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Production Q & A

Post here your questions (at the top of the posted questions below) and we shall invent answers! :)

When posting a question please include:

- Title and location of issue
- Screenshot and context if applicable

Here is a video tutorial of [how to post a question and image on the wiki](#).



First check the wiki for an answer. There are past Q&A's archived at the bottom of most sections that may have your answer. If you still can't find the answer post here! Remember to include the title of the book you are asking the question about, and you can also upload screenshots if applicable to the issue.

Thank you for all your outstanding questions so far, and please keep posting them here.



If your question is about Images or Alt-text go to the [Alt-text Q & A](#).



In case you're wondering where your questions went: they got moved to the pages where the information should be... they're all listed as **Q&A Archive** on the (hopefully) relevant pages and we'll work on incorporating the bits into the documentation directly.

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Q: How much does it matter that we retain original footnote numbering for books? The book "La Messagère" has footnotes that restart its numbering each chapter, so I followed the Wiki and selected "restart each section" in the footnotes settings. But because in MS Word, new sections only start between section breaks and not headings, the footnote numbering ends up appearing continuous anyway. My footnote numbering is slightly different from the original's as a result.

A: If you are following the wiki directions, then that is fine.

Q: For "Melania" by Melania Trump: not sure how to handle the links in the "Photo Credits" section of this book. Especially for cases like this, where a single photo credit source is attributed to a list of multiple, specific images.

Official White House photographer Shealah Craighead: 50 (bottom), 51 (top), 54 (top), 57 (bottom)
 Official White House photographer Andrea Hanks: 38, 39 (top), 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50 (bottom), 51 (all except top), 52, 53, 55, 56, 57 (top left and right), 58, 59 (top), 60, 61, 62 (top), 63 (top)
 Hervé Pierre: 36 (top left)
 Chip Somodevilla/Getty Images: 36 (bottom), 37 (top)

(I'm not really sure what those numbers are supposed to refer to either. They don't seem to refer to page numbers or the order in which photos appear in the photos section.)

I saw in the Q&A that, for the Gordon Ramsay cookbook, photo credits were just added to the photos' captions. Should I do something similar here?

A: Yes, if this question has already be answered for another title, then you do the same thing as with that other title.

Q: Currently working on "Les couteaux dans ma gorge ne sont pas des fruits de mer." On the poetry page of the Wiki, it says that in cases where we remove complex formatting, we should put in a Producer's Note. Is there a version of that Producer's Note written in French?

A: Updated: [Poetry](#)

Q: In Etta and Otto and Russell and James, three recipe cards are transcribed. The first two are in Chapter 5 and the third is in chapter 16.

The first two have titles and longer ingredient lists, so I opted to use subheadings. They look like this:

1. Chapter heading (H1)
2. Body text (normal)
3. Title of recipe (H2)
4. Needed: (H3)
5. list of ingredients (unordered list)
6. Instructions: (H3)
7. Instructions (normal)

The third has no title - unless you count "for Otto at night", but then the recipe is broken up - and I wonder if it's better to style the whole recipe as a quote or to use subheadings for "needed" and "instructions"? Here is the recipe in context:

Otto was looking through the recipe cards, browsing for something he could make that he hadn't tried yet, something he had the ingredients for, when he found a card written out in Etta's young hand, in ink that had faded to a light indigo over sixty years. It was from when he had come home for good.

For Otto at night,

it said, in easy looping letters,

NEEDED:

20 flax flowers

1 mortar and 1 pestle

INSTRUCTIONS:

Take the blue flowers and crush and pulp them. Spread the paste on his eyelids, thick, weigh the skin down. Then have him sleep. And he will sleep easy and the dreams will stay away. In the morning the flowers will have gone dry and light and have turned to a powdery rust that can be brushed away as easily as hair or dust.

He put the card down apart from the others and headed out, weaving through his animals, to see if there were any late blossoms remaining on Russell's flax. He found four, collecting them carefully into the coffee mug he'd brought with him.

A: In this context, it is a block quote.

Q: This table in Synesthetic Design appears to have two header rows! The best solution I can come up with is turning that top header row into additional column(s). What do you think?

RECEPTION OF STIMULI		CENTRAL NERVOUS SYSTEM		CONSCIOUSNESS	
MODALITY	NUMBER OF RECEPTORS	NUMBER OF NEURONS	CHANNEL CAPACITY bit/s	NUMBER OF NEURONS	CHANNEL CAPACITY bit/s
EYES	2×10^8	2×10^8	5×10^7	10^{18}	16 - 188
EARS	3×10^4	2×10^4	4×10^7		
PRESSURE	5×10^5	10^4			
SMELL	10^7	2×10^2			
TASTE	10^7	2×10^2			
PAIN	3×10^8				
WARMTH	10^4	10^8			
COLDNESS	10^8				

TABLE 1.1
The reduction of information perceived within the perceptual process
 (Habermann 2003, 258; primary source not mentioned).
The flow of information within the state of consciousness is considerably less than
the informational volume received and processed by the sensory organs.

A: That can work, as long as it has a proper header.

Q: The end of the book "Planet Omar: Accidental Trouble Magnet" has a sneak preview of the next book in the series. Looking at the EPUB file in Sigil, it looks like the page numbers just start over from page 1 for this section. Since this would create duplicate page numbers, should I number the preview section differently or should I just follow the original?

A: Follow the original book.

Q: A couple quick questions regarding Wind and Truth Supplementary Document since this is the first one I have done where I am only working on image descriptions:

- The word doc also has a title page and publisher information. Is this required in this instance?
- Is there any other information that needs to be included? (ex: About This Digital Book)
- There are images on the insides of the front and back covers of the physical book, as well as the start and end pages, that are not included in the Doc or PDF. I don't know if this is a concern, just something I wanted to flag since I have also been using my physical copy of the book for easy reference.

A: You format it the same way you do other books with the title page, publishing info, About this digital book, terms of use, and any page numbers if applicable. This is a supplementary document, not a reproduction of the full physical book. That means it is what the publisher felt should be included along with the Audiobook. We only work with what the publisher provides, as we are not editors (i.e. don't add or take anything away. Only improve for accessibility).

Q: I'm looking at the book "Oser l'humour éthique" in Sigil and I'm noticing that it's missing a lot of page numbers. For example, the book starts at page 2, and then it jumps directly to page 5 and page 9 right after. There's a few page numbers missing in-between some of the chapter headings as well.

Should I try and re-insert the missing page numbers as blank pages or should I just leave out the missing page numbers?

A: Keep them as is, we are not editors and can only work with what we have.

Q: Do the guidelines for creating meaningful display text for hyperlinks also apply to hyperlinks found in endnotes or bibliography sections of books?

A: Yes, they should apply to all hyperlinks. You should also be checking that all hyperlinks are functional.

Q: In Synesthetic Design there is frequent use of formatting things that are not block quotes as block quotes. Some are clearly asides which I will reformat as text boxes. Some, however, appear to be emphasizing a concept, and I'm not sure what do with these... here is one example where the blockquote-looking-content follows a colon. Normal body text follows the block quote on the next page.

With the assistance of the commands mentioned, a memory image can be created. Its pattern presents, in simplified form, the pattern which was projected onto the cerebral cortex during the original act of perception. It also serves as a schema (concept) for the recognition of similar objects. This is the basis of the following assumption:

**THE PRIMARY SENSORY FIELDS
OF THE CEREBRAL CORTEX REPRESENT
THE LOCATION IN WHICH THE
MOMENTARY PERCEPTUAL IMAGES AND
THE MEMORIZED PATTERNS ARE COMPARED
WITH ONE ANOTHER, ACTUALIZED, AND
MADE MORE COMPLETE.**

Q: Sorry, another question about formatting of picture books. I'm still sorting out the headings, and see a contradiction in the wiki. (I'm sure it's not easy to maintain every page reference if/when something changes!)

On this page, it says the transcribed text goes above the image.

<https://wiki.libraries.coop/doku.php?id=public:nnels:etext:kids-books> "If the book you are working on is image-based (i.e. the text is part of the image), then you will need to transcribe the text above the image."

On this page, it says the transcribed text goes below the image.

https://wiki.libraries.coop/doku.php?id=public:nels:etext:kids-books:kb_section_chapter_headings

"Each section will have the image with proper Alt-text, followed by the text you transcribed."

I've looked at the last two picture books (in 2023!) I did and they both have the transcribed text before the page image, so I presume that's correct...

A: that is a mistake in the documentation from when we changed things. Thanks for pointing it out. The documentation is now correct: text, image.

Q: In the picture book *Le Premier Arbre de Noel*, there are a few images at the beginning that I don't know how to title for their headings.

The images are at the end of this question, in the order they appear. Here is their order around other pages:

1. First image
2. Acknowledgments
3. Second Image
4. Third Image
5. Publishing Information
6. Title Page

Regarding the second image (the illustration with the 6 individual illustrations and their names), there are three more similar pages at the end of the book.



A: These are mostly decorative. Remember, if you remove the image and no meaning is lost to the book, then it is decorative. The one with the names of the items does add meaning, so you can keep it. It has no heading so it can just exist where it is in the reading order.

Q: I'm not clear on how to structure the pages for the picture book *Le Premier Arbre de Noel*.

Many of the images are two-page spreads, which I will title as something like Page 1 and 2. Some have text only on the first page, some have text only on the second page, and some have text on both pages. The wiki says that "Each section will have the image with proper Alt-text, followed by the text you transcribed." Does that mean that all the text from both pages of a two-page spread will go after both images, regardless of which page the text is on?

Here is one two-page spread with the text on the first page:



A: If there is text on both pages, treat it as two separate pages. If the image goes across two pages, begin the second page alt-text the same way you do a two page spread as per the wiki instructions for [two page spreads](#). If the text is only one one page, treat as a two page spread as described on the wiki page for two page spreads.

Q pt2. To clarify, I'm wondering about where to place the transcribed text in the word doc, not the alt-text.

A: Follow the instructions on [Section and Chapter Headings for Children's Books](#)

Q: I have read that several times. It's just not entirely clear to me and the more I read it the less I trust my judgment. In the example from Barnabus, I don't know if the text was on the first or second page of the two-page spread, and I don't even understand why it was considered a two-page spread and not two separate pages.

Would you confirm if my interpretation is correct: if a I have a two-page spread titled Page 1 and 2, that any text transcribed from page 1 goes after the page 2 image?

While we're at it, would you explain why that Barnabus example is a two-page spread? In this same

book there are other pages that are similar that I have chosen to divide as single pages. (One page is text, the other is a small illustration, and both are on white backgrounds.)

It's been a long time since I've done a picture book, and I remember getting the book structure wrong before.

Q: I am marking up languages for the GG winner "Hors Jeu". The book is in Canadian French so there is a lot of English mixed in. Much of it seems to be naturalized and so I am not marking it up, but I am unsure when it comes to certain names. The wiki says to leave proper nouns alone, but does that also apply to examples like this?

"...en pleine résurgence du mouvement Black Lives Matter"

"...des premières cohortes du programme Take the Field de la MLB, mis en place en 2019 par le service Diversity and Inclusion, qui vise..."

These are technically proper nouns, but they are specifically using English instead of a French translation, so I am unsure on whether or not to mark them up. Let me know!

A: You can mark them up as English

Q: In the play Wollstonecraft by Sarah Berhiau, there are a few occasions where a character is reading aloud and I wonder if what they are reading needs to be in quote style.

Here are two examples. In the first, the letter Marie is reading goes on for a couple of pages and there is an endquote at the end. In the second, she's reading bits and gets interrupted by The Creature. In both, the stage directions after her name say "reading". Both of these examples are in scene 15.

Marie, lisant

« À : Marie
De : Perceval
Objet : Adieu

Chère Marie,
Tu avais raison : je ne suis rien.
Si, pendant un temps, je t'en ai voulu pour l'âpreté de tes paroles, je constate aujourd'hui leur éclatante vérité.

Ne frissonne pas en l'apprenant : tu as devant les yeux le dernier témoignage de mon passage sur cette Terre. Sauras-tu, au nom de l'affection que tu m'as portée, transmettre le récit de mon naufrage à ceux qui me survivront ?

Suite à la nuit fatidique de notre échange, j'ai replongé à corps perdu dans le travail, m'enivrant des progressions de mon algorithme dans l'apprentissage de l'art poétique. En créateur acharné, je travaillais chaque jour au sculptage de ses textes que je mettais consciencieusement en ligne. Puis, un matin, en plein labeur, j'ai été frappé par un terrible constat : plutôt que d'améliorer ses poèmes, j'étais en train de les gâcher. Le talent de mon algorithme surpassait dorénavant le mien. Le vrai poète, c'était lui ! Et j'étais non seulement devenu son outil, mais un outil vétuste, doté d'une lame émoussée et mangée par la rouille.

Marie, lisant

« Aveuglé par la rage et oubliant par le fait même ma propre nudité, je lui sautai à la gorge, poussé par tous les sentiments capables d'armer un être pour détruire la vie d'un autre. Mais sa force surhumaine lui permit de me maîtriser sans effort. Ainsi retombai-je sur le sol, misérable et vaincu. »

La Créature

Wô... Y a pas de problème...

Marie, lisant

« Tes paroles, comme une prophétie, s'étaient accomplies : j'étais devenu un monstre vide, immonde amalgame de chair et de machine dont le monde n'attendait plus rien. Mon existence terrestre était désormais superflue. »

La Créature

Heu... qu'est-ce que vous faites... ?

