

The Romantic Arc

November 2022

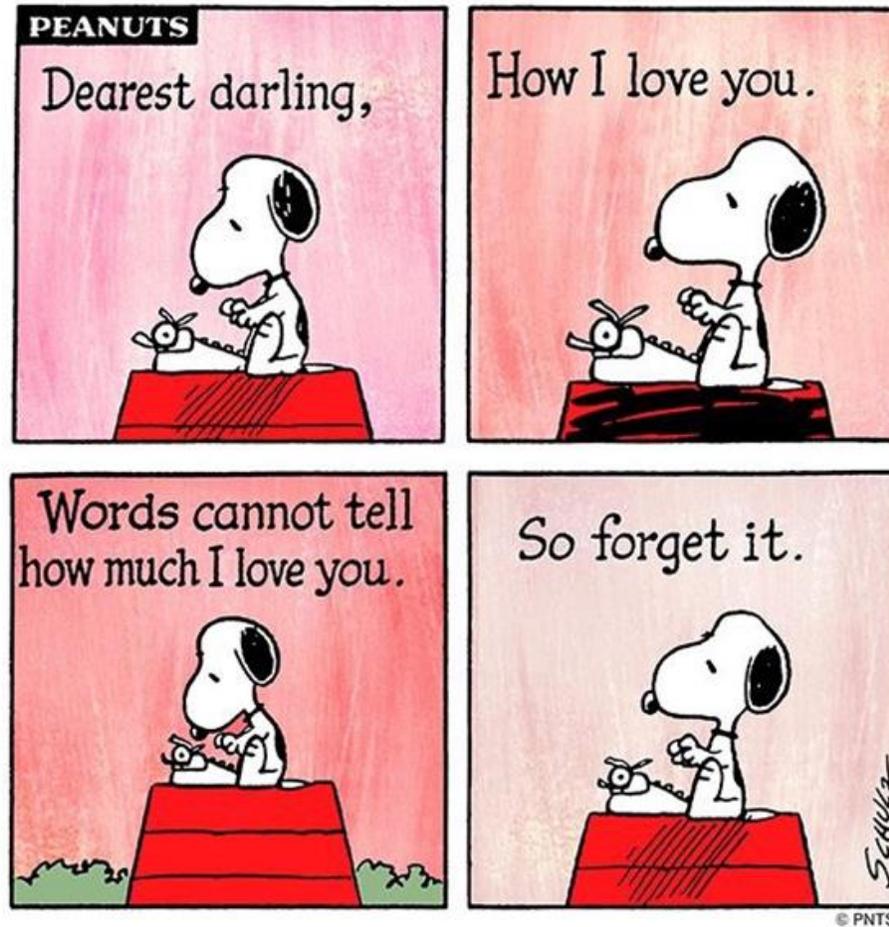
Tina Radcliffe

The Romantic Arc itself was created by me. I tweak it as I grow and learn as a writer. As with any other process, mileage will vary. If you already have a process in place that works, ignore this.

Beware anyone who tells you there is only one way to get from A to Z on any topic. Always trust your own instincts as a writer.

All typos are mine.

Feel free to email with question.
contact@tinaradcliffe.com



In the Beginning...



Tinaradcliffe.com

The Romantic Arc was created to avoid the “I hate you. I love you.” that can be a notorious trademark of beginning novelists.

It helps me show the journey of my protagonists in a synopsis. And it also reminds me to show the organic steps of the romance journey in my novel.

However, it is based on the concept that novels are plotted using some form of the three-act structure.

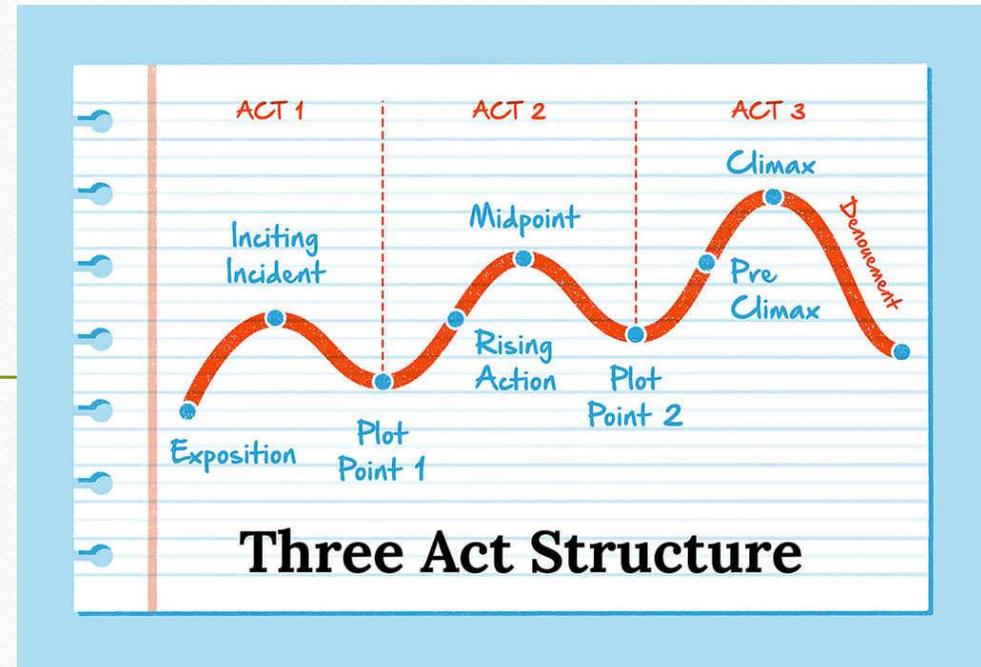
Basic Three Act Structure

Act I - Setup: Exposition, Inciting Incident, Plot Point One

Act II - Confrontation: Rising Action, Midpoint, Plot Point Two

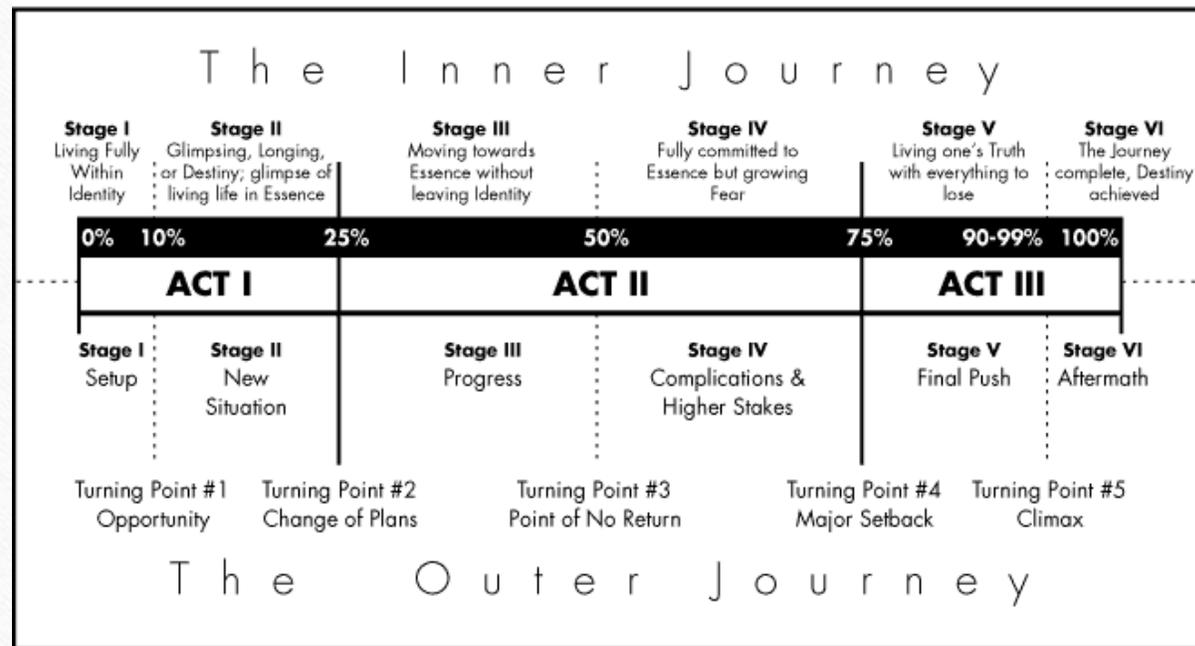
Act III - Resolution: Pre Climax, Climax, Denouement

[Reedsy Blog](#)



Michael Hauge

Michael Hauge's "Six Stage Plot Structure"



Carolyn Greene Circa 1998 The Plot Dr.

THREE-ACT STRUCTURE FOR VARIOUS-LENGTH STORIES

	ACT I		ACT II						ACT III															
			First Half			Second Half																		
NOVELLA 20,000-25,000 words 80-100 pages 10-12 pages per chapter	Prologue & Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8 & Epilogue																
SHORT CONTEMP 50,000-60,000 words 200-240 pages 18-20 pages per chapter	Pro. & Ch. 1	Ch. 2	Ch. 3	Ch. 4	Ch. 5	Ch. 6	Ch. 7	Ch. 8	Ch. 9	Ch. 10	Ch. 11	Ch. 12 & Epi.												
LONG CONTEMP. 70,000-80,000 words 280-320 pages 18-20 pages per chapter	P & 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16 & E								
SHORT HIST. / MAINST. 90,000-100,000 words 360-400 pages 18-20 pages per chapter	P & 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20 & E				
LONG HIST. / MAINST. 108,000-120,000 words 432-480 pages 18-20 pages per chapter	P & 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24 & E

