

Table of Contents

~~Bold, italics, underline, and strikethrough~~

Italics

Bold

Underline

Strikethrough

Q&A Archive

1

1

3

3

3

3

Bold, italics, underline, and strikethrough

These types of formatting can cause accessibility barriers to people with print disabilities. We have to be careful when we retain this type of formatting.

When we do keep Bold or Italics we use the Styles, and not direct formatting (via the toolbar).

- *Emphasis style* (italics) - this translates to the tag in XML
- **Strong style** (bold) - translates to the tag in XML

If we need to use strikethrough or underline, this will be one of the rare occasions when we use direct formatting.

Italics

Italicized text can create accessibility barriers for a lot of users who find it difficult to read. Blocks or paragraphs of italicized text are particularly problematic, and italics should be removed from these sorts of sections. In general, italics (or the tag) should be removed unless they are used to convey important meaning, like if the text needs to be vocally stressed, or a change of voice, or tone like a thought, or dream sequence, or a similar divergence from the main narrative. Stage directions (in plays) are another case where we'd use the Emphasis Style. Whenever there is what they call a "semantic significance" behind the emphasis then it would usually be appropriate to retain it.



When in doubt, just ask! There are always different ways italics and emphasis are used in publications, and sometimes it is okay, and sometimes not.

Remove Italics from:

- paragraphs or blocks of text
- Full sentences and long phrases (unless a thought or dream sequence.)
- titles (books, movies, etc.)

Leave Italics in place when:

- they are used to convey important meaning:
 - In the sentence "I never said she stole my money." Depending on which one of the seven words you emphasize, the sentence can have seven different meanings!
 - Poetry (ask Production Coordinator)
 - Thoughts
 - Dream Sequences

Example 1:

"I *never* said she stole my money."

"I never said she stole my money."

"I never *said* she stole my money."

and so on.

Example 2:

Emphasis and italics seem to be kinda confusing. Thought the Production Assistant. *I am not sure if I should use them in the particular case. I am gonna email the Production Coordinator.*

Example 3:

Stage direction example.

Exit, pursued by bear.



There are some cases where the publisher has used Italics/Emphasis for a quotation, a note, or a letter. In these cases clear the style and apply Quote. [See the section on Block Quotations for more information.](#)

Locating all the text and phrases that require emphasis can be tedious and time consuming. We came up with this possible solution for speeding up the process: have two word versions: one for reformatting, and the untouched original to search for italics/emphasis.)

The current workflow as follows:



- Download the word doc from cyberduck and save as working file (Title_of_Book_YourLastName). This is the one you will be reformatting
- Download the word doc again, you can rename it if you wish or leave its original name. This is the untouched version. The point is to have one copy to reformat, and one to keep intact
- Keep both open at same time
- Use advanced search in original to locate italics/emphasis:
 - Search for italics by opening Advanced Find and Replace, Go to Format, choose Font and Select Italics. Here is a video demo on [Searching for Italics](#)
 - Search for Emphasis by opening Advanced Find and Replace, Go to Format, choose Style, and select Emphasis. Here is a video demo on [Searching for Emphasis](#)
- Use search to find word/phrase in working copy to apply emphasis style

This should help speed up the process of locating the emphasis in the original.

Bold

Remove bold from the text unless it conveys important meaning, such as poetry.

Bold text (or the `` tag) should be used to indicate importance, such as when making imperative statements or using signal words like 'warning' and 'alert'.

It can also be used for character names in plays. [See the section on Plays for more information.](#)

Underline

Underlined text should be removed from the text unless deemed necessary. Underlines often present an accessibility barrier for users and people often confuse the text for links. If underlined text needs to be retained (e.g., in a poem where it conveys important meaning), use direct formatting.



Weirdness note: Sometimes, the conversion process will result in free-floating "underlines", where the individual horizontal lines from under words will be converted into text boxes. These should be removed. If you come across this, and cannot identify and delete them easily, try the Hidden Text Boxes process given [here](#).

Strikethrough

If strikethrough text needs to be retained (e.g., in a poem where it conveys important meaning), use direct formatting.