A: No, you do not have to style it as a blockquote. The meaning can be gleaned by reading, so no extra formatting is needed in this case.

Q: In "Bombs Always Beep," there's these sections of text that are on their own line that are bolded. Sometimes these lines are clearly quotes, but other times they're either lists or examples of what the surrounding text describes.

Not entirely sure how I should be treating these bolded sections. Other than the lists, would it make sense to format all these sections as quotes? Or should I just leave them as unformatted? (Example screenshots below are from Chapter 1 and Chapter 1.5)

1. CHOOSING YOUR STORY

When coming up with a concept for any sort of audio drama, it's important to pick a topic, story, or genre that is compatible without the use of visuals. Theoretically, you can make an audio drama on just about anything, but there's a varying degree of difficulty that comes with making sure that the audience clearly understands what's going on in the story. That brings us to the number one rule:

"Confusion is the killer of audio dramas"

The audience needs to be able to follow and understand what's going on in the story in order to enjoy what they're listening to. This concept might seem like a no-brainer, but it can become difficult without visuals. And there are always tradeoffs. If the characters or narrator goes into explicit detail of what's going on, the audience can become bored and/or the momentum of a scene slowed to a grinding halt. It also sounds very awkward to have characters in the scene over-specify who's doing what, as in, "...just a minute now, while I go open this crate." [Sound of crate]

The skill in writing for this medium is about finding a balance of exposition, writing techniques, and plot devices to fully illustrate what's going on without having to resort to painfully awkward dialogue. I pulled the crate quote above from an old 1934 radio play, "Calling All Cars." This play even included other gems like, "Look out, Russ! He's got a gun!"



A: If it is clearly a quote, format it like a quote. If it is clearly a list, format it like a list. For everything else, remove the bold. When you remove it no meaning is lost when reading the text. If you come across another example that does not fit these answers, please let me know!

Q: follow up about Star Poems: A Cree Sky Narrative formatting.

Regarding the example from two questions earlier, should I keep the stanza numbering? If so, as H2 or is there a better way?

A: Yes, your way works!

Q: formatting the glossary in Star Poems: A Cree Sky Narrative

There is a glossary that has three elements: the English term, Cree term, and the translation of the Cree term. How should I format this?

Here are a few examples:

asteroid	kihci-kisik-asiniy <i>(space rock)</i>
	kihci-kisik-paskwâwi-mostos <i>(sky buffalo)</i>
atom	apisi-ahcahk-kiscikânis <i>(tiny spirit grain)</i>
black hole	kaskitêwâti
boson	mêtoni apisi-ahcahk-cicipahwânisa <i>(very tiny spirit spinning top)</i>
comet	acâkos-kâ-osôsîcîk <i>(tailed star)</i>

A: You can format this as a table.

Q: Star Poems: A Cree Sky Narrative formatting.

This book is a collection of poems in Cree and English. The poems span multiple numbered pages, and each page spread alternates between Cree on the left and English on the right. Also! Each stanza is numbered, and the numbers are continuous through the book (they don't restart in each poem) and are referenced in the notes.

My instinct is to join the headings so the Cree and English are one (H1) and then let the languages alternate page by page.

Should the paragraph numbering be styled as H2 or considered complex formatting that we can't accommodate?

[Here is an image of a two-page spread, followed by the heading structure for the first poem if I consider the numbering as H2.](#)

nôkosiwin

- 1. kipapâmâhokon kaskîtêsiwinihk
mâmwayês kihci-kîsikohk ê-nôkwahk
namôya wâsaskotêw
ta-kiskinohtahahk kimâmitonêyihitamowina
nâlmoya kihci-kîsik, nâlmoya kîkway ta-ohci-tîpahikana
nama kîkway ta-kitakonikâkon
kipêkopayin ê-kwayâci-pimâhokoyan
ê-isi-sîpiyan sisonê misiwê kâkîkê-wâkâmowinihk
ê-wêwêkinisot
apisis-ahcahk pâyako-mâcihtâwinihk kâ-nôkosit
- 2. mêkwânohk yêhyêwinihk
kaskaskisiw nasihkâc ati-nôkwân
êkwa wâsêyâpiskisow kwayâc
kinôhtê-pêhtên anima pîkiskêwin
ka-misi-kîtohk wani-tîpiskâhk
- 3. sisikwac sikahâhcikan sêwêw îpîhtowêwinihk
asiniyak ê-pêstipayicik kihci-kîsikohk kotawâniwinihk
misiwê ati-itahcâw kâ-mâmaskâtikwahk
ati-sâkaskinahisow nistam oyêhyêwin ohci
kâ-ohpipayit tîpiskôc pîkiskêwin kâ-miyâskahk
kihci-kîsikohk
- 4. matotîsân
apahkwân nîpîsisa ê-apihkâtêki ohci
kîhtwâm nîpiy sikahastêw
êwako aniki asiniyak ê-wâsêyâpiskisocik kâ-pêstipayicik
kiwîsakiskâkon aski-pîkiskêwin kîtêyikomihk
kîhtwâm kikoskopayin
anima iskotêw pîhcâyîhk
kiyâhk, êkota matotîsân
kihci-kîsik, kihci-wâtiy
kahkiyaw awiyakak ê-nahi-yêhyêcik
- 5. kêhtê-aya kâkîsimow
kâ-ocipicikâtêyik pîkiskêwinihk ohci
- 6. *namôya mistahî nikiskêyihên
mâka kitahcahko-îsistâwina ohpikiniyiw
kiyâm ê-âhtîshcikêhk
kîtasînhk ohci*
- 7. ahcahk pîhcâyîhk kahkiyaw kîkwânâhk kîtowêpayihtâw êwakoni itwêwina
kâ-tîpinahwêstahk kahkiyaw manitowak misiwê
ê-apihkâtahk tîpiskôc watîhkwanâ anita matotîsânihk

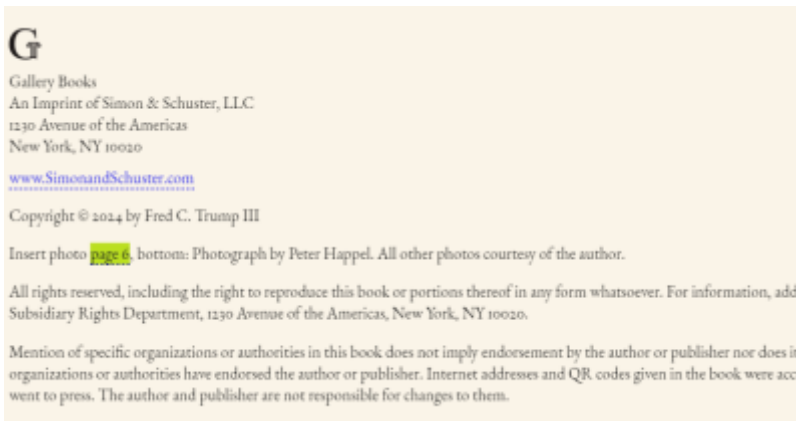
Emergence

- 1. floating in the darkness
before the universe begins
no trace of light
to guide your thoughts
no space, no time to measure
or mass to weigh you down
you wake already drifting
stretching with the endless curve
that wraps itself around
the growing singularity
- 2. amidst the exhalation
an ember slowly forms
and glows with anticipation
you yearn to hear that voice
call out in the darkness
- 3. a sudden splash cuts the silence
rocks cracking in the cosmic hearth
the universe takes its quantum shape
fills itself with its first breath
inflating like steam beyond
what space can hold
- 4. the sweat lodge
dome of woven willows
another splash of water
cracks the glowing stones
steam stings your nostrils
you wake again
the flame within
your body, the sweat
the universe, the abyss
breathing in and out
- 5. the Elder chants the prayer
drawn from the forming mist
- 6. *I do not know very much
but our spiritual practice evolves
with the changing circumstances
of our world*
- 7. waves of matter shake those words
that house the bodies of the universe
woven like the branches of the lodge

- Title Page
- Publishing Information
- Dedication
- nikánitwéwin | Preface
- acáhkos-ayisiyiniwak | The Star People
- ✦ nókosiwin | Emergence
 - 1.
 - 2.
 - 3.
 - 4.
 - 5.
 - 6.
 - 7.
 - 1.
 - 2.
 - 3.
 - 4.
 - 5.
 - 6.
 - 7.
 - 8.
 - 9.
 - 10.
 - 11.
 - 8.
 - 9.
 - 10.
 - 11.
 - 12.
 - 13.
- 14.
- 15.
- 16.
- 17.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- acáhkos-iskwéw | Star Woman

A: Your instincts are correct here!

Q: On the Publishing Information page of "All in the Family: The Trumps and How We Got This Way," there is a photo credit with a link to a page in the photos section.



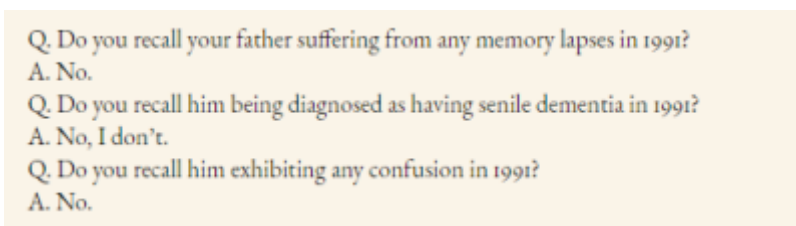
The problem is that in the ebook, the photos section doesn't have any page numbers. I checked the file on Sigil and found that the link leads to the photo marked as "ins16" though?

```
<p class="copyb">Insert photo <a href="insert.html#ins16">page 6</a>, bottom: Photograph by Peter Happel. All other photos courtesy of the author.</p>
```

Not sure what to do about that in terms of formatting. Should I insert a bookmark or something to try and add the link back in, or should I just remove the link?

A: Remove link, internal links never convert properly. Replace with the section heading the image can be found in. for example (go to Section Title)

Q: In Chapter 17 of "All in the Family: The Trumps and How We Got This Way" there's some lines of dialogue that looks like this



I'm wondering if this would be something I should format like dialogue in a play

A: You are correct.

Q: Maangchi's Korean Cooking Ingredients

In Maangchi's Korean Cooking Cookbook, some recipes have ingredients that are split up by their components, such as the recipe for Bibimbap below.



If the heading "Ingredients" is Heading 3, would I put each component, such as "for the beef" as

Heading 4? Or would I leave it as Normal style?

A: Put these as subheadings. Remember to always follow heading hierarchy for every section.

Q: Maangchi's Korean Cooking Links

In Maangchi's Korean Cooking Cookbook, often there are links that link to other recipes with the book. For example, in the Soybean Sprout Rice recipe, in the ingredients list it links to the recipe for Spicy Soy Seasoning Sauce (In orange text in the photo below).



After the Word conversion, many of these links don't work. I just wanted to double check with you, should I replace them with the correct link within the book or should I remove the hyperlink entirely?

A: remove the link and replace with the following: (Go to Name of Recipe for Recipe).

Q: I'm having some trouble with a table in the Index to Charts in the NKJV Life Application Study Bible... In the ebook, the table is 9 rows and 2 columns. However, the header row is incomplete and I couldn't figure out a way to complete it in that orientation, so I switched the orientation. However, now there are so many columns that they are very narrow, and there is so much text in cell that they become very long with broken-up words. How can I fix this? Could I turn it into two lists, with each journey as a subheading to title the lists? Or something else?

In the ebook:

GOING HOME: TWO GREAT JOURNEYS OF ISRAEL

Nehemiah 9:9-25

	<i>The Exodus</i>	<i>The Return from</i>
Starting Point	Egypt (430 years)	Babylon (70 ye
Number of People	About one million	60,000
What It Took	40 years; two attempts	100 years; thre
Leader	Moses/Aaron/Joshua	Zerubbabel/Ez
Purpose	To reclaim the Promised Land	To rebuild the t the city of Jerus
Obstacles	Red Sea; wilderness; enemies	Ruins; limited ; enemies
Failures	Complaining, disobedience, and retreat (turned a journey of a few weeks into a 40-year ordeal)	Fear, discourag apathy (turned few months int long process)
Successes	Eventually entered the Promised Land	Eventually reb Jerusalem's ten
Lessons	God will establish his people. God is both faithful and just. God will accomplish great acts to make his promises come true.	God will preser people. God wil have a chosen p home for them, to offer himself

In my word doc:

Going Home: Two Great Journeys of Israel: Nehemiah 9:9-25

Journey	Starting Point	Number of People	What-It-Tools	Leaders	Purposes	Obstacles	Failures	Successes	Lessons
The Exodus									
The Return from Exile									

A: No need to flip it, you just have to put a word in the header row for the far left column. It could be something as simple as Item or Information

Q: In the Index to Charts in the NKJV Life Application Study Bible there is a chart that I have no idea what it's trying to get at so I'm not sure if it should be lists or a table or what. Text is bordered by horizontal lines as though what's inside is related, but within the lines, the text being compared uses different parts of speech so the text can't really be compared. What do you suggest? So far this section is all fairly clearly tables and lists, so maybe I'm not thinking creatively enough.

GOD OR IDOLS

2 Kings 13:1-25

Why did people continually turn to idols instead of to God?