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©1998 Carolyn Greene

Hauge & Greene Unite

Three Act Structure With Michael Hauge's Six Stage Overlay

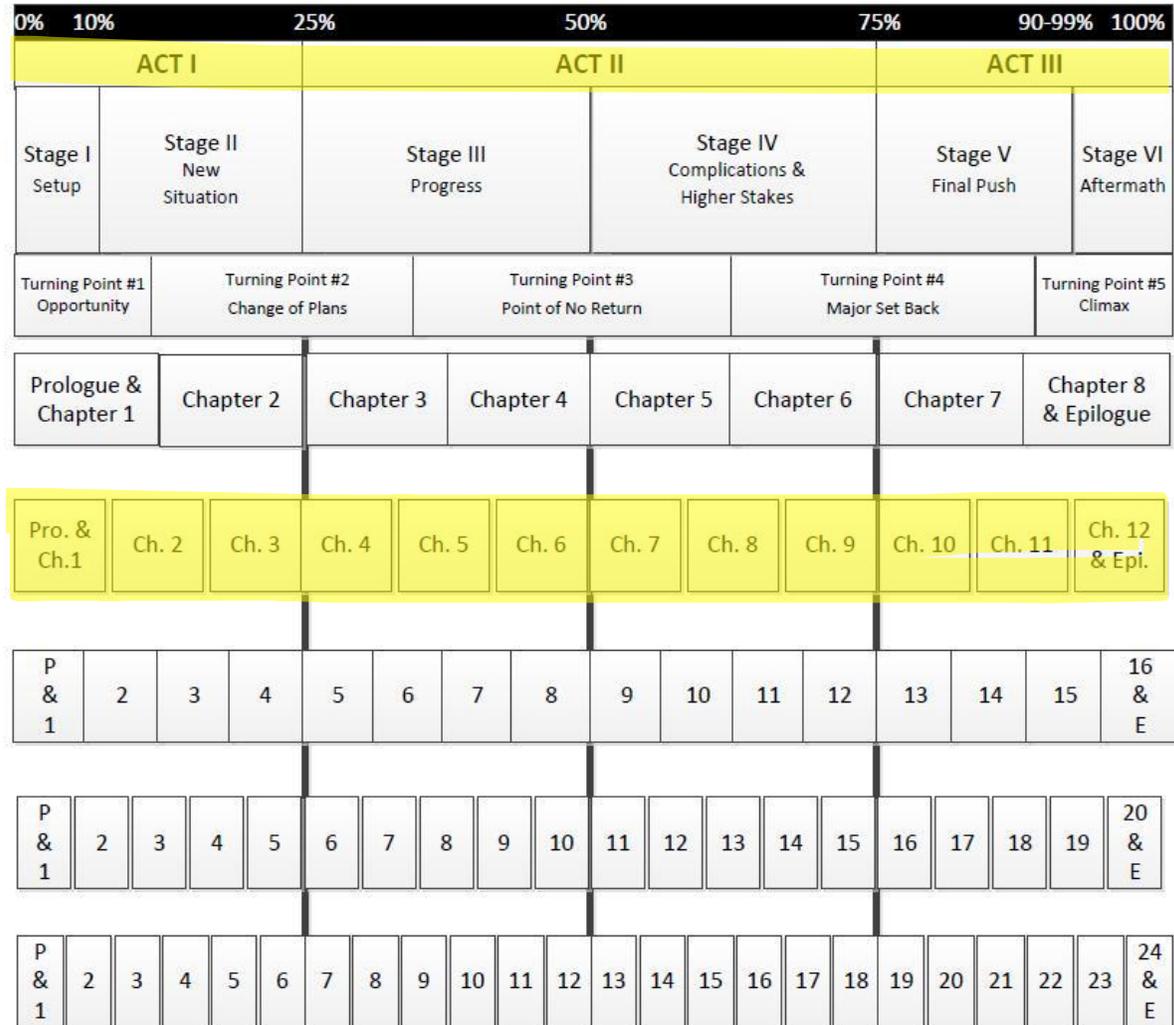
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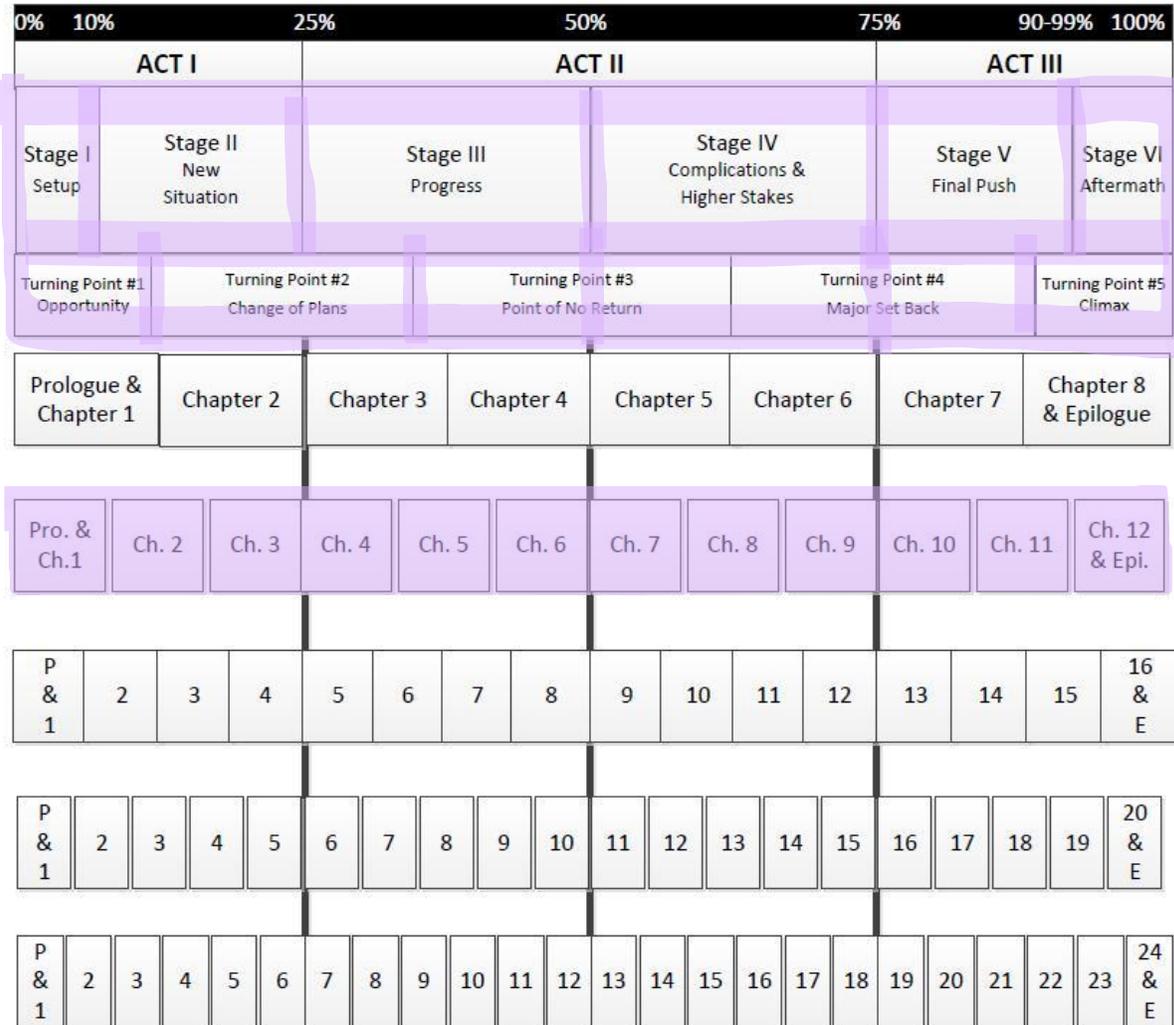
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The Inner Journey

-
- Identity = The small, safe world your protagonists are in bondage to when the story starts. Who they think they are or IDENTIFY as.
 - Essence = Who they really are inside (and are afraid to become).

This is who they become when the story ends. **WHO THEY REALLY ARE** or **THEIR ESSENCE**

Or think of it this way...

1. Your character has a goal...but
2. The Lie- or misconception about themselves or how the world works is keeping them from achieving it.
3. The Truth-or rejecting the lie and embracing the truth and achieving their goal is the pot of gold at the end of the story.

Journey = Arc

- “Bonding refers to the emotional covenant that links a man and woman together for life and makes them intensely valuable to one another. It is the specialness that sets those two lovers apart from every other couple on the face of the earth.” –Dr. James Dobson
- “The reason two people get together is because the romance character recognizes the hero's essence under his identity and falls in love with that. This is the person who sees the hero just as they are. The characters must see each other emotionally naked.” – Michael Hauge

That's why The Romantic Arc is so important! It authentically expresses the internal journey that ends up with your hero and heroine finally together.

Translation

- The love interests see the people they can be and love them despite their flaws and because of their flaws and because they know the ugly and see the real person inside. They see the **ESSENCE**.
- Your romantic journey will parallel the character's own internal journey from who they think they are to who they **CAN** be.

Examples of the characters recognizing essence in their romance interest.



Dorothy: I don't know if you're interested in this detail, but I was just about to tell you that I love him. I love him, and I don't care what you think. I love him for the man he wants to be, and I love him for the man he almost is. I love him.

Jerry McGuire



Melvin Udall: "You make me want to be a better man."

As Good as it Gets



Abby McDeere: I've loved you all my life. Even before we met. Part of it wasn't even you. It was just a promise of you. But these last days... You kept your promise. How could you lose me?

The Firm

More Examples

When Harry Met Sally



Harry Burns: "I love that you get cold when it's 71 degrees out. I love that it takes you an hour and a half to order a sandwich. I love that you get a little crinkle above your nose when you're looking at me like I'm nuts. I love that after I spend the day with you, I can still smell your perfume on my clothes.

And I love that you are the last person I want to talk to before I go to sleep at night. And it's not because I'm lonely, and it's not because it's New Year's Eve. I came here tonight because when you realize you want to spend the rest of your life with somebody, you want the rest of your life to start as soon as possible."



Twilight Saga Breaking Dawn



Edward Cullen: It's an extraordinary thing to meet someone who you can bare your soul to and accept you for what you are.

I've been waiting, for what seems like a very long time, to get beyond what I am. With Bella I feel like I can finally begin.

So I'd like to propose a toast to my beautiful bride. No measure of time with you will be long enough. But let's start with forever.

The Romantic Arc

Badly written romances are badly written because there is no reason why the romance characters would be together.

-Michael Hauge

Don't cheat the reader. Give them the journey.

Stages of Intimacy by Dr. Desmond Morris

A description of each step is provided in an additional handout.

- 1. Eye to Body**
- 2. Eye to Eye**
- 3. Voice to Voice**
- 4. Hand to Hand**
- 5. Hand to Shoulder**
- 6. Hand to Waist**
- 7. Face to Face**
- 8. Hand to Head**
- 9. Hand to body**
- 10.-12. Private and intimate stages**

Stages of Intimacy by Dr. Desmond Morris

EYE TO BODY.

