which could mean removing them or revising them in order for their purpose to be clearer). Whether or not

you remove what I marked or revise it to make it stronger and give it a clear purpose, is up to you.

When I mark something as “not important” or “not needed,” it’s because I believe the story/scene (or that paragraph) doesn’t need it and would be improved without it; removing the text would not harm anything.

Many times, we have darlings in our stories, which could be something as small as a sentence or even a word. We may love that sentence/word, but it may not add to the story, so then we have to ‘kill the darling,’ no matter how painful. After we kill off our darlings, our writing/story is better, clearer, more purposeful.

If you see a reason for the text (that I do not), instead of removing it, you could revise it to make that reason stronger so that readers can see/understand the reason for it, too.

When I make a suggestion with the wording “I strongly suggest”:

I strongly, and I mean STRONGLY, advise you to take that suggestion or work off it to fix whatever it is that has a problem. For example: I may point out paragraphs in a scene that interrupt the moment, halt the action/slow the pacing, or don’t add anything to the story/scene. In that case, I will strongly suggest for those paragraphs to be removed in order to fix the pacing and flow. If I do a second round of edits for you, I truly don’t want to see these paragraphs/lines.

If I add words to your sentences or dialogue:

It simply means that something more needs to be there for transitional purposes (i.e., the flow from sentence to sentence) or clarity. You can accept my changes, work off them, or make them your own.

Disagreements on an edit:

For whatever reason, if you disagree with something please discuss it with me. We can come to a decision together on what’s best for your story.

DEADLINES:

I will work with you if you have a deadline. Before I begin any project, I will always let you know when I’ll start it and when you can expect to get it back from me completed. Typically, my turnaround time is 5 days to 4 weeks. On average, it is two weeks. If I ever am delayed, I will let you know.

SECOND ROUND:

I do second rounds for anyone. The fee for the second round is half-off the original price PLUS the cost of new pages (if you add more content, such as a new chapter). For example: If your story is 100 pages and you're a new client, you received the first 5 pages free, so your original price was \$95. The fee for the second round would be \$47.50. If you added twenty new pages, that would be \$67.50, since I hadn't worked on those pages before.

THIRD ROUND: If a client feels this is necessary, a third round can be discussed.

FEE: No matter the length (flash fiction excluded, which is \$10 for stories 10 pages or less), all Full Edits + Critiques are \$1.00 (USD) per page, and all manuscript critiques are \$0.50 per page. If you can't afford the full fee upfront, you can pay half now and half later when I'm finished. Once your balance is paid in full, I'll return your edited manuscript with a separate document of notes if there were any concerns. All payments are done through **PayPal**.

FIRST TIME CLIENTS receive free pages under limitations. I will edit the first 10 pages of your novel-length book (over 100 pages), or the first 5 pages of a novella of 50-100 pages for **FREE**. Shorter pieces not eligible. I offer this so we can both see if I'm a good fit to edit your work. Either one of us can back out for whatever reason at this stage. I've never had to do this before but you never know. After I edit the first pages, and we're both in the same frame of mind, I'll continue with your project.

PRIVACY: I will never share any details about you to anyone, including your name and email address. Your information is safe with me. I expect mine will be safe with you, too.

OWNERSHIP: Your story is yours. You own all the rights to it. I will never share it with anyone. I'm a writer, so I know how giving your work to someone can make you nervous, but I promise that your work is 100% yours while I edit it, and afterward.

YOUR RESPONSIBILIY: It's the author's job to have the story proofread or to go over it again themselves after I complete my editing. Some mistakes can go unnoticed during the course of heavy edits. Plus, I'm not a proofreader or a final copy editor. Also, I have no say in what you do with your story when I finish my edits.