Idols: Tangible

What did worshipping idols involve?: Intangible (no physical form)

God: Materialism

What did worshipping God involve?: Sacrifice

Idols: Morally similar (human characteristics)

What did worshipping idols involve?: Morally dissimilar (divine)

God: Sexual immorality

What did worshipping God involve?: Purity and commitment

Idols: Comprehensible

What did worshipping idols involve?: Incomprehensible

God: Doing whatever a person wanted

What did worshipping God involve?: Doing what God wanted

Idols: Able to be manipulated

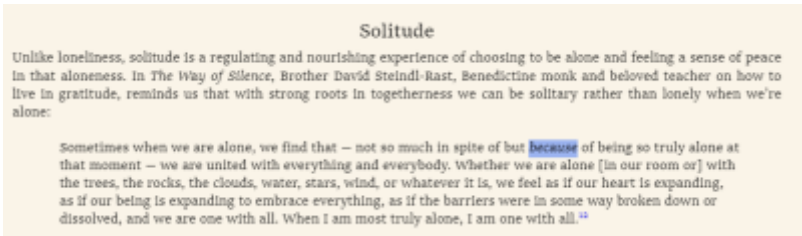
What did worshipping idols involve?: Not able to be manipulated

God: Focusing on self

What did worshipping God involve?: Focusing on others

A: A table would work. The bolded words/phrases are the same for each section, so you can use those as the heading row.

Q: In Chapter 4 of "Anchored: How to Befriend Your Nervous System Using Polyvagal Theory" there's a quote with a word emphasized in it! Should I use the emphasis style or the quote style in this case?



A: Just apply Quote style.

Q: Just want to clarify the answer to my last question about page numbers in "Anchored." Does that mean I shouldn't move any of the book sections around, but I that should change page numbers so that everything appears in order without skipping any numbers?

A: You will not move anything around if you are inserting Endnotes, as endnotes always go to the end of the document. You would be removing the original endnote section. Please review the [Notes wiki page](#) for more.

Q: I am putting in page numbers into "Anchored: How to Befriend Your Nervous System Using Polyvagal Theory" and I have a couple of questions about it.

1. What should I do about page numbers in the endnotes section? The notes aren't even the last section of the book, so I'm not sure if I can just skip them.

A: When you reinsert endnotes, they will be moved to the back of the book. We also do not insert page numbers into the endnotes section. Put in a Producers note stating the endnotes have been moved to the back of the book, and the final pages (mention number of pages and section names) have updated page numbers that do not match the source. It is only a handful of pages for the backmatter, so it wont be a big issue for the reader.

2. Some of the page numbers that are numbered with roman numerals appear a bit out of order? For example, the "Dedication" section is on "page vi" and it appears right after the title page. But the "Also by the Author" section is on "page ii" and it appears near the end of the book, after the endnotes section. Is this ok or should I move the sections so they appear in the right order according to the page numbers?

A: Answer to your first question should solve this problem, but please let me know if this persists.

Q: There are parts of "Anchored: How to Befriend Your Nervous System Using Polyvagal Theory" that weirdly quotes itself? The example below is from Chapter 2 and it blockquotes the same sentence that came immediately before it for some reason. What should I do with these self-referencial blockquotes?

Although we will talk about the vagus as one nerve, all twelve of our cranial nerves come in pairs, one on the left side of the brain and one on the right. It is the right vagus nerve that connects to the heart and forms the vagal brake referenced later in this chapter. From the brainstem, the vagus moves down the side of the neck, behind the carotid artery, and around to the front of the body and then travels down through the throat, lungs, and heart to the abdomen and digestive system. To sense into this system with its many branches, put your left hand on the base of your neck and with your right hand trace the pathway of the vagus. Move your right hand around the side of your neck, down your throat to your lungs, your heart, and finally your abdomen. Imagine energy moving up and down this pathway. The information carried along this vagal pathway travels in two directions, with 80 percent of the information going from the body to the brain and 20 percent from the brain to the body. When we are disconnected from our bodies, we are also disconnected from the ability to tune in to the important information being sent from the body to the brain through the vagal pathway.

When we are disconnected from our bodies, we are also disconnected from the ability to tune in to the important information being sent from the body to the brain through the vagal pathway.

The ventral and dorsal branches of the vagus nerve are identified by the ways they work above or below the diaphragm. The diaphragm is the muscle that separates the chest from the abdomen. If you put one hand on your chest and one just under your ribcage, you are in the vicinity of your diaphragm. From the diaphragm downward is the realm of the dorsal vagus whose everyday, nonreactive responsibility is to regulate healthy digestion. In survival mode, the dorsal vagus takes us out of awareness, out of connection, and into collapse and immobilization. In this survival state, we feel disconnected and numb and have the experience of being here but not here and the sense of going through the

A: We are not editors, so we have to keep it like the original. I can only assume the author is trying to double down on the idea.

Q: In "Anchored: How to Befriend Your Nervous System Using Polyvagal Theory" there's a few instances where the author uses a bunch of underscores to write in some blanks (example screenshot is from chapter 4). I figure this wouldn't be very nice to listen to on a screenreader. Should I replace these with something like "[blank]" instead?

"There's a part of me that wants to go out and meet my friends and a part of me that's happy to stay home." "There's a part of me that's worried about writing this book and a part of me that's excited to share my passion for Polyvagal Theory." When we are anchored in the regulating energy of our ventral vagal system, the following sentence can help us feel an internal sense of connection. Try filling in this sentence and see what inner connections you find: "There's a part of me that _____ and a part of me that _____."

A: You are correct!

Q: Missing Unicode for Symbol in Hollow Bamboo

In Hollow Bamboo at the very beginning, they define a word as seen in the image below:

hollow bamboo noun
 [hoh-oh bam-boo] /'hālō/ /bām'bōō//
 1. the empty, compartmentalized core of the bamboo plant, used for various purposes.
 2. English translation of Cantonese term jook-sing (竹升). A pejorative to describe those of Chinese descent who identify more strongly with Western culture. As the stem of the bamboo plant is both hollow and compartmentalized, water cannot flow through it.

In the Word doc, the double O with a bar over it is an image, and I can't seem to find a unicode character for it. Should I replace it as ōō? Or would it need its own alt-text description?

A: There is unicode for a single o with a line above it, you could do two in a row. I would also try a google search to see if any other unicode repositories have what you are looking for (unless you already did that, and if you did ignore this part!)

Q: Me and the NKJV again!

In the section “Reference Materials” are subsections including “Abbreviations Used in the Master Index” and “Master Index.” All of the abbreviations listed in the Abbreviations section are for titles of Bible Books listed, as described in the subsection title, in the Master Index. These abbreviations are similar to abbreviations in previous sections which I replaced with the full name of the Book being referenced (e.g. Exod became Exodus). (Those were all in footnotes and cross references). Should I continue to spell out the abbreviations in these two new subsections? If I do, then should I cut the Abbreviations subsection, since the abbreviations aren’t being used in the Master Index subsection? Or, should I just leave the abbreviations in one or both subsections?

(Whoa, I just used the Read Aloud function in Word to ensure this made sense and it actually read “Exod” as “Exodus!” Getting smarter all the time... at some things...)

A: Remove the Abbreviation section and put in a Prod Note that the beginning of the book that all abbreviations have been replaces with their full word counterpart for accessibility standards.

Q: Two questions about a new section in NKJV Life Application Bible.

Q1: Structuring.

Under Reference Materials (H1), is the subsection, A Christian Worker’s Resource (H2). From here, I’m working on the subsubsection How to Become a Christian (H3). A screenshot of the first few pages follows.

What do you think about how I’ve formatted it so far?:

- How to Become a Christian (H3)
- Fact:... (H4)
- Setup:... (body text)
- God created you (unordered list, first level)
- Psalm 139:13-16 (unordered list, second level – or maybe as a quote? See next question about formatting these quotes)
- God knew you before... (unordered list, second level)
- God wants to have a personal relationship with you (unordered list, first level)

A Christian Worker’s Resource

THIS SECTION INCLUDES
 HOW TO BECOME A CHRISTIAN
 HOW TO FOLLOW UP WITH A NEW BELIEVER
 MINING THE TREASURES OF THE LIFE
 APPLICATION STUDY BIBLE
 SO YOU’VE BEEN ASKED TO SPEAK ...
 TAKING THE STEP TO APPLICATION

HOW TO BECOME A CHRISTIAN

As a believer, you will have the opportunity to talk to others about your faith. At times you will find people who want to know how to become a Christian. Here is a guide you can use to help a person understand what it means to begin a relationship with Christ.

Fact: You were created by a loving God. You have great value. God loves you and wants to have a personal relationship with you.

Setup: Explain to the person that the world tells us that we are accidents of nature—we began as ooze in a pond, evolved into apes, and finally turned into humans. We live and then we die, so we should grab for all we can get in this life—after all, that’s the only way to find fulfillment. In contrast, the Bible tells us that we are *not* accidents. We were created by a loving God who knew about us before we were born. We are here for a purpose, and we can find ultimate fulfillment by finding a relationship with him.

Read the following verses and make the following points:

God created you.

Psalm 139:13-16. For You formed my inward parts; You covered me in my mother’s womb. I will praise You, for I am fearfully and wonderfully made; Marvelous are Your works, And that my soul knows very well. My frame was not hidden from You, When I was made

in secret, and skillfully wrought in the lowest parts of the earth. Your eyes saw my substance, being yet unformed. And in Your book they all were written, The days fashioned for me, When as yet there were none of them.

God knew you before you were born—even while you were in your mother’s womb. He knows all about your family and your life until now. (Be sensitive that some people have had difficult circumstances in their lives. Explain that God has not been absent but has been drawing this person to himself.) He wants to give you a brand-new start and a new way of living. He can do that when you give him your life. Why would you do that? Because . . .

God wants to have a personal relationship with you.

John 17:3. And this is eternal life, that they may know You, the only

Q2: In this section, the quotes and citations in reverse order from what one would typically see in a book. That is, the citation precedes the quote. Can I leave as is or should I reverse them? This example is from the same section as the previous question, just a bit later.

God loves you.

John 3:16. For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life.

A: A list does not work when you are dealing with paragraphs, citations and quotes, as these are not a list. Do the heading structure as follows:

- Reference Materials (H1)
 - A Christian Worker’s Resource (H2)
 - How to Become a Christian (H3)
 - Fact (H4)
 - Setup (H4)
 - God created you (H5)
 - Psalm Citation and Quote
 - Body Text for Paragraph after Quote
 - God wants to have a personal relationship with you (H5)
 - Repeat as above

No need to revert the citation and quote.

Q: In NKJV Life Application Study Bible (file part 16), under Reference Materials, is a long table titled Table of Ancient Weights, Measures & Coins. I divided it into 5 tables because the one table actually had 5 different topics (weight, length, dry measures, wet measures, and coins). Now I have several tables in a row with no titles or captions in between them...

Here is my trouble: we would usually remove paragraph breaks that lead to blank lines, but with no paragraph break between them, the tables join visually, but when I check the Table Properties I'm not sure... How should I handle these tables?

Here are three of the tables, separated:

Reference Materials

Table of Ancient Weights, Measures & Coins

Weight-name	Imperial-equivalent	Metric-equivalent
talent-(60-minas)	75-pounds	34-kilograms
mina-(50-shekels)	1.25-pounds	600-grams
shekel	0.4-ounces	11.4-grams
pim-(2/3-shekel)	0.25-ounces	8-grams
beka-(1/2-shekel)	0.2-ounces	5.7-grams
gerah-(1/20-shekel)	0.02-ounces	0.6-grams
litra	12-ounces	327-grams

Length-name	Imperial-equivalent	Metric-equivalent
long-cubit	21-inches	53-centimeters
cubit	18-inches	45-centimeters
span	9-inches	23-centimeters
handbreadth	3-inches	8-centimeters
fathom	6-feet	1.8-meters
rod	10.5-feet	3.2-meters
stadion	205-yards	187-meters

Dry-measure-name	Imperial-equivalent	Metric-equivalent
cor/homer-(10-ephahs)	5-bushels	220-liters
letheq-(5-ephahs)	2.5-bushels	110-liters

Here are two of the tables, joined, with the Table Properties open to show Row 9 has a greyed-out check mark for "repeat as header row":

Table Properties

Table Row Column Cell Alt Text

Row 9: Size

Specify height: 0" Row height is: At least

Options

Allow row to break across pages

Repeat as header row at the top of each page

Previous Row Next Row

OK Cancel

Row 9

Reference-Materials

Table-of-Ancient-Weights, Measures & Coins

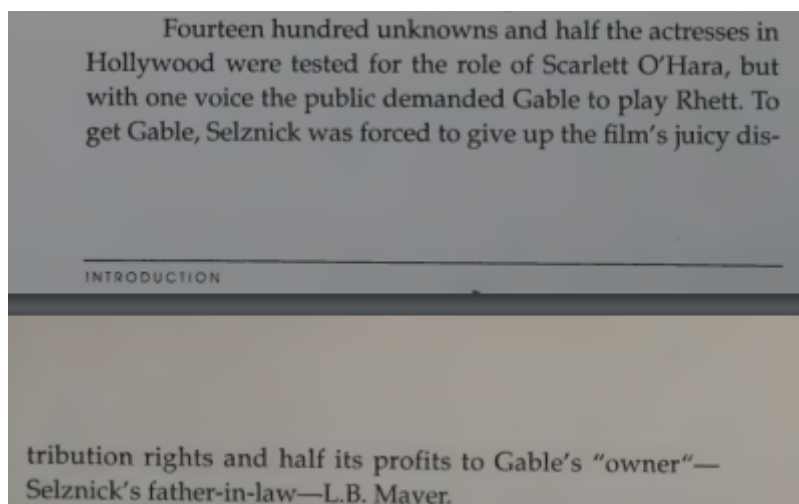
Weight-name	Imperial-equivalent	Metric-equivalent
talent-(60-minas)	75-pounds	34-kilograms
mina-(50-shekels)	1.25-pounds	600-grams
shekel	0.4-ounces	11.4-grams
pim-(2/3-shekel)	0.25-ounces	8-grams
beka-(1/2-shekel)	0.2-ounces	5.7-grams
gerah-(1/20-shekel)	0.02-ounces	0.6-grams
litra	12-ounces	327-grams
Length-name	Imperial-equivalent	Metric-equivalent
long-cubit	21-inches	53-centimeters
cubit	18-inches	45-centimeters
span	9-inches	23-centimeters
handbreadth	3-inches	8-centimeters
fathom	6-feet	1.8-meters
rod	10.5-feet	3.2-meters
stadion	205-yards	187-meters

A: Add a caption to each table with a title.