A glance reveals sex, size, shape, age, personality, and status. The importance people place on these criteria determines whether or not they will be attracted to each other.

EYE TO EYE.

When the man and woman who are strangers to each other exchange glances, their most natural reaction is to look away, usually with embarrassment. If their eyes meet again, they may smile, which signals that they might like to become better acquainted.

Stages of Intimacy by Dr. Desmond Morris

VOICE TO VOICE.

Their initial conversations are trivial. During this long stage, the two people learn much about each other's opinions, pastimes, activities, habits, hobbies, likes, and dislikes. If they're compatible, they become friends. This is the start of emotional bonding.

HAND TO HAND.

The first physical contact is usually a non-romantic occasion such as when the man helps the woman descend a high step or assists her as she walks around an obstacle. Includes accidental touching. At this point, either can withdraw from the relationship without rejecting the other. However, if continued, hand-to-hand contact will eventually become an evidence of the couple's romantic attachment to each other.

Stages of Intimacy by Dr. Desmond Morris

HAND TO SHOULDER.

This affectionate embrace is still noncommittal. It is a "buddy" type position in which the man and woman are side by side. They are more concerned with the world in front of them than they are with each other. The hand-to-shoulder contact reveals a relationship that is more than a close friendship, but not necessarily real love.

HAND TO WAIST.

This is clearly romantic. They are close enough to be sharing secrets or intimate language with each other. Yet as they walk side by side with hand to waist, they are still facing forward. This also publicizes the relationship.

Stages of Intimacy by Dr. Desmond Morris

FACE TO FACE.

This level of contact involves gazing into one another's eyes, hugging and kissing. If none of the previous steps were skipped, the man and woman will have developed a special code from experience that enables them to engage in deep communication with very few words. This is the start of true physical bonding which builds from emotional bonding..

HAND TO HEAD.

This is an extension of the previous stage. Rarely do individuals in our culture touch the head of another person unless they are either romantically involved or are family members. It is a designation of emotional closeness.

Don't Forget Touch

Remember the power of (nonsexual) touch.

Because it is important, you shouldn't use it too soon in the relationship.

Don't use touch carelessly.

Remember to use touch as a nonverbal method of communication between your hero and heroine.

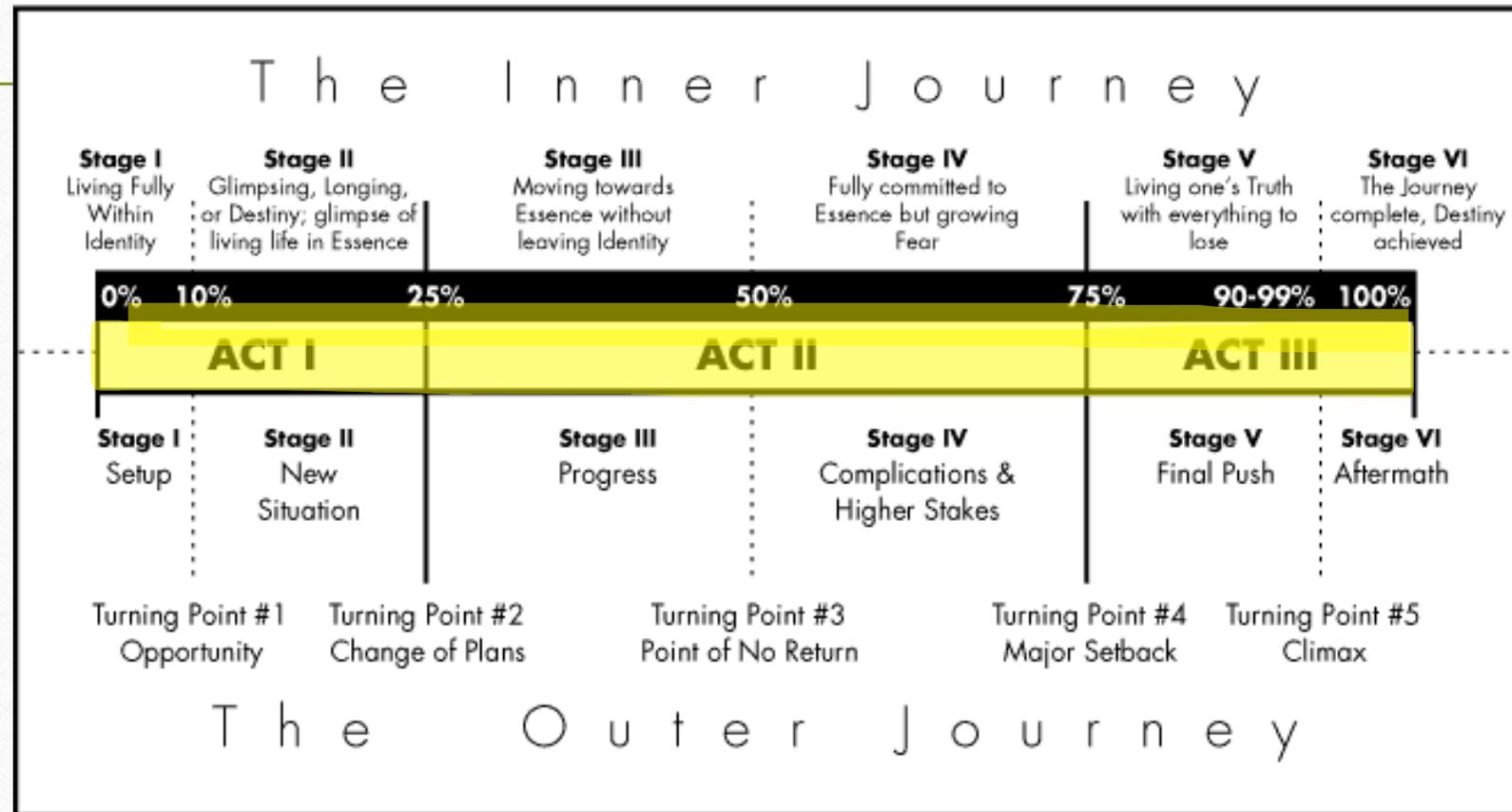
Eye contact is crucial in love, but its combination with touch multiplies the romantic impact. When people are still unsure about the romantic attitude of the person they have just met, eye contact with "accidental" hand-touching can remove all doubt. –Psychology Today.

Tina Radcliffe's Falling in Love Arc

- 1. Awareness**
- 2. Heightened Awareness**
- 3. Emotional Discovery**
- 4. The Almost Kiss**
- 5. The First Kiss**
- 6. Emotional Commitment**
- 7. Emotional Setback**
- 8. Acceptance**
- 9. HEA**

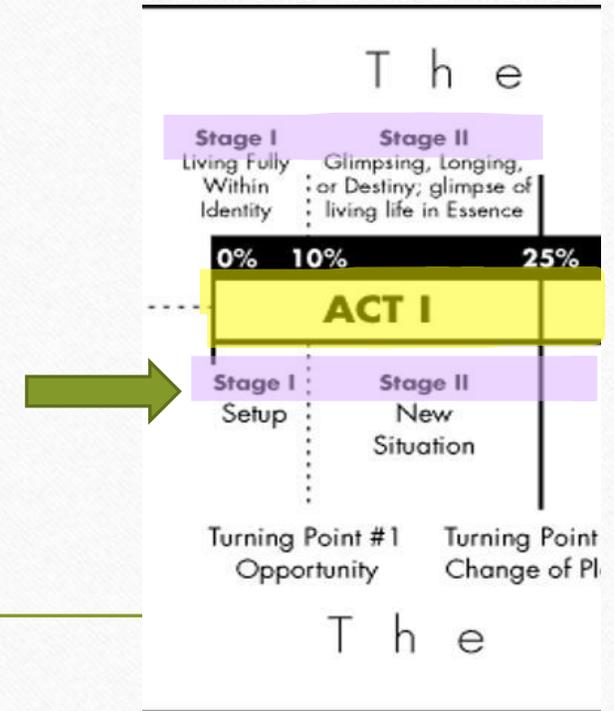
Remember Hauge?

Michael Hauge's "Six Stage Plot Structure"



Awareness

Becoming Jane



0-10%

This is usually at the **SETUP** and **NEW SITUATION POINT**.

Awareness involves the introduction of one or more of these senses: sight, smell and hearing. It's the most initial and primal attraction.

Heightened Awareness

Persuasion 1995



Heightened Awareness occurs anywhere the SETUP through to THE END of the book

Because this is a romance.

This is total sensory awareness. A deeper and more personal awareness, it has many levels of awareness.

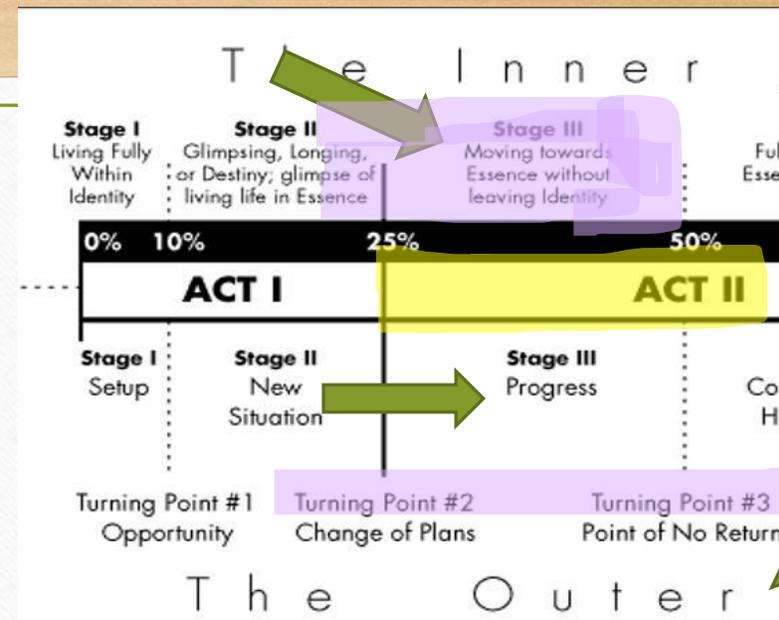
While this is first introduced at the start of your book, this is a lather, rinse, repeat stage.



*Emotional Discovery

13 Going on 30

25-50%



Emotional Discovery starts in **PROGRESS** and moves toward **THE POINT OF NO RETURN**.