Strikethrough is inaccessible to most people with print disabilities, so we only leave it in poetry.

WCAG 2.0 - H49: [Using semantic markup to mark emphasized or special text](#)

Q&A Archive

Q: In Butter Honey Pig Bread, there are a number of emails and letters utilized as part of the narrative. In the ebook, the letters are formatted with italics, however the emails do not have any distinct formatting. What is the best approach to reformatting these sections. Should I apply quote style or leave without formatting?

A: You can apply quote format to these sections.

Q: In Joy of Cooking, some sections include methods of cooking which are formatted as shown in this image:



DESSERTS

From a simple selection of cheeses to flaming puddings, molten chocolate fondue, and ethereal soufflés, the ending of a meal can be as premeditated or off-the-cuff as you like. This chapter is home to the many and varied after-dinner treats that do not fall neatly into the realms of cakes, pies, cookies, or ice creams. These sweet misfits include some of our favorite finales to an evening, and carry with them some of our fondest food memories.

ABOUT CUSTARDS

Custards are made by heating eggs, cream, and sugar until they have thickened and form a gel when cooled. If a custard exceeds 180° to 185°F, the egg proteins will begin to shrivel into tiny lumps, giving the custard a grainy consistency. For this reason, they must be heated very gently in an oven or stirred over low heat.

With **baked custards**, ingredients are simply whisked together and poured into custard cups, then gently baked until they come up to temperature. We prefer glazed ceramic ramekins or cups, but any heatproof vessel can work, including wide-mouth half-pint canning jars. A **water bath**, also known as a **bain-marie**, is the cook's most convenient means of managing heat during the cooking of custards. Baking a dish of custard in a larger pan of water insulates the custard from the oven's heat and thereby protects it from overcooking.

To prepare a water bath, choose a pan large enough to accommodate the cups comfortably—they should not touch one another or the pan sides. Arrange the custards in the empty pan, place the pan on a pulled-out rack in

a preheated oven, and immediately pour enough scalding-hot tap water into the pan to come one-half to two-thirds of the way up the sides of the custard dishes. An electric kettle makes this step even easier. By pouring the water into the pan after setting it in the oven, you avoid the treacherous dance of carrying a pan full of water from countertop to oven.

To test baked custards for doneness, gently shake a cup, and as soon as the center appears quivery, like firm gelatin, remove them from the oven. Or insert a knife near the edge of the cup; if the blade comes out clean, the custard will be set all the way through when cooled.

Stirred custards, such as the thinner, sauce-like **Crème Anglaise**, are heated slowly and constantly stirred over low heat until they have thickened. Since baked custards do not require constant attention and are harder to overcook, all of our custard dessert recipes are written for the oven. That said, any of these custards may be prepared on the stovetop by carefully heating the custard base in a double boiler until thickened. ▶ To tell when a stirred custard is done, use an instant-read thermometer and remove it from the heat when it has reached 175° to 180°F. The mixture should coat the back of a spoon. We recommend straining stirred custards for the silkiest texture possible, but it is not absolutely necessary.

Many custard recipes, whether baked or stirred, call for **tempering** the eggs. This is accomplished by whisking a small amount of the hot milk or cream into the eggs to warm them, then gradually adding the "tempered" egg mixture to the rest of the custard base. This will keep the eggs from curdling as they heat up to the temperature of the hot milk or cream.

▶ Allow time to chill the baked custards thoroughly before serving. Always store cooled custards or custard-based dishes tightly covered in the refrigerator, as they readily take on the flavors of strong-smelling foods.



Baking custards in a water bath

Perhaps the most foolproof method for making perfectly set custards is to use an **immersion circulator**, which allows you to set a water bath to a very precise temperature, making it virtually impossible to accidentally overcook your custards.

To cook custards using an immersion circulator, pour the custard base into ½- or ¾-pint canning jars, place the lids on top, and screw on the rings (do not overtighten; the rings should be fingertip-tight). Place an

With the beginning of the sentence describing the method bolded and italicized (To prepare a water bath; to test baked custards for doneness; to cook custards using an immersion circulator). Should these be formatted in any special way?