I have a couple questions about page numbers in "The Other Side of Oz".

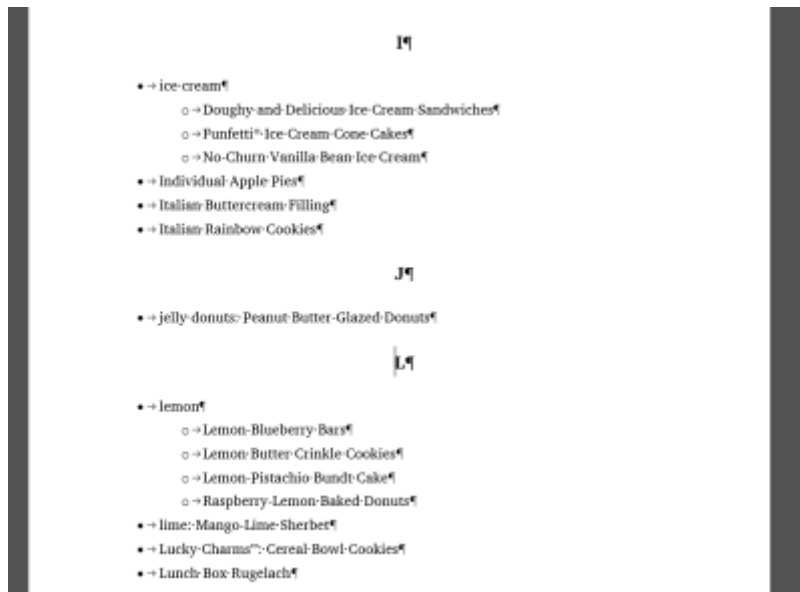
Q1: Only the odd page numbers are show, but I assume I should still include all of the page numbers?

Q2: Many pages break in the middle of sentences and a few even break in the middle of the word (see example). Should the page number be inserted exactly as it appears, even if it is in the middle of a word? If I am correct, other hyphenated broken up words like this should generally be fixed.



A: Insert all numbers, even and odd. You can move the page number to the end of the word, but otherwise keep them where they are in the original. We are making the book accessible, not editing it, and page number locations need to be as close to the original as possible to maintain consistency across formats.

Q: There's an index in "Dana's Bakery," and there is only one item under "J". Should I leave this as is or should I reformat the index without headers to avoid having a list with only one item?



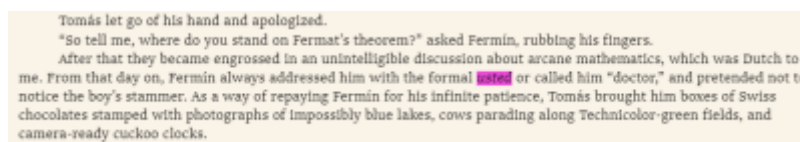
A:Keep the heading even if there is only one thing in the list. Sometimes we can only work with what we have.

Q: Still not clear on how to decide whether or not something requires a language markup! Do book titles in different languages or Latin phrases like "in mentis" require a markup?

I'm also just wanting to clarify how to decide whether or not individual words require a markup. Sometimes it seems the book intends a language switch, but its for an individual word that would still make sense in English. For example, in Chapter 3, the word "nouveau" is italicized to indicate a language switch, but that's a word that's been adopted into English and it is pronounced the same in English. Am I correct in thinking that I shouldn't mark up individual words if they would be pronounced the same anyway, even if a language shift seems to have been intended?

A: The nouveau example is a good naturalization example, so don't mark it up. If the latin is the language, and not a scientific name, then you can mark it up. Book titles in different languages can be marked up.

Q: Just need some clarification on marking up languages because I've been using this page on the Wiki for reference and it says: "single words should be considered part of the language of the surrounding text unless it is clear that a change in language was intended." But then I ran into this page that says "Only mark up another language if it is a full phrase." and I think I started overthinking things after I saw that! In "The Shadow of the Wind," whenever something is meant to be said in a different language, it is marked by the use of italics. This makes it clear when a word in dialogue is clearly meant to be read as a non-English word. (examples below from Chapter 12 and Chapter 29).



Fermin caught it in midflight, with a sly smile.
 "The owl drowned, period. Happy?" I snapped.
 "Intriguing metaphor. Have you been dusting off your Verlaine, young man?"
 "I stick to prose on Monday mornings. What do you want me to tell you?"
 "I leave that up to you. The number of **estocadas** or the laps of honor."
 "I'm not in the mood, Fermin."
 "O youth, flower of fools! Oh, well, don't get irritated with me. I have fresh news concerning our investigation on your friend Julián Carax."

But then I ran into this part in Chapter 21:

We sought refuge in a small café next to the Poliorama Theater. Withdrawing to a table by the window, we asked for some serrano ham sandwiches and a couple of white coffees, to warm up. Soon thereafter the manager, a scrawny fellow with the face of an imp, came up to the table with an attentive expression.
 "Did yer folks ask for the 'am sandwiches?"
 We nodded.
 "Sorry to 'ave to announce, on behalf of the management 'ere, that there's not a scrap of 'am left. I can offer black, white, or mixed butifarra, meatballs, or chistorra. Top of the line, extra fresh. I also 'ave pickled sardines, if yer folks can't consume meat products for reasons of religious conscience. It being Friday..."

And marking all these different kinds of meats as a different language felt like overkill. So I'm not really sure if I should be consistent and not mark any of these words, or if I should mark different languages based on whether or not it makes sense to do so based on the context of each word.

Follow-up questions about language: This book mentions the titles of a lot of other books. When the title of a book appears in a different language, should I mark that? (example: "Episodios Nacionales" in Chapter 16). Also, sometimes a Latin phrase will pop up within the dialogue of a character (examples: "urbi et orbi" from Chapter 39 and "in mentis" from Chapter 36). Should I mark these or would they count as phrases that have been adopted in English speech enough that they don't require different language markups?

A: Only follow the instructions on the [eText Language page](#). Any other instructions are either not for in-house eText production, and are not updated regularly. Please review the rules on this page. If you still are unsure, let me know.

Q: In "Ramsay in 10" (cookbook), in the publishing info section, they provide the photography copyright. Most of the images are from one photographer but 5 of them are from another, and they have chosen to express this through links:

Copyright © Gordon Ramsay 2021
 Photography copyright © Jamie Orlando-Smith 2021*
 *except [here](#), [here](#), [here](#), [here](#), [here](#) © Justin Mandel 2021

I am struggling with how to edit this link text so that it is meaningful. The images aren't numbered and don't have captions, so I'm not sure how else to refer to them.

A: you can add the copyright to captions for the photos. In the Publishing info section you can add an inline producer's note as follows: [Producer's Note: photos that have a different copyright are attributed in their captions.]

Q: In "Ramsay in 10" (cookbook) the ingredient list is often broken up with a heading for a separate part of the recipe such as To Serve or For the Dressing like in this example:

400g (14oz) new potatoes
4 eggs
160g (5½oz) green beans, trimmed
1 x 400g (14oz) piece of salmon, or 4 fillets
Vegetable oil, for frying
100g (3 cups) mixed lettuce leaves
150g (5oz) cherry tomatoes, halved
40g (scant ¼ cup) pitted black olives
1 tbsp basil leaves
Sea salt and freshly ground black pepper

For the brown butter and caper dressing

80g (generous ½ cup) butter
4 anchovies in oil
2 tbsp fine capers
Zest and juice of 1 lemon
Pinch of chilli flakes
100ml (scant ½ cup) olive oil

According to the wiki the ingredients list should be given the Ingredients heading, but I am wondering if these separate ingredient subheadings should be the same heading level as Ingredients or if they should be a lower heading level, i.e. a subheading of Ingredients.

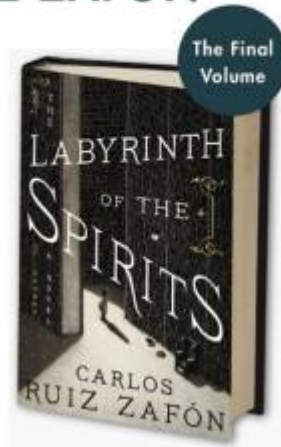
A: Always follow Rule of Hierarchy. Never skip heading levels. See [Understanding and Using Headings](#)

Q: "The Shadow of the Wind" has this image at the end of the book that is like an "Also by the author" section.

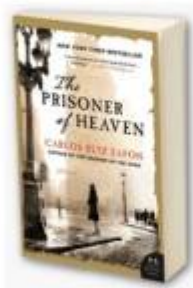
ENTER THE CEMETERY OF FORGOTTEN BOOKS BY CARLOS RUIZ ZAFÓN

THE LABYRINTH OF THE SPIRITS A Novel

The internationally acclaimed, *New York Times* bestselling author returns to the magnificent universe he constructed in his bestselling novels *The Shadow of the Wind*, *The Angel's Game*, and *The Prisoner of Heaven* in the riveting series finale *The Labyrinth of the Spirits*—a heart-pounding thriller and nail-biting work of suspense which introduces a sexy, seductive new heroine whose investigation shines a light on the dark history of Franco's Spain.



"Ruiz Zafón's visionary storytelling prowess is a genre unto itself."
—USA Today



THE PRISONER OF HEAVEN
A Novel



THE ANGEL'S GAME
A Novel



THE SHADOW OF THE WIND
A Novel

I've followed the Wiki instructions and removed the image and replaced it with just the titles of each book. But because of how they appear in the image, I would like to ask how this section would be best formatted. Currently, I have it formatted like this:

Enter the Cemetery of Forgotten Books by Carlos Ruiz Zafón

- 1.→ The Final Volume: The Labyrinth of the Spirits: A Novel. The internationally acclaimed, New York Times bestselling author returns to the magnificent universe he constructed in his bestselling novels The Shadow of the Wind, The Angel's Game, and The Prisoner of Heaven in the riveting series finale The Labyrinth of the Spirits—a heart-pounding thriller and nail-biting work of suspense which introduces a sexy, seductive new heroine whose investigation shines a light on the dark history of Franco's Spain.
- 2.→ The Prisoner of Heaven: A Novel
- 3.→ The Angel's Game: A Novel
- 4.→ The Shadow of the Wind: A Novel

"Ruiz Zafón's visionary storytelling prowess is a genre unto itself."

—USA Today

I thought it'd make more sense to keep the books listed together so I moved that USA Today quote down. The books are a part of a series and they appear in the image in reverse chronological order, so I put everything in an ordered list. Since it's an ordered list, I didn't want to nest the book description

blurb it has under the title, as that would create an orderd list with just one bullet point. So I've kept the blurb on the same line as the first book's title. But I'm not sure if this is the right way to do this! Also, not sure about where I placed that text that reads"The Final Volume"

A: This is fine, but as you have changed the order, the decorative break is no longer needed. Please remove the horizontal line.

Q: In chapter 37 of "The Shadow of the Wind," there's this paragraph that's meant to be a quote from the radio the character is hearing. Should I format this part as a quote or as a list? I saw some similar questions related to quotes/lists on the Q & A, but those quotes either had headings or had their lists surrounded by other non-list text so I still wasn't sure for my exact situation.

stopped to gather up courage and devise some excuse with which to justify my visit. The neighbor's radio was still thundering at the other end of the landing, this time broadcasting a game show on which contestants tested their knowledge of religious lore. It went by the name *With a Little Help from the Lord*, and reputedly held the whole of Spain spellbound every Tuesday at noon.

And now, for five points, and with a little help from the Lord, can you tell us, Bartolomé, how does the Evil One disguise his appearance in front of the wise men of the Tabernacle, in the parable of the archangel and the gourd, in the Book of Joshua? a) as a young goat, b) as a jug vendor, or c) as an acrobat with a monkey?

Riding on the wave of applause from the audience in the studios of Radio Nacional, I planted myself in front of Nuria Monfort's door and pressed the bell for a few seconds. I listened to the echo spread through the apartment and heaved a sigh of relief. I was about to leave when I heard footsteps coming up to the door. The peephole lit up like a tear of light. I smiled. As the key turned in the lock, I breathed deeply.

Q: There is a section in this title that has a list followed by detailed descriptions of each of the list items. I am torn on whether to format these descriptions as another list or to treat them as subheadings and assign them their own heading level (there are already Chapters and Subheadings in the chapters). Let me know the best way to proceed!