It's the sharing of baggage and history and awareness of the relationship progressing.

The character's journey of emotional discovery is paralleled by them moving toward **ESSENCE** without leaving **IDENTITY**.

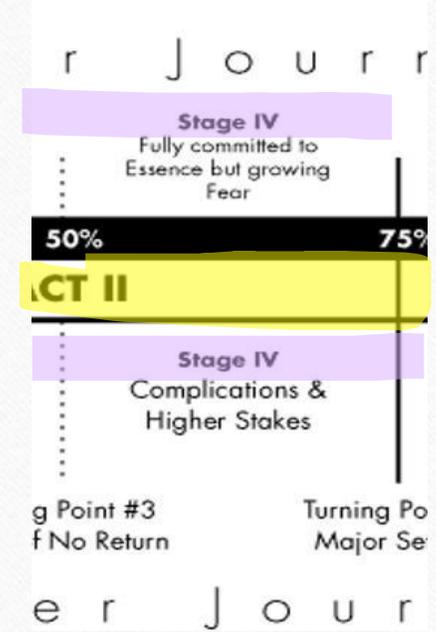
They reveal themselves to each other through, observation and interaction and ideally through story conflict.

*The Almost Kiss



While You Were Sleeping

50-75%



The almost kiss usually occurs at **LATE PROGRESS** through **HIGHER STAKES** if there is no kissing in your book.

But precedes the First Kiss or Sex Scene if you book has a higher heat level.

It builds romantic tension and can be used several times in a book.



*The First Kiss

Emma 2020

50%

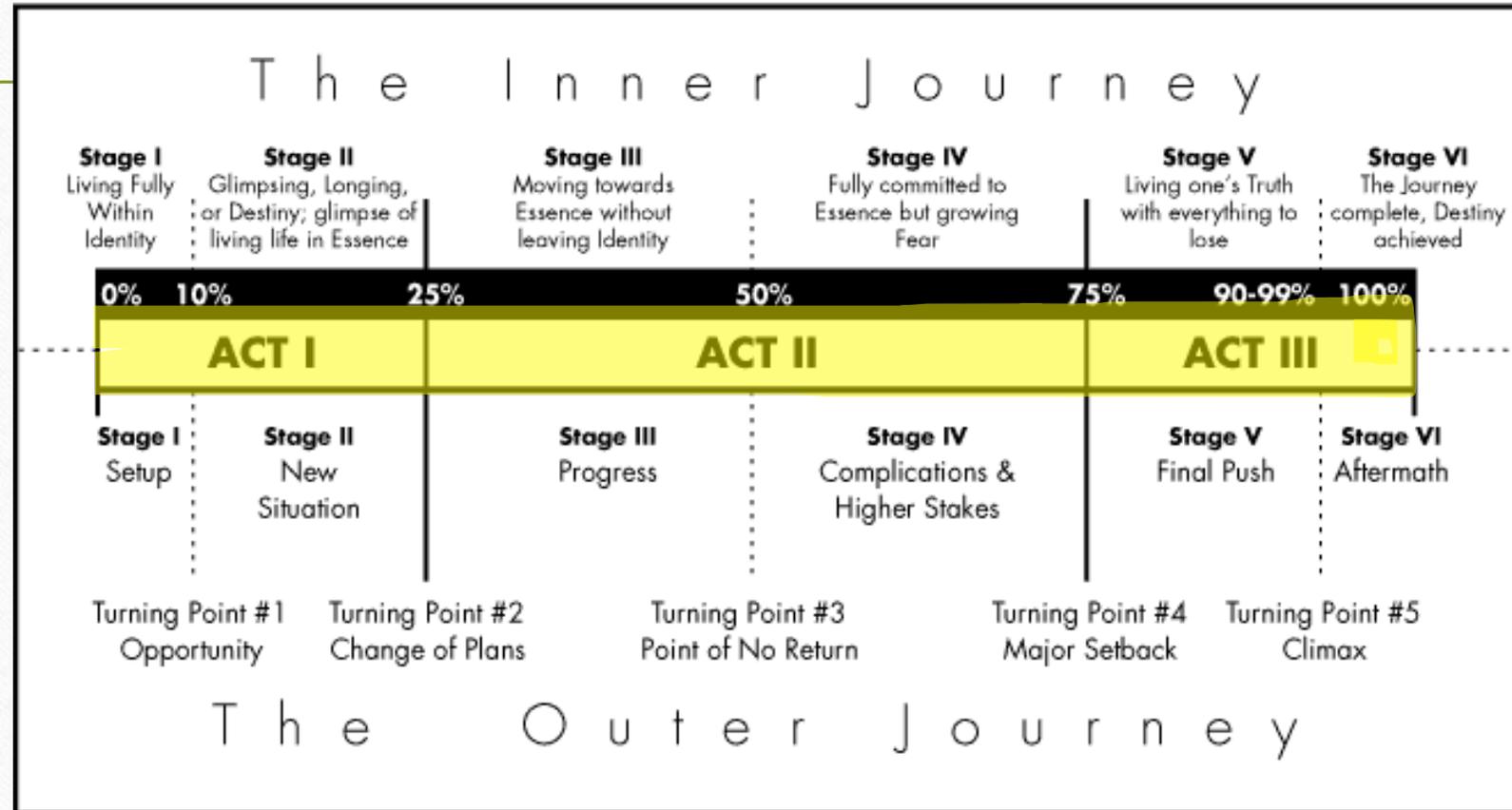
Often at the **POINT OF NO RETURN**, but in a very chaste book can be saved to nearly the end of your book

All the senses collide: sight, smell, hearing, touch and taste.

The first kiss can be tentative. It can be exciting and passionate depending on your story. But it better be memorable.

Review

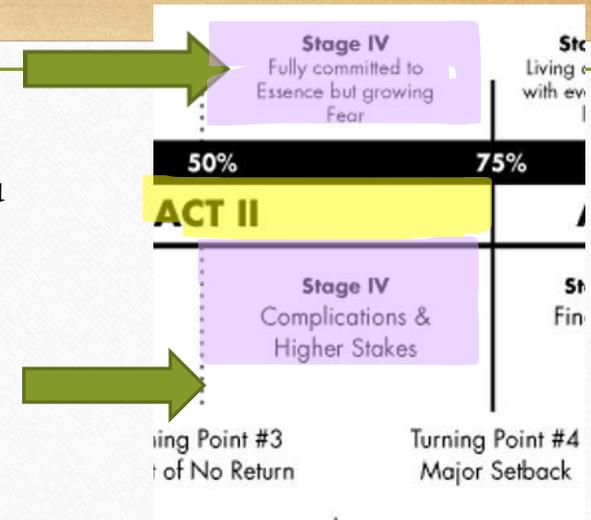
Michael Hauge's "Six Stage Plot Structure"





10 Things I Hate About You

50-75%



This usually occurs between the **POINT OF NO RETURN** up to the **MAJOR SETBACK** or **BLACK MOMENT**.

*Emotional Commitment

This is the point where the character has a startling realization that they are emotionally committed to another person (whether they like it or not).

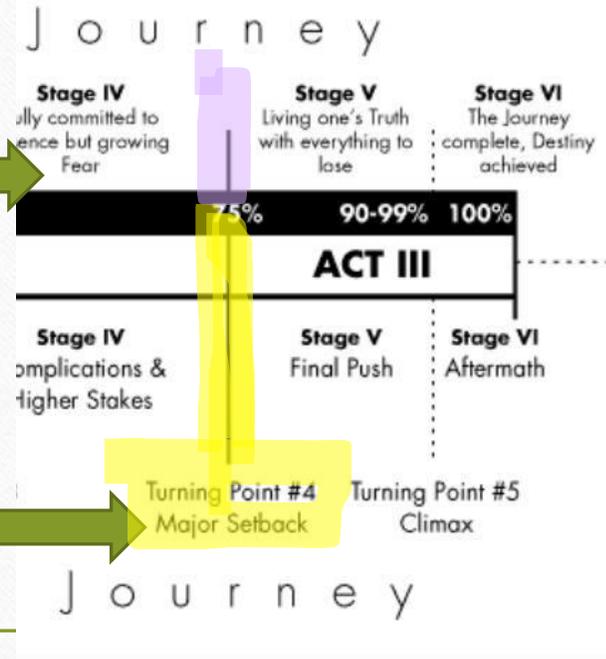
This will intensify as the story proceeds. Emotional commitment usually involves the sharing of secrets. Self-admission of love can occur at this point.



Emotional Setback

27 Dresses

75%



With realization, comes denial and or fear. This is a time of **EMOTIONAL SETBACK** before the final **ACCEPTANCE**. It's the final retreat to their old life or persona.

The characters fight or break up. All is lost. It parallels **THE MAJOR SETBACK OR BLACK MOMENT**.



North & South

90-99%

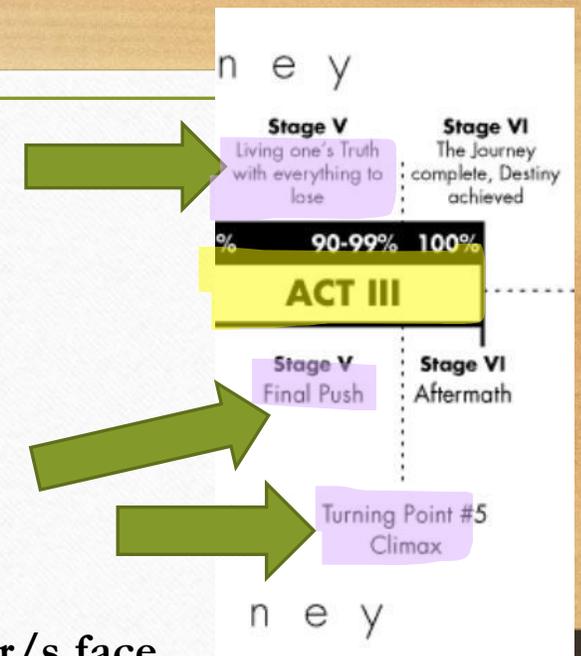
Acceptance of the essence.
Their true self. The character/s face
their fear and go for the brass ring. **Now or Never!**

ACCEPTANCE

The final PUSH & CLIMAX

This includes the admission of love. If the characters have been in denial to this point self-admission and verbal admission will occur.