A: You can remove the styling from those phrases as they styling is just for visual purposes and adds not additional meaning to the text. When someone reads the text, they will understand what it is saying without the extra styles. We want to avoid using bold and emphasis where ever possible as it can create accessibility errors.

Q: In the book "What the Bible is All About", there is a sort of mnemonic that I'm unsure how to format. It's in chapter 45 on page 508 when I view it in Adobe Digital Editions. It displays as follows:

Forsaking

All

I

Take

Him

So, it looks like a list but isn't really a list. And it has the first letter of each word bolded to show that they spell "Faith". For now, I have left it with each word on a separate line but not as a list and I applied Strong style to the first letter of each word to mimic how it appears in the book. Do you think there's a better way to handle it?

A: The way you handled this is correct. You don't have to format this as a list, and keep the first letter in strong style. Good work!

Q: One more question regarding There be Pirates. This is juvenile non-fiction book that utilizes a glossary to define unfamiliar vocabulary. Through out the text, these vocabulary words are highlighted in bold to indicate they can be found in the glossary. Would it be best to leave these words without formatting, or use emphasis?

A: You can leave it as bold style.

Q: Light Chaser has several sections where large blocks of text are in italic to indicate when the main character is exploring the memories of a cybernetic body (or something like that). Sometimes the text goes back and forth between italic and normal to show the character moving through the memories versus having thoughts about them in the present. Here's a screenshot of what the original word doc looks like (italics highlighted):

working at. Analysis of the legion's data showed him clear corridors all around. He hurried forward, a movement akin to skittering, courtesy of his biocyber modifications. Right after his fifteenth birthday, his family paid for an arachlimb body-adapt; baseline ankles were replaced with a second knee joint, and a second shin grafted on below them ending in a cybernetic foot augment. Arms also had two sets of elbows each—

—Amahle grimaced in her comfortable chair. She always had trouble with cybernetically enhanced bodies, the unnatural nerve impulses from the bizarre extensions were hard for her neural structure to interpret—

—so now Zaró possessed perfect mobility in the moon's 40 per cent standard-gravity field, especially down in the rat-hive of tunnels and shafts that riddled the solitary mountain. Feet on the floor, hands on the ceiling, toes and fingers gripped the tiniest ridges, allowing him to move with ease, the drone legion barely managing to keep ahead of him.

I have NOT been adding emphasis to any of these large blocks of text given italics isn't accessible in text blocks of that size. Do we feel the m-dashes breaking up the text blocks do enough to indicate the character slipping in and out of the cybernetic memory?

A: I think you have the right approach here. The paragraph breaks and m dashes are enough. We can only work with what we have. Good work!

Q: Should text messages/"Facebook posts"/etcetera be styled with emphasis if they are italicized in the original text? Do these operate as thoughts? Specifically, I'm editing *A Dream of a Woman* and there are a lot of text message exchanges like this:

Buzz in his bag. Probably her. He sat on a bench, pulled on his hair, opened his phone guiltily, and it was Iris: *Hey sweetiepants! I'm drunk near your restaurant, whatcha doing?* The feeling of sweat and grossness flickered brighter exactly once in his body. Then he called her.

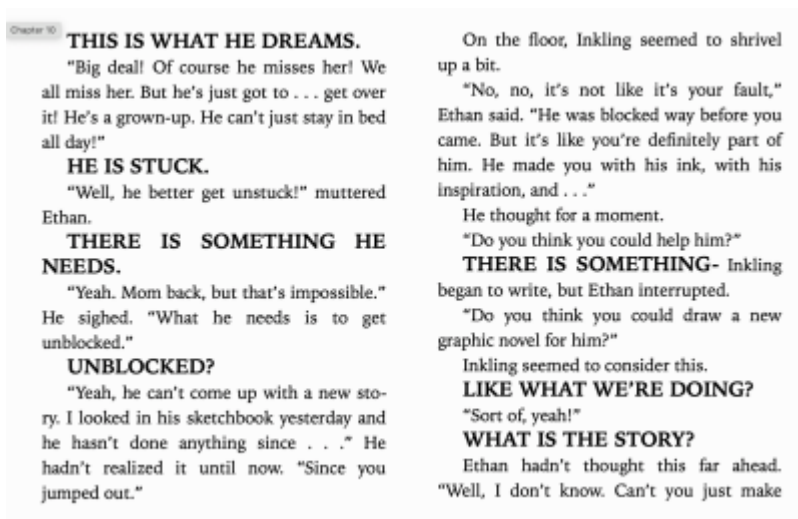
A: To answer your question: it would depend on the book and the usage. Remember emphasis is not very accessible overall, so we want to avoid it as much as possible. I looked over the first few pages on the book and this is what I noticed:

- Each new section begins with italics (this is created for visual style and it loses no meaning when you remove it, so we remove it.)
- Thoughts we keep and style as emphasis because the emphasis adds meaning to the text
- Do not use it for facebook messages (it is clear from the text what they are so it is more for visual impact than meaning, so we do not use it.)
- There are moments she is reading a sign and it is in italics and again it is clear from the text what this is so we do not use it.

In the example you give above, it is a bit of a judgement call. The emphasis does seem to be adding meaning to the text in this case, and it is only one sentence. If it was more than 2-3 or was a paragraph it should be removed, but it is one sentence. We need to ask ourselves: if we remove the emphasis/italics can the meaning of the text still be understood by the reader? In this specific example I am leaning more towards no, so it can be kept.

Note: there are always some exceptions to these guidelines, so whenever in doubt ask!

Q: I have a question about Inkling. When the Inkling character speaks, the text is bold and all caps (no quotation marks). Obviously not accessible. Is there another way I should designate this as dialogue (emphasis style?) or should I just leave it as normal text? Thanks!



A: First off, I now want to read this book. In this case you can remove the All Caps and use Sentence Capitalization and apply strong style.

Q: I'm working on Orange Shirt Day and have a few questions. In the text are bolded vocabulary terms which refer to the glossary (Chapter 9). Additionally, the vocabulary terms are also at the bottom of the page they are found on. The text specifies: "Terms that require a definition will be shown in bold font. For these terms, there will be a definition provided at the bottom of the text and/or in the back of the book in the glossary." Regarding the vocabulary terms, should I apply strong style? Regarding the terms and definitions at the bottom of the pages, should I leave them as part of the natural flow of text or treat them as an aside? Thanks!

WHAT THIS BOOK EXPLORES

Orange Shirt Day, September 30th, is a day to honour Residential School Survivors, their families, and remember those **children who didn't come home**. This book will provide you with an opportunity to understand the power and significance of reconciliation in regards to Orange Shirt Day. It is everyone's responsibility to understand the continuing impacts connected to this **National trauma** and how we all, as people of varying backgrounds, ancestry and age, can ensure Residential Schools never happen again. In order to embrace reconciliation and change all of us, both Indigenous and non-Indigenous, must come together to promote the healing and acknowledgment of this tragic time in Canadian history. Everyone must work together for a better and inclusive future in which **EVERY CHILD MATTERS**.



Chief Willie Sellar, Elder Mike Emile, Elder Virginia Gibens and Phyllis Webstad at the 2019 Williams Lake Orange Shirt Day. Photo is by Monica Lamb-Park of the Williams Lake Tribune.

Children who didn't come home from Residential Schools because they died, from malnutrition, disease or injuries due to the circumstances and abuses endured at the schools. Many children also attempted to run away from the Residential Schools, but they died trying to find their way home. Records show that 6000 children died in Residential Schools, but the records are incomplete and it is believed that far more children didn't come home.^[6]

A **National trauma** occurs when a traumatic event or experience affects a collective group of people across a country. Indian Residential Schools have resulted in a national trauma.

The City of **Williams Lake** lies within the Cariboo Regional District of British Columbia and is situated on the traditional territory of the T'exelcenc (Williams Lake Band People), who are members of the Secwépemc Nation (Shuswap People).^[7]

A: For this title, you can apply strong style to the bolded letters since the text directly states all glossary terms are in bold. You can treat those other sections as asides. It looks like they used space and slightly smaller font to visually separate the text on the page.

[Return to main eText Page](#)

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