1. The Pyramid – Jub Tollerson
2. The Barn – Community Center
3. Dream Tree – Moll and Paul Gower
4. Rebirth – Maude Sayers, Trip Meyers
5. Child's Wish – Doctor Joy
6. The Old Cabin – Rupert Q. Justice
7. The Wedge – Jack Nickel-less
8. The College of The Segway – Peep Kendle, Mattie B. Goode
9. The Spider – Group of Seven Minus Four, Unkempt Poet, Harmon Rook, Calvin Nathan Hobbes, Mary Barker
10. The Pentagon – The General
11. The Cross – G. Florence B.
12. Echoes of Pyrite Ridge – Gus Parsons
13. Storyland – Flan Dwyer
14. The Arch – Man Mountain Max, Maria Say Maria
15. The Boat – Josh Sullivan
16. The Castle – Douglas Fern
17. The Cube – Gel Calloway

1. The Pyramid: Architect Douglas Fern, 1968

The original residence of Douglas Fern, this bright-blue wooden building consists of three storeys, each incrementally smaller than the first with a pyramid capping the structure. The front door is triangular, as are the windows, which are placed asymmetrically about the structure. Douglas Fern vacated the home in 1981, allowing Jub Tollerson to move into the residence upon his arrival at The Segway.

2. The Barn: Architect Jean LaPorte Senior, 1952

Refurbished by Douglas Fern in 1979, the structure is The Segway Community Centre. Reminiscent of a barn, it is a long red building constructed of wood with a tin roof. Inside are shower facilities and a large open area used for sports and community gatherings. There is a small stage at the rear, as well as an exercise area with free weights and cardio equipment.

A: In this context, the list is a table of contents of the brochure. Then there are headings. Add a subheading Table of Content and style it as a heading level below the section heading. Then you can create a numbered list, and then each section heading. Please review [Understanding and Using Headings](#) for more on headings.

Q: This title has these corner elements in the headers and footers throughout and I cannot figure out how to remove them. I have deleted all of the content and even reduced the header/footer size but they stick around. I'm not able to select them in any way. How do I get rid of these stubborn things?



A: Update: I was able to figure it out, these are crop marks in the document. To turn these off do the following for PC:

- Go to File
- In the left navigation bar, select Options (you might have to select the more at the bottom of the nav list to find it)
- This will open up the Word Options dialogue box
- In the left navigation bar, select Advanced
- Scroll down to the section heading for Show document content
- Deselect Show crop marks
- Select OK

Q: "Authentically Inclusive Marketing," has multiple authors, and they each wrote separate sections of the book. Whenever the writing author changes, there's this grey font that appears to intro the new author. For the most part, authors only change after a new heading appears, but there is one section in chapter 3 where the grey font appears in between other body text paragraphs. Which brings me to ask if these grey-font author introductions should be formatted differently from other body text sections? Not sure if this perspective shift will be clear if read on a screenreader.

When you are a brand that builds a representation for lifting communities up, you will earn their loyalty.

For Tammy Tsang (she/her), moving away from extractive mindsets means recognizing and challenging the oppressive systems that justify them.

Our industry is built on colonial values. Remember, colonialism is when one country controls or influences another country or territory, occupying it with settlers, exploiting it economically, or using pressure to control or influence. While inclusive lenses and cultural skill sets are growing, our society and the marketing it produces still largely favour the dominant culture and its values. The extractive colonial approach of taking what we need in order to benefit our own business and profit is still marketing best practice.

Take, for example, the Eurocentric value of heteropatriarchy (or the idea that being a straight, white cisgender man is the norm or the best). One study showed that, while 94% of the brands show women in a primary role – 57% of which are in positions of power – these ads still had a stereotypical element like the “empathetic mom”, “devoted wife”, or

A: The grey font adds no semantic meaning to the text, and is only visual. You can add an inline producer's note [Producer's Note: The following is about the author of this section].

Q: So, I know that anything that is a list should be formatted as a list. But what about things that aren't lists that are already formatted as lists? Example from "Authentically Inclusive Marketing," Chapter 3:

few staff, if any, are involved in JEDI work and JEDI practices aren't incorporated into day-to-day work and processes. This:

- Results in inertia, or small pockets of activity that are stand-alone and will stop as soon as the person driving them either leaves the organization or loses interest.
- For example, an individual or small group sets up an employee network or Equity, Diversity, and Inclusion Committee that is purely led by volunteers. It doesn't get any support from leadership financially or other resources – those involved can become fatigued and disillusioned by lack of commitment and stop offering personal time to drive it forward.
- Often, this type of work is led by Black, Indigenous and People of Colour (BIPOC) or other equity-deserving people and requires a significant amount of emotional labour because it goes beyond their expected workload and has low organizational buy-in.

Quadrant 2: Initiatives (high engagement

This page doesn't read as something that needs to be a list to me at all, and I'm wondering if it being a list will only come across as more confusing.

A: You are correct. This makes no sense as a list. You can format it as separate paragraphs.

Q: The book I am working uses both the terms World War II and WW II. Would it be appropriate to change these to World War 2 given that II would be read as letters and not a number? Should Roman numerals like this generally be avoided?

A: Roman Numerals are fine, and screen readers can read WW I and WW II.

Q: Looking at "Ripley's Unbelievable Stories for Guys" in Sigil to get page number locations and I just want to make sure these are done right. Since this book has a lot of lists, there are parts where the page breaks up a list or a new page starts in the middle of a single list item. What should I do for these?

```

55 <p class="border:1px solid black; width:30%; height:15%; border-radius:5px; margin-bottom:10px;" style="background-color: #f0f0f0; padding: 5px; font-family: monospace; font-size: 0.8em; border: 1px solid black; width: 30%; height: 15%; border-radius: 5px; margin-bottom: 10px; display: inline-block; vertical-align: top; text-align: left; padding: 5px;">
56 <p class="border:1px solid black; width:30%; height:15%; border-radius:5px; margin-bottom:10px;" style="background-color: #f0f0f0; padding: 5px; font-family: monospace; font-size: 0.8em; border: 1px solid black; width: 30%; height: 15%; border-radius: 5px; margin-bottom: 10px; display: inline-block; vertical-align: top; text-align: left; padding: 5px;">

```

*** In 1951, Red Hill Jr. rode over the falls in a homemade contraption consisting of 14 rubber truck-tire inner tubes covered with heavy canvas and held together with a thick net. When it was recovered, Hill's vessel had been ripped to shreds, and the only evidence of its occupant was a pair of shoes. The next day his battered body was pulled from the Niagara River.

*** Aspiring U.S. stuntman Jessie W. Sharp attempted to ride the falls in a kayak in 1900—without safety helmet or life jacket. So confident was he of succeeding that he

```

134 <p class="orderlist21a"><span class="text">Victorian women used
</span></p>
135 <p class="orderlist21a"><span class="text">Cough
mixture of the period often contained both
</span></p>
136 <p class="image"></p>

```

*** Victorian women used **poisonous belladonna** as a beauty aid.
*** Cough mixtures of the period often contained both **opium and cannabis**.



A: Keep page numbers where they appear in the original.

I've also found in Sigil that pages 192 and 193 appear in the wrong order. Should I change this so that the page numbers appear in the correct order?

```

30 <p class="orderlist21a"><a id="page_193"><span class="text">In this comedy,
the lead character scams his employer by shaving pennies off a large number
of transactions. In 2009, a 22-year-old computer programmer pulled a
similar stunt when he set up tens of thousands of accounts with financial
companies and pocketed the test deposits, usually only a few pennies.
Officials may have been alerted by the fact that he opened the accounts in
the names of famous cartoon characters.</span></p>
31 <p class="orderlist21a"><span class="text">Inside Man</span> (U.S.
2006)<br/><span class="text">A bank robber in London, inspired by Clive
Owens's character in this heist movie, wore a boiler suit and came
armed with spares, which he handed out to the 16 bank staff he took hostage
in order to conceal his identity.</span></p>
32 <p class="image"><a id="page_192"></p>
33 <hr class="hr"/>
34 <p class="noindent1"><span class="text">Lester in wrods cna be rerargnaed
adn yuo cna siltl udnretsnad wtha tyhe maen</span> Why? Because of the way
our brain processes language, we can easily read jumbled words provided the
first and, in the case of long words, the last letters are in the right
order.</p>
35 <p class="image2"></p>
36 <p class="noindent"><span class="text">The Nepalese cursing festival</
span> The young people of two neighboring villages in Nepal take part in an
annual ten-day cursing festival, where they hurl their choicest insults at
one another's such as, "Monkey face, I hope your sons are as ugly
as frogs"; and "I hope your buffaloes die of diarrhea."</
p>
37 <p class="image2"></p>
38 <h3 class="h3"><a id="page_194">Movie trivia</h3>

```

A: Yes, you can change that.

Q: Couple more questions about Ripley's Unbelievable Stories for Guys.

In "Chapter 6: History", there is a list under the header "Strange deaths." It lists a few dates, names, and causes of death. I originally formatted this as a nested list to match how it looks in the original but I'm wondering now if this sort of information would be better suited to a table?

Strange deaths
*** 401 BC Mithridates <i>Killed by scaphism, a form of torture whereby the victim was eaten alive by insects over a period of 17 days.</i>
*** c.AD 92 Saint Antipas <i>Roasted alive inside a hollow brass bull.</i>
*** 415 Hypatia of Alexandria <i>Skin was ripped off with sharp seashells.</i>
*** 842 Prince Popiel of Goplans <i>Eaten alive by rats and mice.</i>
*** 1514 György Dózsa <i>Forced to sit on a red-hot throne and afterwards was cannibalized.</i>
*** 1667 James Betts <i>Accidentally suffocated after being hidden in a wardrobe by his lover at Cambridge University, England.</i>
*** 1862 Jim Creighton <i>Died from a ruptured bladder caused by swinging a baseball bat while playing for the Brooklyn Excelsiors.</i>
*** 1923 Frank Hayes <i>Suffered a heart attack in a horse race in New York, which his horse went on to win, carrying Frank's lifeless body.</i>
*** 1979 Robert Williams <i>First person killed by a robot at a factory at Flat Rock, Michigan.</i>

A: A nested list works fine with this one. Remember, tables are for tabular data and require a clear heading row. In this case, keeping it like the original is fine.

Q: My other question has to do with this list from "Chapter 4: Business" under the header "Future businesses."

Future business
To be successful in business, you need to be able to see into the future, unlike...
*** Darryl Zanuck, 20th Century Fox movie mogul, 1946, on TV <i>"People will soon get tired of staring at a plywood box every night."</i>
*** Satoru Iwata, President of Nintendo, 2004 <i>"Customers do not want online games."</i>
*** Alex Lewyt, Lewyt Corp vacuum company, 1950s <i>"Nuclear-powered vacuum cleaners will probably be a reality within ten years."</i>
*** Arthur Summerfield, U.S. Postmaster General, 1959 <i>"We stand on the threshold of rocket mail."</i>
*** Dick Rowe, Decca Records, 1962, rejecting The Beatles <i>"Groups with guitars are on their way out, Mr. Epstein."</i>
*** William Orton, President of the Western Union Telegraph Company, 1876, rejecting the telephone <i>"Mr. Bell, after careful consideration of your invention, while it is a very interesting novelty, we have come to the conclusion that it has no commercial possibilities. What use could this company make of an electrical toy?"</i>

In this case, the list makes more sense if attributions come before quotes, so I don't want to switch the order of things around to format these like normal quotes/citations. Because this book has had a lot of nested lists so far, I'm inclined to just leave everything in Normal style and nest quotations under their associated attributions but I want to double-check first because I wasn't quite sure!

A:Yes, this can be just a list with no other formatting. Good instinct!

Q: Another quick question about Ripley's Unbelievable Stories for Guys. Near the end of the book, there is this table. It looks like the contents of the first column are what would normally be shown in a table's header row. Should I just rotate the contents of this table over so that the first column becomes a row instead?

Quiz answers

Solution to Einstein's intelligence quiz

House	1	2	3	4	5
Color	Yellow	Blue	Red	Ivory	Green
Nationality	Norwegian	Ukrainian	English	Spanish	Japanese
Drink	Water	Tea	Milk	Orange juice	Coffee
Smoke	Kools	Chesterfield	Old Gold	Lucky Strike	Parliament
Pet	Fox	Horse	Snails	Dog	Zebra

If you got it right, pat yourself on the back. It has been claimed that only 2% of the population can solve it.

A: Correct!

Q: Not sure how I should be formatting headings for the book Ripley's Unbelievable Stories for Guys. I saw that the ebook had chapter titles listed so I've put those in as first-level headings. But for everything else, I'm not sure how to format headings in a way that would be consistent and would make sense. Each chapter has these sections separated by horizontal lines and each section begins with a bolded sentence with no punctuation at the end of it (shown in first screenshot).

I considered putting the bolded sentences on a new line and assigning them second-level headings. The problem with this is that there are also some sections that are entirely comprised of single bolded sentences with no additional content (also shown in first screenshot). There are also some sections that have a separate heading in addition to a bolded sentence (shown in second screenshot).

I'm also not sure how to format sections that look like the section shown in the third screenshot. Sections like this look like they're separated from other sections a bit differently than others. (Visually, it looks like they're in their own little box. I thought maybe this would make it count as an aside of some kind but I'm not too sure).

These sorts of sections also usually have their own headings. In the third screenshot, there is a section labelled "Crime does pay." This section appears at the beginning of a new chapter ("Chapter 5: Crime & Laws" in the ebook). Then, before the list, bolded text that reads "Rich criminals at large" appears. If I formatted bolded words as headings, that would create three headings before any body content at the start of this chapter.

The bolded words certainly read to me like things meant to be read in the same way headings are read but I'm really not sure! How would I format these?