Verbal admission may include 'I love you,' and a marriage proposal





HEA

Shrek

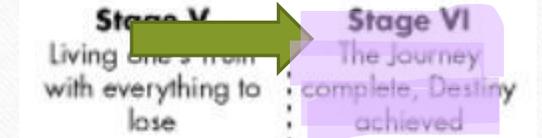
99-100%

This is the aftermath.

A peek at the new life occurs here.

It may include an epilogue and wedding.

n e y



% 90-99% 100%

ACT III

Stage V
Final Push

Stage VI
Aftermath



Point #4
Setback

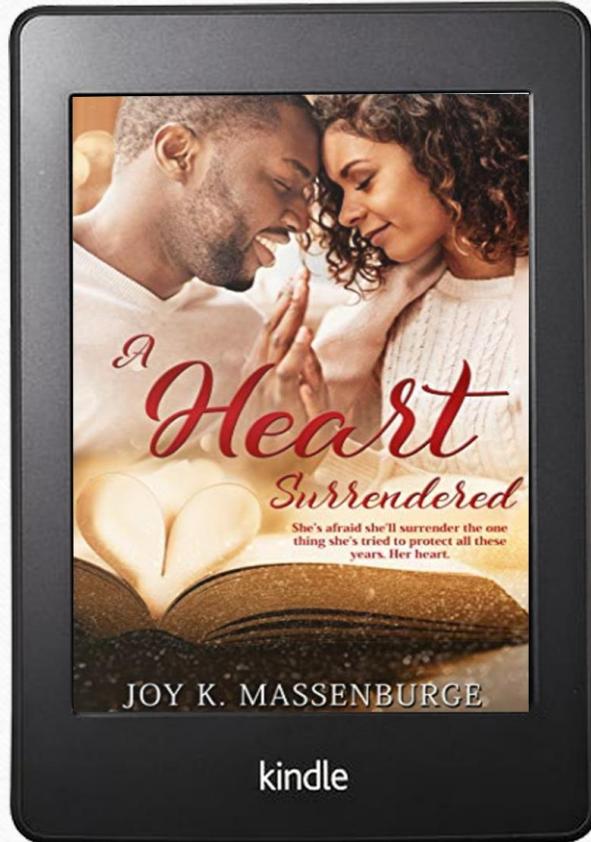
Turning Point #5
Climax

n e y

Bookish Application

- Deconstructing a book or a movie is a great way to examine how an author utilizes story structure elements including the romantic arc.
- Highlight the way the author uses the Stages of Intimacy and the Romantic Arc Stages.

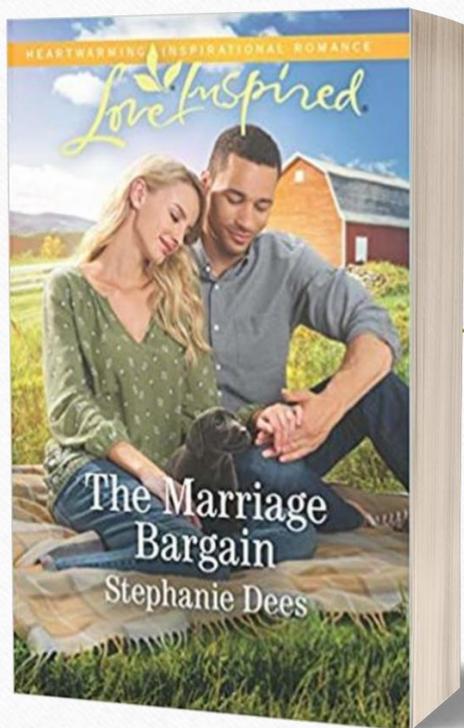
Awareness



He knelt beside her and shoved the last book into her bag. Offering a warm smile, he stood before she could react and helped her up.

Sharonda stared into eyes that reminded her of glowing embers in a fireplace on a cold winter night.

Heightened Awareness



Standing slightly behind him, she reached around and closed his fingers around the top of the bag, where it was twisted shut. Her scent surrounded him, and every touch of her body against his arm was a unique kind of torture.

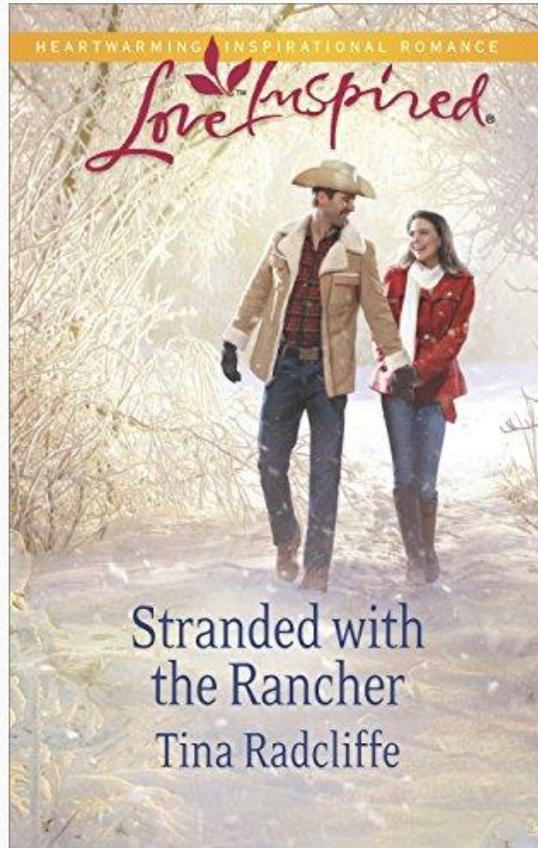
*Emotional Discovery



Kate sensed Jess had begun to understand her in a new way. That worried her. She feared she might easily give him a piece of her heart again. Another thing to add to her thinking time.

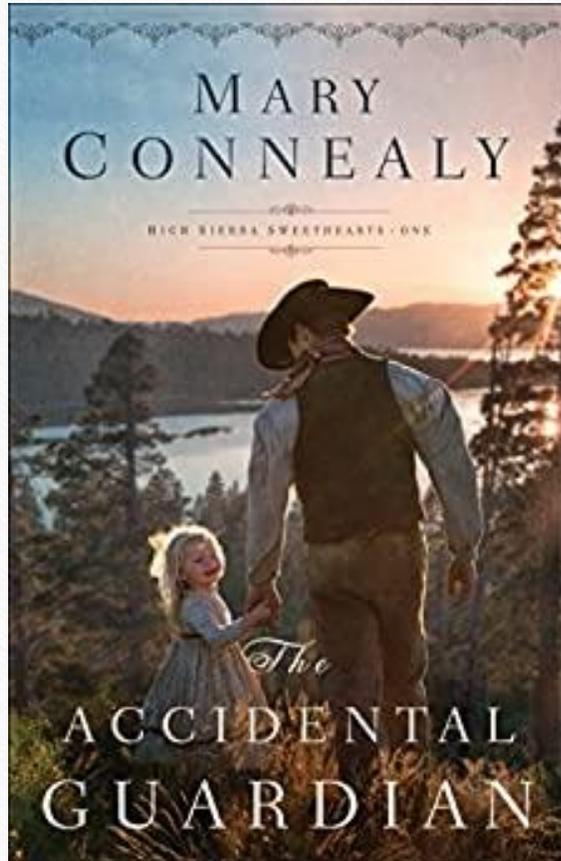
***Reminder: Emotional Discovery is the sharing of baggage and history and awareness of the relationship progressing.**

*The Almost Kiss



Noses nearly touching, they both froze. Seconds ticked by as her warm breath kissed his face. Dan swallowed. It took every last bit of resolve in him not to touch his lips to her soft inviting mouth.

*The First Kiss

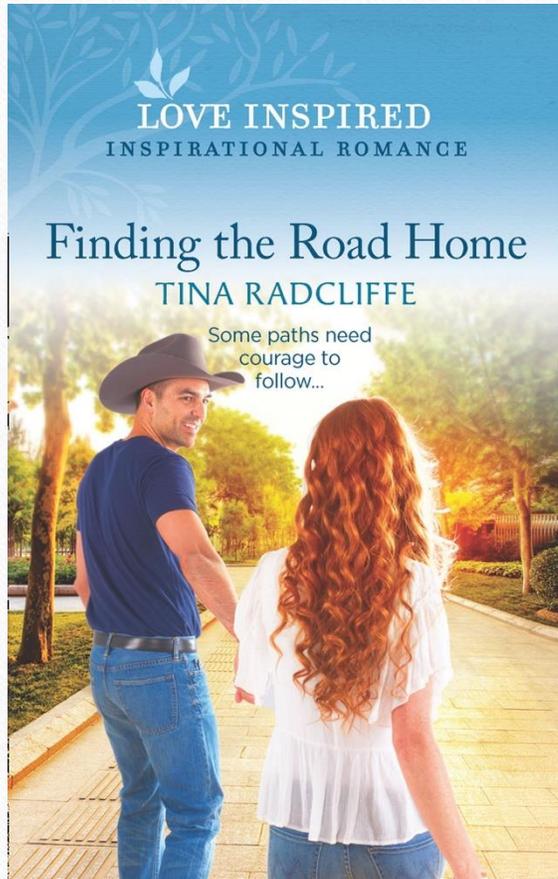


He was tired of being thanked. He couldn't stand it anymore.

He wanted almost desperately to stop words he didn't deserve. And that was the only reason he could imagine when he leaned down, then stopped, realizing he was about to kiss her.

He barely even knew what a kiss was. There'd been mention of it in the books he read, but he'd almost never spoken to a woman or been around one. Still, the whole notion of it came real natural to him. She pulled back, then stared at him while he braced himself to get slapped.

Then she brought both hands up to his face and laid them gently on his cheeks, possibly the nicest, sweetest moment of his life.



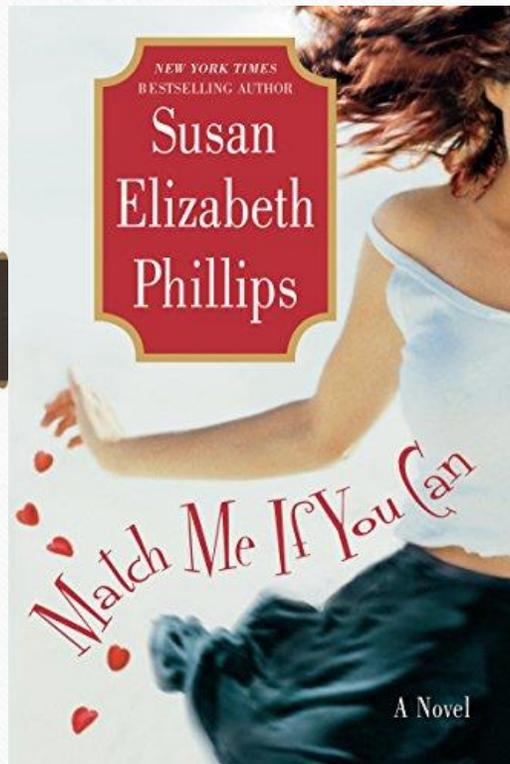
His lips curved into a smile, and the dark eyes told her that he was there for her. At that moment, Daisy knew their friendship was in danger because there was a very good chance that she was falling in love with Mitch Rainbolt. The thought left her torn between panic and total peace.

***Reminder: This is the point where the character has a startling realization that they are emotionally committed to another person (whether they like it or not).**

Self-admission of love can occur at this point.

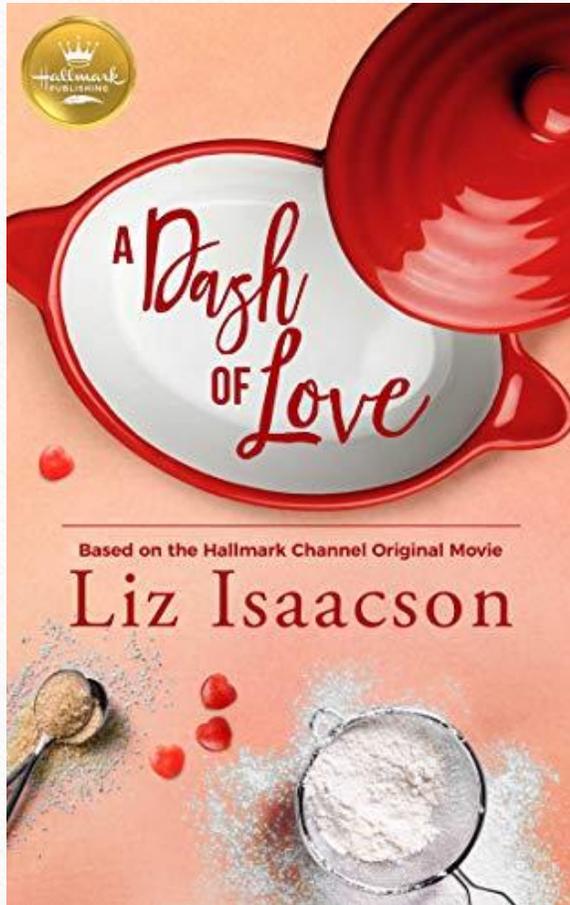
***Emotional Commitment**

Emotional Setback



As painful as it was, she knew he was an emotional investment she could no longer afford. For months, she'd tried to convince herself that her feelings for him centered more on lust than love, but it wasn't true. She loved him in so many ways she'd lost count: his basic decency, his humor, the way he understood her. But his emotional hang-ups had roots a mile deep, and they'd caused him irreparable damage. He was capable of absolute loyalty, of total dedication, of offering strength and comfort, but she no longer believed he was capable of love. She had to cut him out of her life.

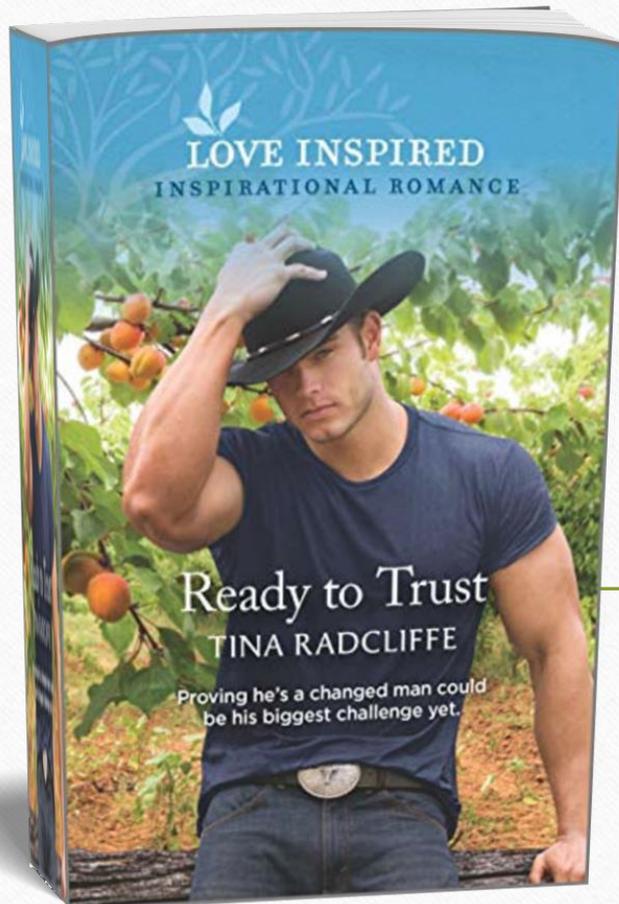
***Reminder: Emotional Setback occurs at the point where the characters fight or break up. All is lost. It parallels THE MAJOR SETBACK OR BLACK MOMENT.**



Acceptance

“Will you marry me?” he asked, his voice husky.

Nikki’s lifelong dream had been to open her own restaurant, but that had already happened. And it was wonderful and something she enjoyed every day. But with Paul, she’d come to see that a restaurant—even a trendy bistro—wasn’t what made her life complete. He made her life complete—his presence by her side, his unselfishness, his love for her. And she loved him.



HEA

Epilogue

When Reece bent down to press a kiss to her forehead, she could only sigh and send up a prayer of thanks.

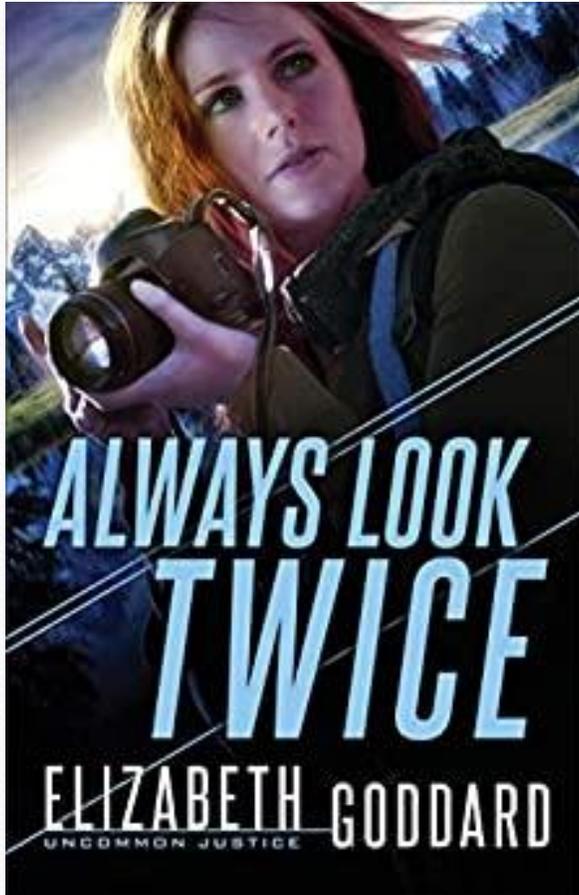
It had taken Reece's unconditional love and patience to give them a second chance. "I could get used to this," she said.

"I think that's the reason we got married. That, and the fact that I love you." He leaned against the stone rail and sipped his coffee, silhouetted by the last traces of a rosy sunrise dissolving into the new day.

Bookish Application Part 2

- Romantic Suspense is a different animal. The stages may be highly accelerated or more subtle than a romance. It depends on the storyline and the word count.
- In a RS, the time frame is shorter, and the danger aspect interrupts the bonding. Yet, your reader is counting on romantic tension. Give it to them.
- Also, unless it's a reunion romance, you can usually expect a less definitive aftermath.

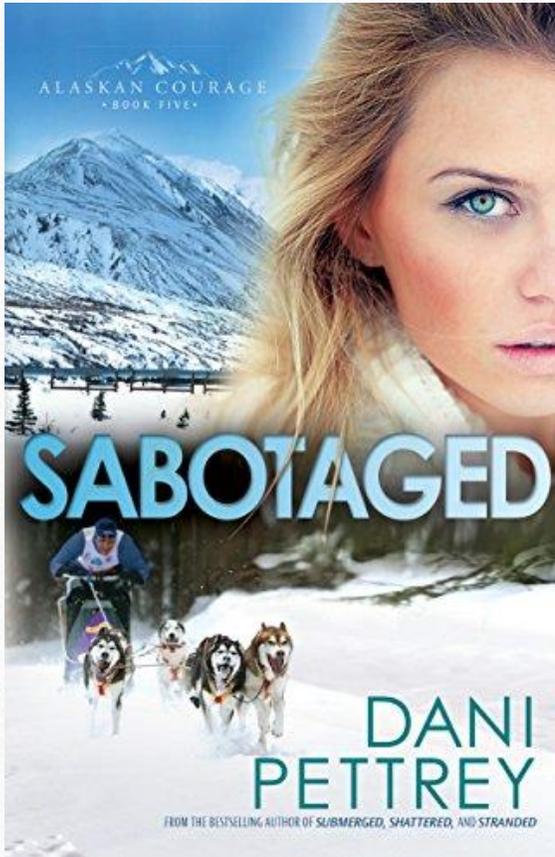
Awareness



He took in her thick red hair, long, pretty face, and slender feminine form. She wasn't the twelve-year-old girl he'd known. Even with glasses and braces, she'd been a pretty girl then and was now a beautiful woman.