The first Porsche was a hybrid The first production Porsche sports car, designed by the Austrian Ferdinand Porsche and built in 1900, was a hybrid. The Lohner-Porsche Semper Vivus used a gasoline engine, electric motors and a battery and could reach 35 mph (56 km/h), an Austrian record at that time. It would be almost another 100 years before Toyota released their mass-produced hybrid vehicle, the Prius.

...

Boys' toys What does the discerning billionaire buy when he wants to make a splash on the water? A yacht? A super-yacht? By a "Giga-yacht." In 2009, Russian businessman Roman Abramovich launched Eclipse, the biggest private yacht in the world, costing an estimated \$1.2 billion. Packed into its 557-ft (170-m) length—longer than five blue whales nose to tail—are two swimming pools (one of which converts into a dance floor), a movie theater, bulletproof windows, a mini submarine, a sophisticated missile defense system, and a laser system designed to seek out the cameras of floating paparazzi and destroy photographs before they can be taken! The sheer size of this Giga-yacht means that you could buy a Ferrari with the money it takes to fill it up with fuel, and once underway it costs an estimated \$6,000 per hour to run at a top speed of 33 knots.

...

Cars taking part in the Le Mans 24-hour endurance race are 11 lb (5 kg) heavier at the end of the race than the start, due to dirt and splattered insects.

...

Lucky Larry who flew into LAX airport in a lawn chair In 1982, Vietnam veteran and truck driver Larry Walters from California fulfilled a long-held dream and attached 42 helium weather balloons to his lawn chair. He expected to hover a leisurely 32 ft (10 m) off the ground, but the balloons were caught by the wind and surged to an incredible 36,000 ft (4,877 m). After drifting into the path of airliners landing at Los Angeles airport and becoming entangled in power lines, *Inspiration 1*, as Larry christened his flying lawn chair, eventually touched the ground without injury. After a customary fine from the FAA, Larry became a celebrity overnight, appearing on *Letterman* and *The Tonight Show*.

...

Into the heavens Reverend Adelfr Antonio de Carl from Brazil attached himself to 1,000 helium balloons in 2008 in an attempt to break a flight record. He was well equipped for the trip and reached a height of 20,000 ft (6,096 m), but unfortunately he was blown off course and the balloons were found in the ocean a few days later. His body was recovered shortly afterwards.

...

The black box flight recorder on airplanes is really orange.

...

"maximum speed of 2 mph in towns"

Early car speed limits and regulations The 1865 Locomotive Act in the U.K. required all road locomotives, including cars, to travel at a maximum speed of 4 mph (6.4 km/h) in the country and 2 mph (3.2 km/h) in towns, and to have a crew of three, one of whom had to carry a red flag walking 60 yd (55 m) ahead to warn horse riders and horse-drawn traffic of the approach of a self-propelled vehicle. In 1890s' Pennsylvania, Quaker legislators passed a bill demanding that any drivers of horseless carriages must, upon encountering cattle or livestock, stop immediately, disassemble the automobile and "conceal the various components out of sight, behind nearby bushes" until the horses or livestock were sufficiently pacified. Fortunately, the State Governor vetoed the bill. The first driver stopped for speeding in the U.S. was New York cabbie Jacob German, who was jailed in 1899 for driving his electric taxi at the "breakneck speed" of 12 mph (19.3 km/h) on Lexington Avenue, where the speed limit was 8 mph (13 km/h).

...

Crime does pay

Rich criminals at large.

- *** **Susumu Ishii \$1.5 billion**
Japanese gangland godfather Susumu Ishii accumulated assets of over \$1.5 billion at the height of his criminal activity, partly through real estate scams. When he died in 1991, more than 5,000 people attended his funeral.
- *** **Serhio Magljevich \$1 billion**
Believed to control a vast criminal empire and to be worth in excess of \$1 billion, Serhio Magljevich is suspected of money laundering and fraud.
- *** **Joaquín Guzmán Loera \$1 billion**
As well as being the country's most wanted man, Mexican drug baron Joaquín Guzmán Loera—or "Sharty" as he is known—has amassed an estimated personal fortune of \$1 billion.
- *** **Dawood Ibrahim \$430 million**
The son of a police officer, Indian crime boss Dawood Ibrahim is said to own assets of \$430 million in Mumbai alone. He is believed to be involved in money laundering, drug smuggling and terrorism.
- *** **Mickey Green \$300 million**
A convicted armed robber and suspected drug dealer, Britain's Mickey Green is said to be worth at least \$300 million. His ability to evade arrest has led to him being nicknamed "The Pimpster."

...

Peter Kürten, the Düsseldorf vampire Kürten, a German factory worker who was convicted of nine murders in 1931, set himself apart from other serial killers by drinking the blood of his victims. Shortly before being gallotined, he asked his executioner, "Tell me, after my head has been chopped off, will I still be able to hear, at least for a moment, the sound of my own blood gushing from the stump of my neck? That would be the pleasure to end all pleasures." Kürten dreamed of one day appearing in a waxwork museum—and now his actual dissected (mummified) head resides in the Ripley's Believe It or Not! museum in Wisconsin Dells.

...

The narco Saint Jesús Malverde is worshiped by Mexican criminals as the patron saint of narcotic drugs. According to popular legend, he was a bandit killed by the police in 1909, and a number of miracles have been attributed to him. Although the Catholic Church does not officially recognize him as a saint, every year thousands of people visit his shrine in Calisaca.

...

The man who sued himself For reasons unknown, in 1985, Oneste Lodi decided to sue himself at the Shasta County Superior Court, California. He served the complaint on himself, took a default judgment against himself when he failed to answer, and then appealed after his case against himself was dismissed. The appeal court noted that such an action requires a plaintiff and a defendant who really ought to

A: Those multiple sentences that are all bold can be treated like [text boxes/asides](#). One way to figure this out is to look at the text and ask yourself: is this a navigational phrase, or is something else? In this case it is a mix of navigational phrases and quotes/asides. This is a good example of a publisher being inconsistent with styling choices!

Q: There is a letter written by the main character (which I have formatted as a block quote) in which she crosses out her initial sign off to a letter. I feel it would be important here to keep the strikethrough as it impacts the meaning here, her changing her mind as she writes. Is this correct? And if so, per the wiki description for strikethrough I should format this directly?

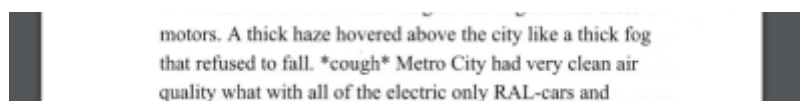
Dear Hari,

I heard about your dad this afternoon at school, and I'm SO sorry. Your dad was always nice to me, whenever I saw him. He always called me "Little Lagacé" and tipped his ball cap when he said it, and he'd always bring my grandma a batch of garlic from his garden every fall. He also helped to push my mom out of the snow once when she got stuck on the road. Please know that I we are all thinking about you: me, Brandi, Ann and Penny, my mom and Grandma Houle too. Everyone at school actually. We're all so sorry Hari.

*Your friend always,
Always,
Wolf*

A: We really want to avoid strikethrough as it is just not accessible to many people. I will update the wiki to reflect my following answer: Use square brackets to create a inline note. For example: [Your Friend Always struck out]

Q: One more question about "The Secret Future." On page 146, it uses asterisks around the word "cough." It doesn't seem to be a part of any dialogue, just seems to indicate that the main character coughed mid-narration? Should I keep these asterisks because it is in the original text or should I change them because it might read weirdly on a screen reader?



A: These asterisks have been placed in to show emphasis to the word. Replace with emphasis style.

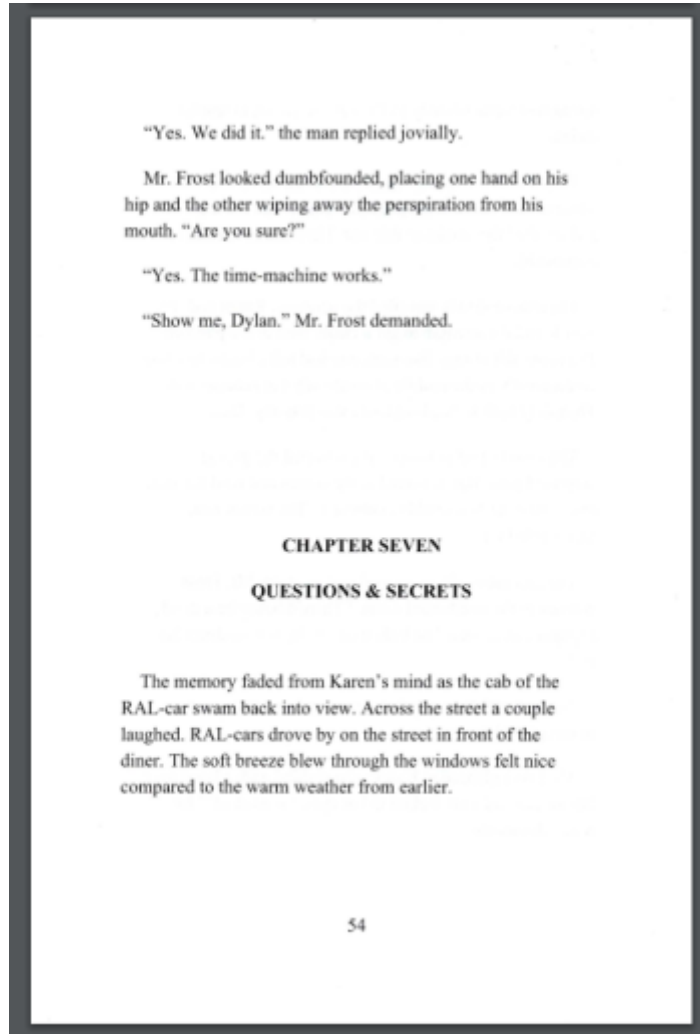
Q: Couple questions about the book "The Secret Future"

1. The book certainly has a lot of errors caused by weird OCR things but there also just seems to be a lot of typos and grammatical errors in the original scan of the book.

For example, on page 136, there's a sentence that reads: "Dylan smiled and waved casually then strolled inside to avoid any questions or further teraction." (I'm guessing that last word is supposed to be "interaction"). And on page 166, there's a sentence that reads: "Then she hea the sound of something" (probably supposed to be "she heard the sound of something"). I know we're not editors but since we did decide to correct the part of the book that read "Dylan asked glancing around the c" and cut off the word "corner", I thought I should ask if I should be fixing typos where it seems like

there are letters are missing from words.

2. Does chapter heading placement impact how page numbering is done at all? I ask because new chapters don't always seem to begin on new pages. Sometimes new chapters begin in the middle of a page and sometimes just the chapter headings appear on separate pages (I'll add screenshots of what these look like in the PDF). Since I'm not entirely sure how page numbers are translated when documents are converted, I wasn't sure if this sort of inconsistency would make navigating the book confusing at all.



Dylan recognized them from the silver case in her pocket. "What do those do?" he asked but wasn't quite sure if he really wanted to find out.

Karen flashed her dimpled smile. Dylan wanted to retract that last question knowing full well he wasn't sure if he was going to like or understand the answer that hung at the tip of her tongue.

"Swallow this pill and you will see." Karen said handing him one of the blue pills. Karen tossed her blue pill into her mouth and swallowed in two seconds flat. With a wry smile she spoke three simple words with discrepant voices. "DON'T BE AFRAID."

Dylan didn't know what was happening, but he was afraid.

CHAPTER NINE

TRIPLE THREAT

69

Karen was on her hands and knees trembling and groaning in pain. The voices warped back and forth between a deep growl and a high pitch shrill. Dylan glanced at the border patrol hoping they hadn't heard all the commotion. They were all staring in their direction. Karen writhed on the ground with the brush rustling all around her. Dylan had no clue what was going on or how to make it stop. Why did



A: For your first question: You are correct, we are not editors and normally do not do anything to the actual content. In this case it is a horrible OCR, so you can edit incomplete words. If there are other grammar mistakes, leave them as is. We are only changing things that got messed up during the conversion.

Q: A few more questions about the book "Eight Days.":

1. There's this page in the book that shows a report card. How would I format this? Currently, I have "Ontario Ministry of Education Elementary Report Card" formatted as a subheading and then I have "Learning Skills and Work Habits," "Subject," and "The Arts" formatted as subheadings one level lower (I'll post a screenshot of both the original and what my document currently looks like). I'm wondering if the other parts of the report card should be formatted as an unordered list though?