Chapter 3

Heightened Awareness



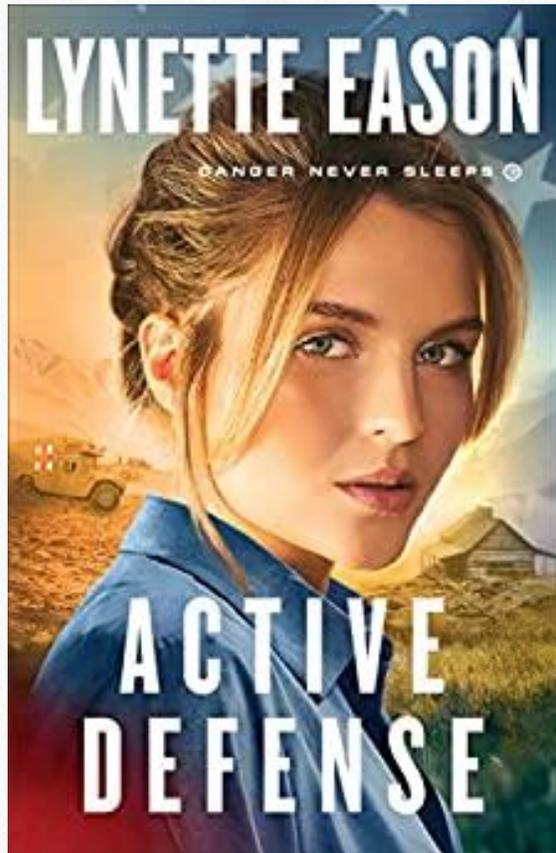
“Sitting here arguing when we could be out looking for Frank? I agree.” She wiggled, trying to break free of his snug hold. “That’s not what I meant.”

“Look, I’ve got all night, and I’m not going anywhere.” He relished the feel of her in front of him, and that gave him pause—as did the shock waves bolting through him.

“You’re being ridiculous!” She squirmed some more.

Chapter 1

*The Almost Kiss



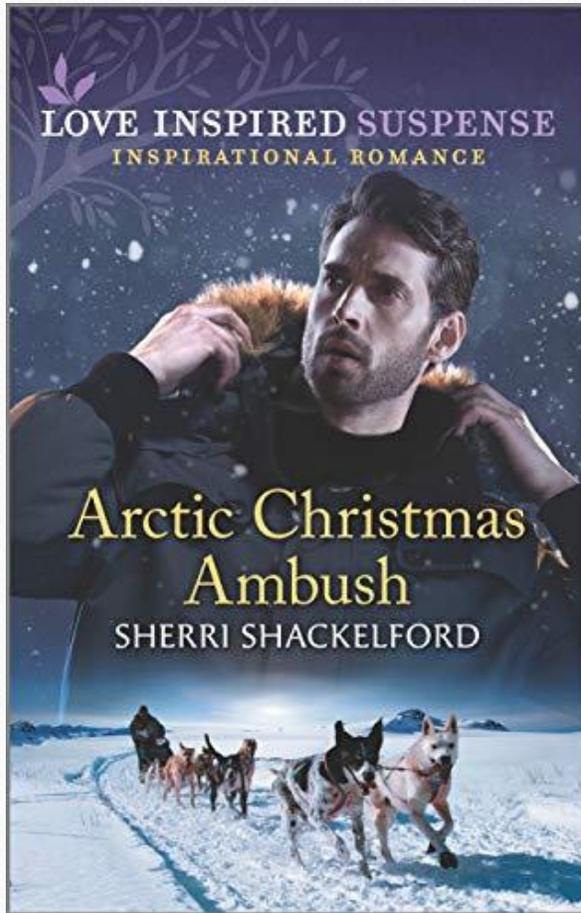
He slid a hand around the nape of her neck, and she shifted closer, watchful, wary, but with apprehension mixed with a longing even a blind man would recognize. He leaned forward and kissed her on the forehead. Then her nose. Her eyes fluttered shut and he let his lips feather across hers in a brief, barely there touch. When he drew back, her eyes opened and he ran a thumb over her cheek, marveling at the softness.

“That’s it? That’s what you wanted to do?” she asked, amusement replacing her earlier trepidation.

“Not exactly, but it’ll have to do for now. My mother is walking this way.”

50%

*Emotional Discovery



Her mouth went dry. She desperately wanted to blurt out the truth, but the words refused to come. She'd kept her secret for so long, she didn't know how to tell the truth anymore.

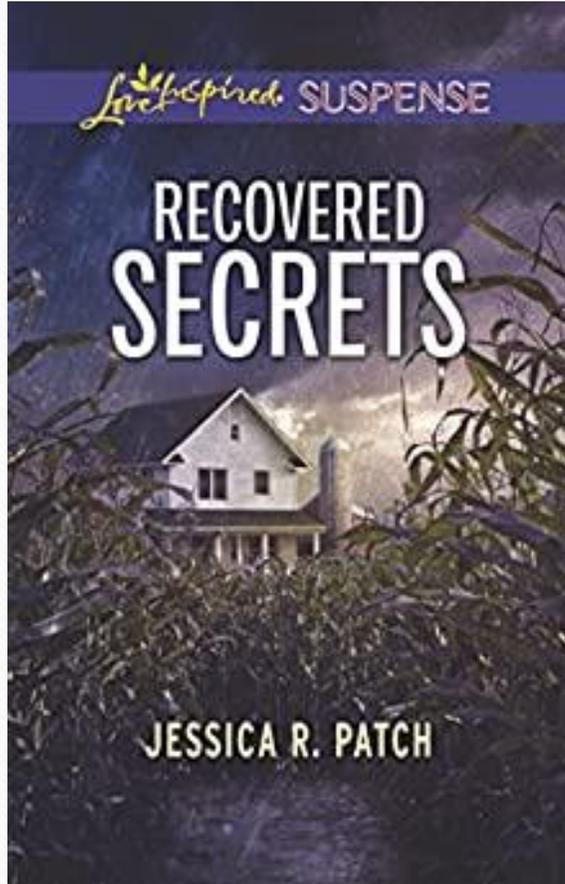
His voice lowered. "Doesn't take a genius to connect the dots, Kara. You and Walt were always an unlikely pair. Unless, that is, you were placed together for a reason."

His pale blue eyes were steady and sincere. "You can trust me. Whatever you say here stays here, but I need to know the truth. For Walt's sake."

26%

Reminder: Emotional Discovery is the sharing of baggage and history and awareness of the relationship progressing.

*The First Kiss

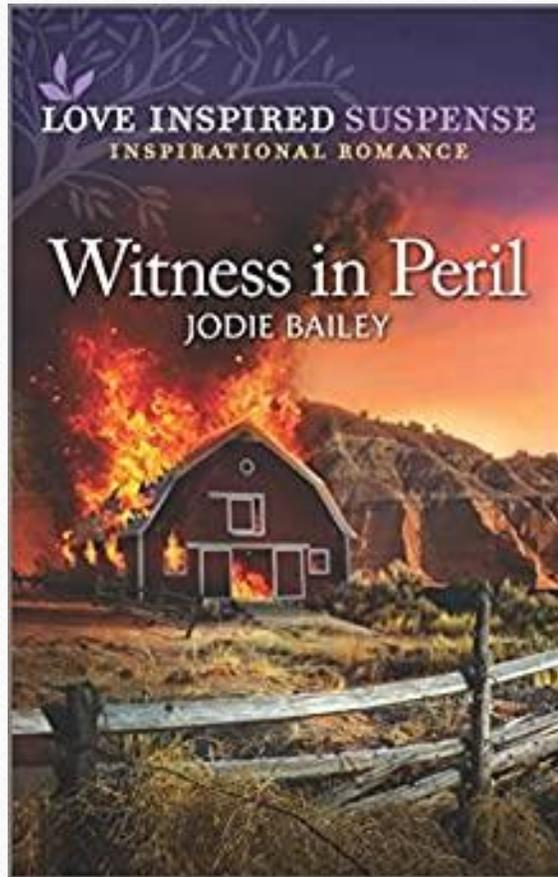


He made a slow descent, giving her time to change her mind, to tell him to stop—that it was a mistake and he’d misread her signal, misread her need to connect—not to just anyone but to him.

As he cupped her cheek with his free hand, grazing his thumb along her high cheekbone, she shivered and gasped.

That was all the answer he needed, and he carefully, tenderly met her lips.

63%



In spite of everything, Jacob laughed. It was no wonder he loved this woman. And he did love her. He just couldn't tell her, not while they were in danger and even survival was so uncertain. And certainly not while fear ruled her life. It wouldn't be fair.

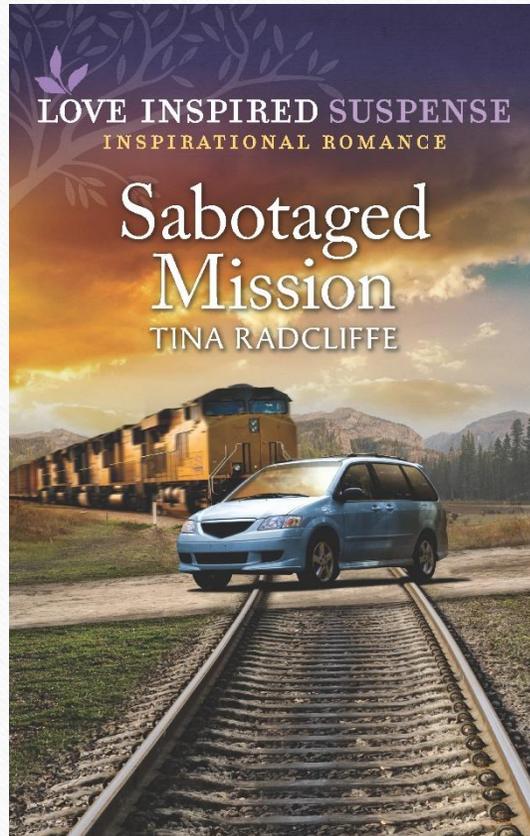
80%

Reminder: This is the point where the character has a startling realization that they are emotionally committed to another person (whether they like it or not).

Self-admission of love can occur at this point.

*Emotional Commitment

Emotional Setback



“We’re going to miss you, too, Denton.”

“Are we back to that?” He cocked his head and gave her a censuring look.

“Gabe.” She reached for the door handle, looked at him, and then away. “Gabe, I...”