**Ontario Ministry of Education
Elementary Report Card**

Student: *Samantha Stanic*
Days Absent: *0* **Total Days Absent:** *0*
Grade: *2* **Teacher:** *Ms. Mustafa*
Times Late: *0* **Total Times Late:** *0*
Board: *TDSB Thorncliffe Park*

Learning Skills and Work Habits

Responsibility: *Excellent*
Organization: *Excellent*
Independent Work: *Excellent*
Initiative: *Still refuses to initiate or speak up in class*
Self-Regulation: *Excellent*

Subjects

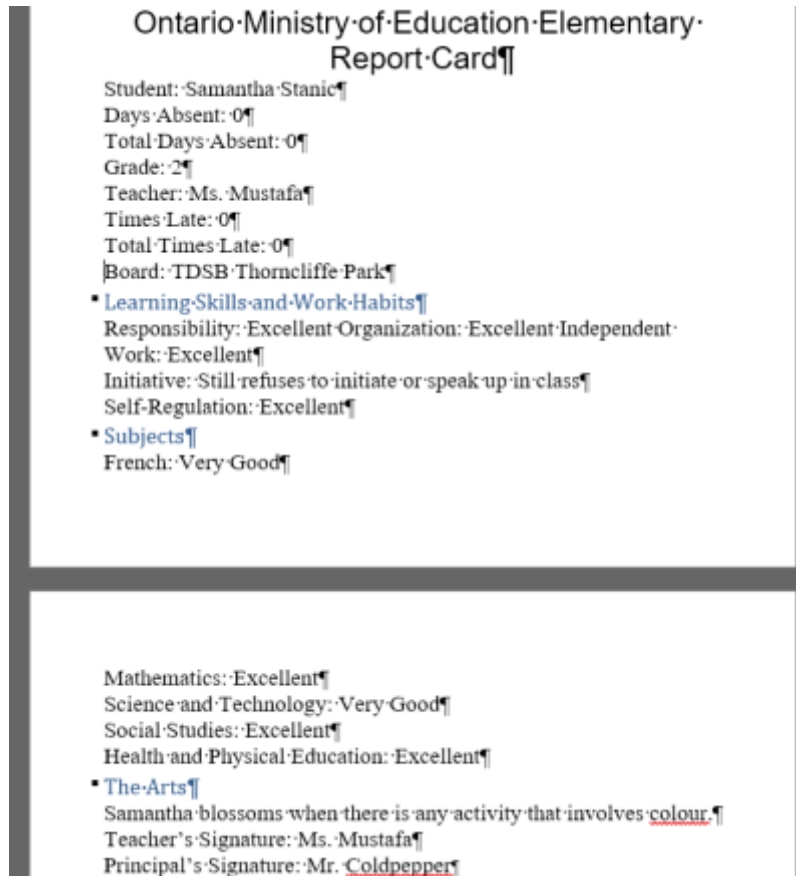
French: *Very Good*
Mathematics: *Excellent*
Science and Technology: *Very Good*
Social Studies: *Excellent*
Health and Physical Education: *Excellent*

The Arts

Samantha blossoms when there is any activity that involves colour.

Teacher's Signature: *Ms. Mustafa*

Principal's Signature: *Mr. Coldpepper*



A: This should be an image. I noticed that a few images of text were converted to just text in the word doc. What you will need to do replace this page with the image from the PDF. You can find the instructions on [How to Extract Images from Files](#)

Then you will create a long description. Don't worry this is the easiest type of long description to make. First, set up the section for [Complex Image Descriptions](#)

You will be transcribing the form. The name of the form will be H3 (to be below the section heading of the Complex Image section) and the subsections that are underlined will be H4. All the sections of the form can be formatted with unordered list for example:

- Student: Samantha Stanic
- Days Absent: 0
- Total Days Absent: 0

The Arts section can be just Normal text.

Images being rendered as text in the conversion happened a few times (PDF's are chaos). The other times there were images of text are on the following pages: Page 57: The hand written list. In this case I would replace the image with text formatted as a list as to not disrupt the narrative flow. Page 115: You can transcribe the image into the Alt-text. In the context you only have to transcribe the card, as the surrounding text gives the description of the actual card Page 209: The hand written note. You can transcribe it into the Alt-text. Page 220: Blurb. This can be replaced with normal text and reformatted as a quote

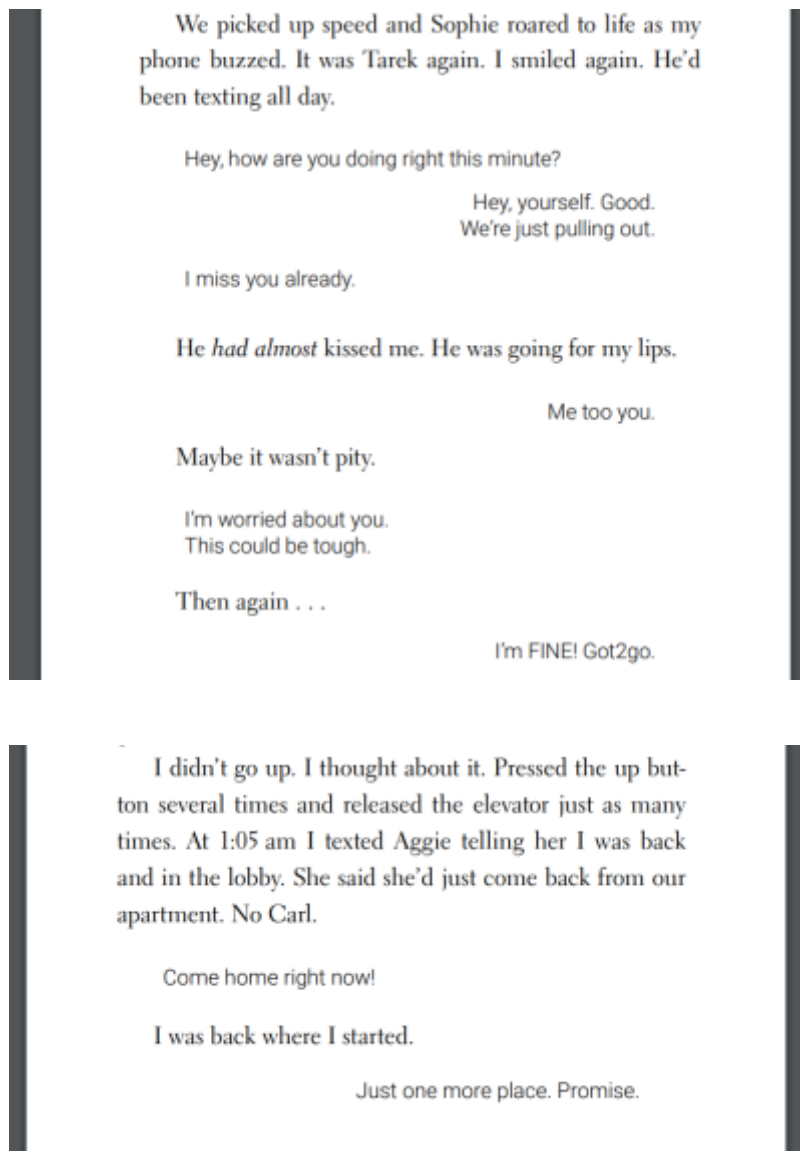
Technically, the text messages were also originally images, but it is better to have them replaced with text as to not interrupt the narrative flow in the context (they are a conversation). Since we are replacing some images with text, we will have to put in a Producer's Note. Use the following for the [Producer's Note](#): Some images in this book have been transcribed from the original

ebook to improve accessibility. (this can also be found on [Text and Images](#))

2. Should the signatures or the content under the "The Arts" heading be formatted differently at all?

A: You can format it as Normal. The meaning can be gleamed from reading the text.

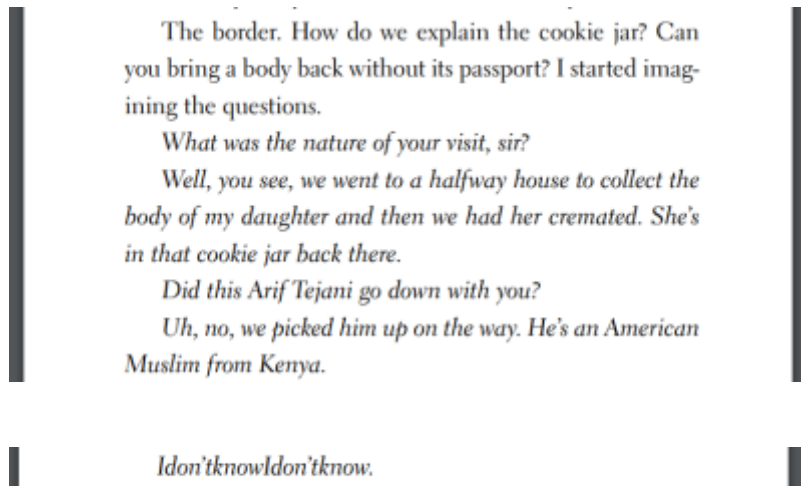
3. There are parts of this book where characters speak to each other through text messages. Sometimes the conversations are interrupted by other pieces of text. Is there enough context in these passages that I wouldn't have to format anything differently or should I use some other type of style for clarity?



A: You can format these as just normal. Don't forget to replace those emojis with unicode. See [Symbols & Abbreviations/Acronyms](#) for more!

Q: In "Eight Days," there's a few instances where the protagonist has internal thoughts, indicated by italics. Sometimes these thoughts go on for several lines. In these cases, should I format each line separately with the emphasis style or change the style for the entire thought sequence together? There are also a couple of cases where thoughts will appear with no spaces in between the words to indicate that the character is thinking really fast. Since this is how it is intentionally written in the

original, would I just leave these as it is or should I put spaces between these words?



A: You can apply the style to the whole section. For the condensed words, each new word should start with a capital letter. This is called Pascal Case and also used to make Hashtags accessible. Accessible Libraries has a section on this if you are curious. You can read more at [Use Pascal Case Hashtags at the end of your social media posts.](#)

Q: In the BC Gov Doc, Accessible Service Delivery Standard, there is a mystery heading as seen in the screenshot below.

The phrase “Accessible Organizations” looks like a heading, but it is not in the TOC. In the TOC, “Accessible Service Delivery Standard” is H1; “General Obligations” and “Documentation” are H2. What should I do with “Accessible Organizations”?

Accessible Service Delivery Standard

The Provincial Accessibility Committee is proposing standards in 20 different topic areas.

ACCESSIBLE ORGANIZATIONS

General obligations

Organizations need to offer the same types of services for people with disabilities as they offer to everyone else. Organizations need to make sure that people with disabilities are treated with respect.

What are accommodations?

- Accommodations are adjustments that remove a barrier for a person with a disability.
- Some examples of accommodations are:
 - ◊ Providing an alternative form of communication
 - ◊ Allowing guide dogs and service dogs to enter the premises
 - ◊ Allowing people to use their assistive devices to remove barriers

Documentation

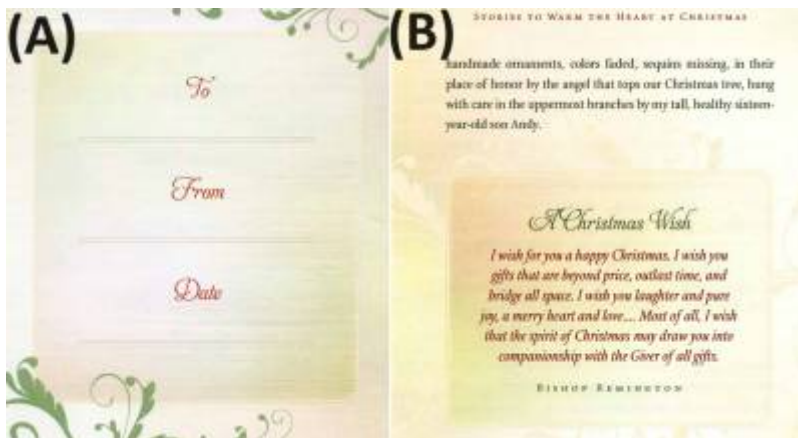
In this standard there are times when organizations need to write information down and save it. The formal information that organizations need to write down and save is called documentation. The circumstances when organizations need to document a situation have been described in each section of this document. For example, in the assistive devices section of the standard, if an organization cannot accommodate an assistive device, then they must document the situation.

A: That is a heading. Remember, sometimes the TOC is not complete because not everyone knows about the importance of heading navigation and having a more robust TOC. That is where we come in to reformat it for them.

Q: I have a couple of questions for "Stories to Warm the Heart at Christmas". Thanks!

1. Right after the cover page there is a label-like page for gifting the book (as seen in (A) in the image below). I was unsure how to format this or if it should be removed.

2. At the end of each story there is a small poem or quotation in a stylized box (as seen in (B) in the image below). I wondered if these should be in text boxes or just be under a heading level 2.



A: You can remove the lable-like page, and you can put the quote in a textbox.

Q: A 2-part question about notes in what appear to be headings in Part 7 (Psalms) of NKJV Life Application Study Bible.

1. For our purposes, can a heading have a note in it?
2. Are these even headings? In the following example, see the text that reads: "To the Chief Musician, a contemplation of the sons of Korah" (bottom of left page and top of right page). I identified this text as a heading rather than body text because the font size and style matches what is used for headings in previous sections. However, I think it could make sense as body text, too...

Psalm 42

BOOK TWO (Psalms 42–72)

These psalms include a prayer for rescue, a call to worship, a confession of sin, an encouragement to trust God, a psalm for those hurt by friends, a prayer for those who have been slandered, and a missionary psalm. These psalms can help us retain a sense of wonder in our worship.

Theme: A thirst for God. When you feel lonely or depressed, meditate on God's kindness and love.

Author: The sons of Korah, who were temple musicians and assistants

To the Chief Musician. A Contemplation of the sons of

Korah.

- ¹As the deer pants for the water brooks,
So pants my soul for You, O God. †
- ²My soul thirsts for God, for the living God.
When shall I come and appear before God? †
- ³My tears have been my food day and night,
While they continually say to me,
"Where *is* your God?" †
- ⁴When I remember these things,
I pour out my soul within me.
For I used to go with the multitude;
I went with them to the house

A: What page in the ebook is this located on?

Q pt 2: It seems as though the size of the font changes the page numbers... There are several instances within Psalms, which you can access through the TOC. The first instance is actually in Psalm 5, also 6, 7, 8, 9, 12 etc. (I gave a later example in my original question to show the difference in the font size between the body text under head H2 "Book Two. Psalms 42-72.")

A: Anything can have a note, including headings. I would say in this instance that text is body text.