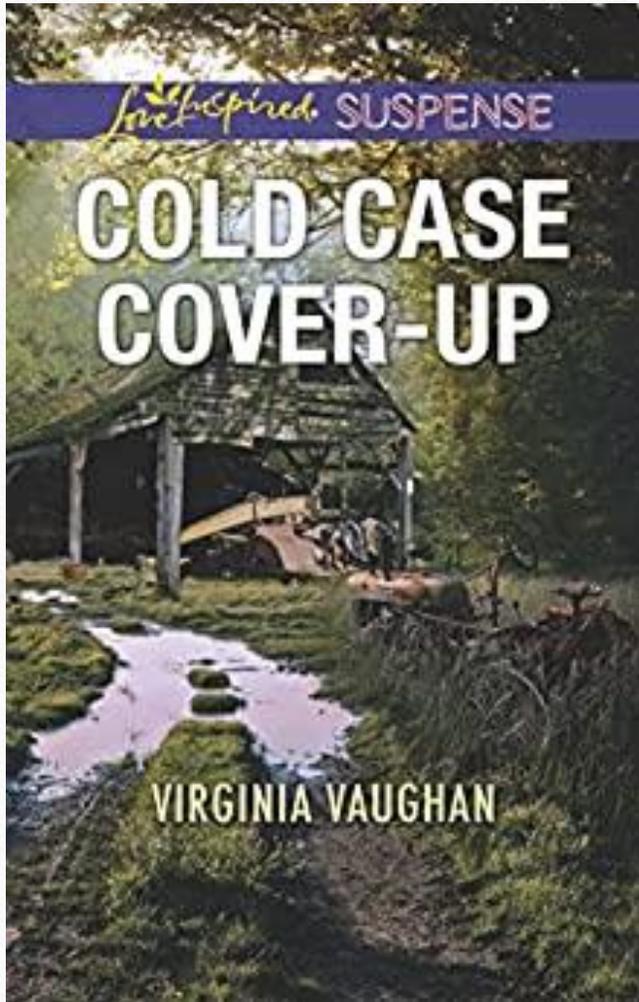
“What?” he asked.

“Thank you. For everything.” She opened the door and carefully stepped onto the sidewalk, using her cane to keep her steady, though she felt anything but steady right now. “Be safe,” Mac said before turning away.

Because I care for you. I always will.

Reminder: Emotional Setback occurs at the point where the characters fight or break up **or in an RS, it could simply be that the mission is over, and they walk away from each other. All is lost.**

It parallels THE MAJOR SETBACK OR BLACK MOMENT.



Acceptance

“You came searching for family. Well, you gained more than you bargained for in West Bend. I always want you to think of this place as your home. How about we meet back here six months from today? I’ll bring a preacher and we’ll make you an official member of the Dawson family and an official resident of West Bend?”

Her eyes were sparkling as she wrapped her arms around his neck. “I would love that,” she whispered. “In case you can’t find me, I’ll be the one dressed in white.”

He grinned. “Don’t you worry. I’ll find you.”

“You always do.” She leaned into his chest.

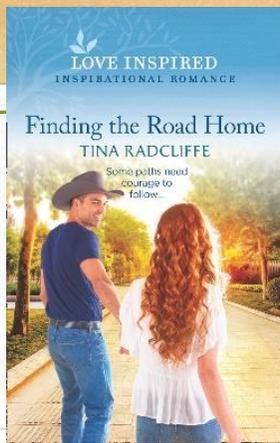
As he held her, he vowed she would never be alone again.

Remember...

- This is a fluid journey. Your book may have two kisses and mine may have one. Or none. Your characters may skip a step or two or combine a step or two. You can repeat the steps as well. The romantic arc is dependent upon the internal journey, so no two can ever be the same.
- * Indicates that these stages are the most flexible (switch them around) and they often overlap other stages.
- Do not get waylaid by percentages. Every book is different. It should be that way.

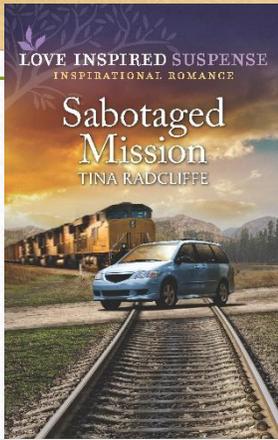
0%	10%	25%	50%	75%	90-99%	100%
ACT I		ACT II			ACT III	
Stage I Setup	Stage II New Situation	Stage III Progress	Stage IV Complications & Higher Stakes	Stage V Final Push	Stage VI Aftermath	
Turning Point #1 Opportunity	Turning Point #2 Change of Plans	Turning Point #3 Point of No Return	Turning Point #4 Major Set Back	Turning Point #5 Climax		





Practical Application

Chapter 6 114--131	Chapter 7 136-158	Chapter 8 159-179	Chapter 9 181-200
Fishing 123-131 Fourth of July	Daisy finds Mitch with the kids Rain /	House Construction Cowboys and Kids	Daisy moves back home Dinner at the Ranch
4216 words 19 pages	5323 words 23 pages	4773 words 21 pages	4899 words 22 pages
Saturday/Thursday	Thursday Night/ Monday	Saturday/Sunday	Monday/ Friday
June 22/July 4	Roscoe gets hurt again July 4/ July 8	July 13/July 13	July 15/July 19
Progress	Turning PT #3 Point of No Return		
Heightened Awareness Emotional Discovery	Emotional Discovery Daisy Shares her baggage Mitch Shares his baggage	Emotional Discovery Daisy shares her baggage Mitch Shares his baggage	Emotional Commitment First Kiss

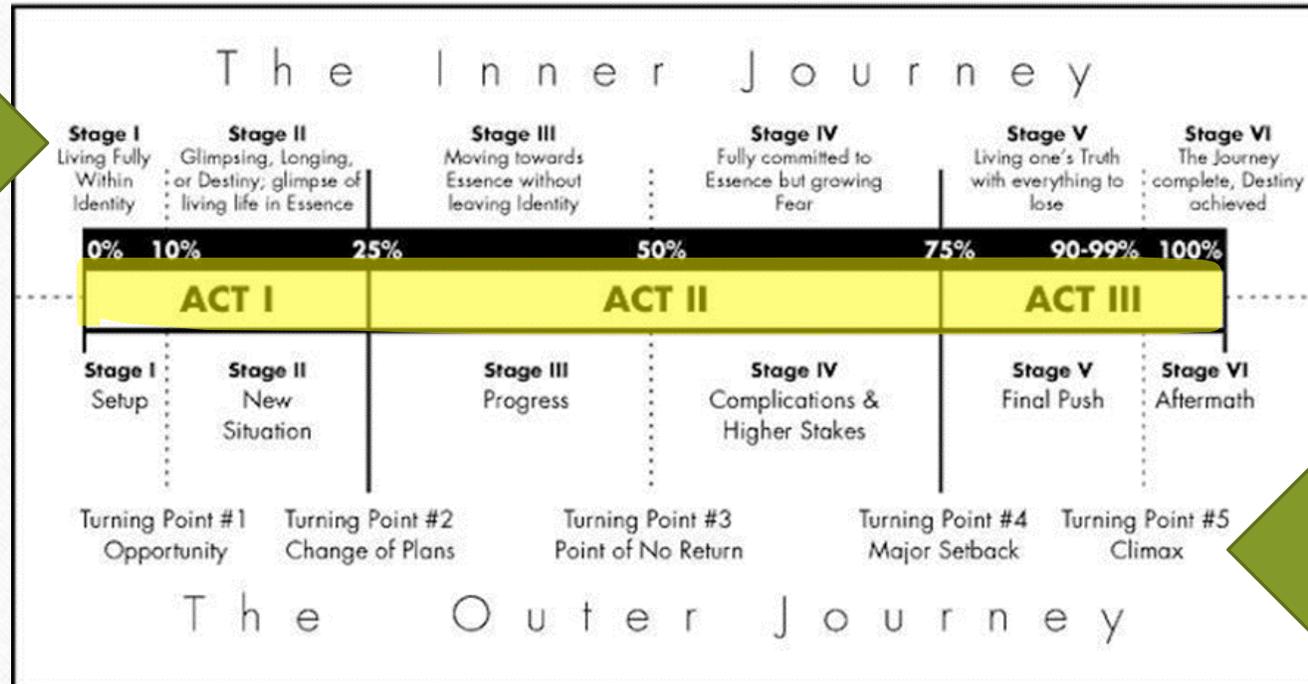


Practical Application

Chapter 1 Page 3-14	Chapter 2 Pg 15-33	Chapter 3 Pg 34-52	Chapter 4 Pg 53-80	Chapter 5 81-94
Gabe shows up at her house	After the explosion	Ambush Rest Stop Tucson	ABQ restaurant	Renn Festival
Explosion	On the road	Outside Las Cruces-Find GPS	Outside Denver	On the train tracks
				Mac is bloodied
Total Pages 12	Total Pages 19	Total Pages 19	Total Pages 28	Total 14 pages
3019 words	4652 words	4636 words	6443 words	3309 words
Friday night- After 10 pm	Friday night	Saturday 2 am/Sunrise in an hour	Saturday-7 am/4pm	Saturday Afternoon
July Phoenix-Mac's Rental House	Phoenix	Tucson/Las Cruces	ABQ/Denver	Renn Festival
Stage 1- Set Up	Stage 2 New Situation	Turning Point 2 Change of Plans	Progress	Progress
Turn PT #1 Opportunity				
Awareness	Awareness	Awareness	Awareness	Emotional Discovery Heightened Awareness
Mac's Rental House	Driving	Ambush	ABQ Restaurant Car lacking	

Using Hauge & Radcliffe to write your synopsis

Michael Hauge's "Six Stage Plot Structure"



Internal Journey

Plot points.
Not chapter-by-chapter.

External Journey

Use as needed per your type of synopsis

Awareness

Heightened Awareness

*Emotional

Discovery *Almost Kiss

*Emotional

Commitment

*First Kiss

Acceptance

Emotional Setback

HEA

*The most flexible stages. Most likely to be repeated

Resources

- **Screenwriting & Storytelling Blueprint: Hero's Two Journeys (UDEMY.COM)**
<https://bit.ly/2ZUa18G>

Do not spend more than \$25. Find a coupon online. This online course is lifetime access.

- **ROMANCE-ology 101: Writing Romantic Tension for the Inspirational and Sweet Markets by Julie Lessman**

<https://amzn.to/3soxCJJ> \$2.99 for Kindle

- **The Ten Stages to Intimacy –The Body Language Project** <https://bit.ly/2M6shHe>
(Adult Information)
- **Deconstructing a Romance Novel – Tina Radcliffe Blog** <https://bit.ly/2XFIUg0>

Questions?

Or feel free to email me at
contact@tinaradcliffe.com