Q: A couple of questions for Blood on the Breakwater.

1. At the very end of the book (page 229), there is a message from the author. I initially gave this the heading 'Message from the Author', but thought I should check with you.

2. Also, the section 'Kids books by Jean Paetkau:' occurs both at the end of the book (on the same page as the message from the author) and directly following the publishing information - is this okay?

[Here is the screenshot for both questions:](#)

**If you enjoyed Blood on the Breakwater,
please leave a review on
Amazon or Goodreads.
Independent authors depend heavily
on these reviews for their success.**

**With gratitude,
Jean Paetkau**

Kids books by Jean Paetkau:

**Rumpa and the Snufflewort
The Bumwuzzle Rescue
The Snufflewort Haunting**

A: Remove both.

— Q: In the BC Gov Doc "Service Delivery for Purposes of Scoping Cost and Timelines for Translation," there is a table with an asterisk in two cells, and each asterisk leads to the same note directly below the table. Can I use an endnote or is there another way to handle notes within tables?

Here is a snip from the original, the asterisks crudely highlighted.

Application Table	
All other organizations-micro: 1-9 employees	Applies*
0 employee organizations	Applies*

*Section D does not apply to this organization type, as made clear in the standard.

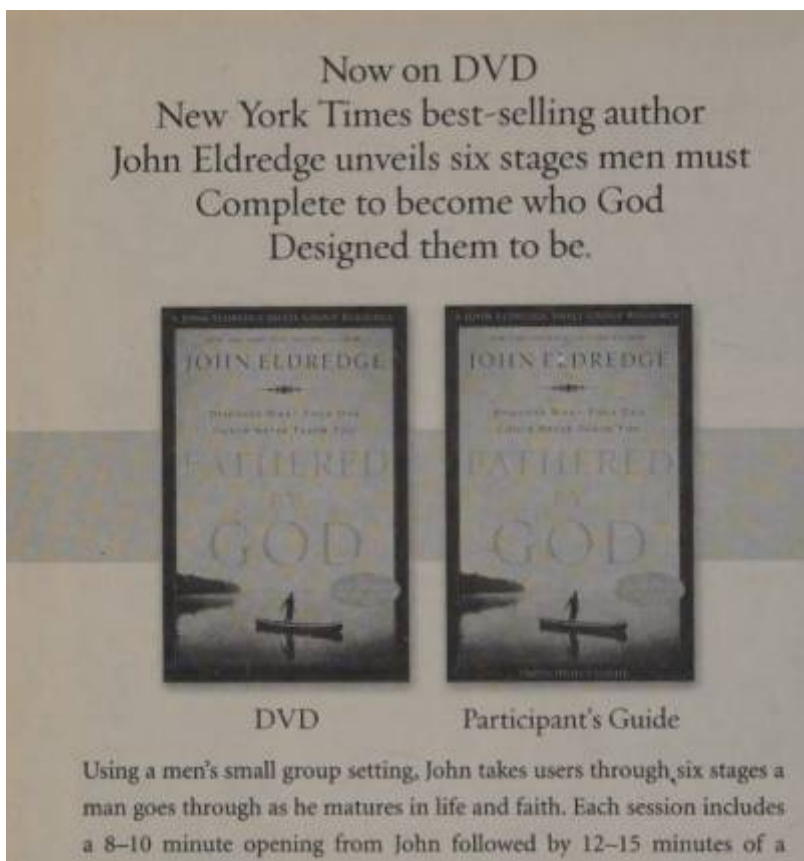
7. → Guide Dogs and Service Dogs

A. → Organizations' accessibility policies must acknowledge the Guide Dog and Service Dog Act.

B. → If an organization has existing policies and/or signage prohibiting dogs or other

A: You can use an endnote.

Q: For the book Fathered by God, there are some advertisements at the very end. I have copied the image of the one that is giving me trouble. I was a little unsure how to format this and if the text at the top should be a heading, or possible a subheading of the 'Where do I go from here?' section that directly proceeds it (I had also wondered if the cover images here are decorative but from a previous question I see that they are, phew!). Thanks!



A: You can remove these advertisements.

Q: In the book Resilient: Restoring your Weary Soul in these Turbulent Times, there are short sections between two adjacent chapters. Their headings are in capital (see example). It seems that they are

not the sub-headings within each chapter. Could you please suggest how to define their level of heading? Thanks.

LIVING WATER

In 1946 Wilfred Thesiger made an impossible trek across the desolate Empty Quarter of Arabia with four Bedouins, journeying in winter on camelback. They reached a desperate point in their odyssey when the odds looked grim—they were nearly out of water, the next well was beyond an impassable mountain range of dunes, and their camels were showing signs of collapsing.

A: These are subheadings. Style them in the correct heading hierarchy. See You can learn more about headings at [Understanding and Using Headings](#).

Q: In the book *Resilient: Restoring your Weary Soul in these Turbulent Times*, there are asterisk notes in text and annotations without headings at the end of the book. Could I mark these asterisks as normal endnotes and add a heading 1 “Annotations” for these annotations?

It’s possible that by the time you read this sentence, the gospel will have reached all nations. That ought to get your attention! It isn’t the only sign Christ gave us, but it’s one of the most significant. Which means the promised return is near. Very near. I am not predicting dates, folks. I’m simply pointing out that the story of God is sweeping toward a climax.

* This isn’t the only biblical prophecy that has come true, pointing toward the imminent return of Christ. The sudden, utterly unexpected re-formation of Israel as a nation in 1948 is another.

A: We never put headings in the endnote section. You can format these into the endnotes of the document. There is documentation on this found on the [Footnotes / Endnotes page](#).

Q: In the book *Resilient: Restoring your Weary Soul in these Turbulent Times*, there are short paragraphs separated by the above and bottom lines (See image below please). It seems that they are in the narrative flow. Could I put content breaks above and bottom each aside section, instead of using a textbox? Thanks!

This is the trauma cycle. We rally in the face of harm, and when the harm subsides, we live in denial of it and go off in search of some taste of Eden. When our efforts are thwarted, rage surfaces—which is common to trauma responses.⁵

One of the most remarkable things about human beings is how resilient we can be. Yet one of the most surprising things about human beings is how all that resilience can evaporate in a moment.

This is why rallying can actually be deceptive. Reserves tell the true story. During the early stages of the pandemic, I circled up my little staff of eighteen wonderful saints (all working online) to check on their well-being. I

A: These are styled as textboxes in the original. Please reformat them in the Word document as [textboxes](#).

Q: In the book *Resilient: Restoring your Weary Soul in these Turbulent Times*, there are many aside sections "Skill" (See attached image below). Should I use content breaks above and below each aside section? Or can I use the textbox?

Now let me pull all this together. We have a capacity and drive in us for living. It's a precious longing, and it's taken a beating. God is "the fountain of life" (Psalm 36:9). There is so much life flowing from God that it flows like a river no one can even swim across—a superabundant outflow of life! This life is meant to flow *in* us, and *through* us.

Skill
RECEIVING THE RIVER OF LIFE

In order to tap into the River of Life, we begin by loving God in our longing for life to be good again. That's where things are decided. Nearly all of us have

A: These are not asides, they are subsections. Format as a heading that following the heading hierarchy of the chapter. It is also a split heading, so you will have to format it as: Skills: Receiving the River of Life. You can learn more about headings at [Understanding and Using Headings](#).

Q: In Chapter 38 of the novel *Where White Horses Gallop* there is a recipe (as seen in the attached image) between two paragraphs. I wasn't sure what additional formatting I should do here - at first I had put the ingredients in an unordered list but then wondered if the whole thing should be instead styled as a blockquote. Thanks!

had she made this "war cake" for Hamish? She could not remember from what magazine or paper she had taken the recipe. It was crazy at this moment to be thinking of the war rations they had endured. In the country they were fortunate. They had had plenty to eat. She took down the big mixing bowl.

- 1 cup brown sugar
- 2 lbs seedless raisins
- ½ cup molasses
- 1 cup hot water
- 1 tsp cloves
- 1 tsp cinnamon
- 1 tsp nutmeg
- 1 cup butter
- 1 tsp salt
- 2 tsp baking soda
- Scant 3 cups flour
- 1 tsp vanilla
- 2 eggs

Heat the first 7 ingredients on top of the stove at medium heat for about 10 minutes. Remove from heat. Add butter and salt. When cooled, add baking soda, flour, vanilla and eggs. Pour batter into a well-greased 13-x-9-inch pan. Bake in 325°F oven for approximately 1 hour.

She repeated the instructions out loud, as if she were speaking to someone hard of hearing. She had the cake ready and in the oven in no time. The smell

A: Format the ingredients as list, and add the phrase "List of Ingredients" before the list. We can't have complex formatting within a blockquote, but in this example the reader can still understand what is going on without the blockquote style, and that list formatting is important.

Q: It's Bouquet Not Bucket Formatting

On page 117 to 119, the author includes a section of his own proposal for an episode and it's followed by the actual episode script. I'm not sure how to format this section in particular, if it is a block quote due to the way it's introduced or I just apply Heading 2 style to "Suggestion for a Keeping Up Appearances special."



There is another example of this on page 152, where the author proposes his own version for a TV episode and follows it with what was actually aired.

A: Styling as normal with the headings is good! Both versions have headings.

Q: What other types of styles/ formatting can we use with footnotes/ endnotes? In the past, I've used hyperlinks and strong style, maybe emphasis style. In NKJV Life Application Study Guide, there are notes with list elements. Not sure if I should format as a list or keep in the paragraph format. Here's an example:

1:3–2:7 How long did it take God to create the world? There are two basic views about the days of Creation: (1) Each day was a literal 24-hour period; (2) each day represents an indefinite period of time (even millions of years).

A: For the footnotes you can keep it in paragraph form.

Q: Footnotes in NKJV Life Application Study Guide

Thank you for the video about the cross-references and footnotes! Two more questions regarding the

footnotes:


First, they are linked in with the verse numbers. I suppose I re-add the verse number and then add the footnote beside it? (In the example below, verses 1, 2, 3, and 6 have footnotes linked in the verse number, but 4 and 5 do not.)

Second, now that we've split the document into several files, how do I manage the footnotes? Can I create them for each file and then you merge them when you merge the files?

¹In the beginning God created the heavens and the earth. + ²The earth was without form, and void; and darkness *was* on the face of the deep. And the Spirit of God was hovering over the face of the waters. +

³Then God said, "Let there be light"; and there was light. + ⁴And God saw the light, that *it was* good; and God divided the light from the darkness. ⁵God called the light Day, and the darkness He called Night. So the evening and the morning were the first day.

⁶Then God said, "Let there be a firmament in the midst of the waters, and let it divide the waters



**Key Places
in Genesis**
Beginnings
**Days of
Creation**

A: Yes, add the footnote beside the verse number. You can use footnotes instead of endnotes, and that will help mediate the issue with split documents.

Q: Headings in NKJV Life Application Study Guide

At the start of each Book of the Bible is a "blueprint"—basically an outline of key events—with its own hierarchical heading structure. However, this blueprint gets broken up among the Chapters of each Book. For example, Genesis.

[Blueprint:](#)

- A. → The Story of Creation ¶
- B. → The Story of Adam ¶
 - 1. → Adam and Eve ¶
 - 2. → Cain and Abel ¶
 - 3. → Adam's descendants ¶
- C. → The Story of Noah ¶
 - 1. → The Flood ¶
 - 2. → Repopulating the Earth ¶
 - 3. → The tower of Babel ¶
- D. → The Story of Abraham ¶
 - 1. → God Promises a nation to Abram ¶
 - 2. → Abram and Lot ¶
 - 3. → God promises a son to Abram ¶
 - 4. → Sodom and Gomorrah ¶
 - 5. → Birth and near sacrifice of Isaac ¶
 - 6. → Isaac and Rebekah ¶
 - 7. → Abraham dies ¶
- E. → The Story of Isaac ¶
 - 1. → Jacob and Esau ¶
 - 2. → Isaac and Abimelech ¶
 - 3. → Jacob gets Isaac's blessing ¶

(and so on...)

Book 25:

- 1. → Chapter 25 ¶
 - a. → D.7 Abraham dies (D.1-6 are in previous chapters) ¶
 - i. → E. The Story of Isaac ¶

I have styled the headings in Book 25 as Chapter 25 as H2, followed by D.7 as H3, followed by E as H4. I think that's right for our purposes; however, that counters the overall structure of the blueprint, as E is a bigger topic than D. 7. I'm very confused! What do I do? This question probably doesn't even make sense!

(This happens again in Chapter 27, and I haven't looked further than that.)

A: It seems like you are approaching this the wrong way. The Blueprint is its own section and not a guideline for heading structure. We want to use the table of contents as a guide.

Headings must always follow a hierarchical structure from H1 to H6 without skipping any headings, otherwise it will create a false navigation. Sometimes this means the headings don't occur at the same level for every section, and this is okay.

The basic heading structure is as follows:

- Front Matter (H1)
 - Any subsections in Front Matter (H2)
- Main Sections of Bible (New and Old Testaments) (H1)
 - Chapters of Bible (H2)

- Any subsections (H3-5 depending on how deep they go)

The Chapters are where it gets a bit complicated. You have the Introduction with its own subsections, and then the numbered Bible Chapters with their own subsections. Rename the headings for the Introductions to Genesis: Introduction and so on.

The following is what Genesis will look like:

- Genesis: Introduction (H2)
 - Vital Stats (H3)
 - Subsections (H4)
 - Timeline (H3)
 - The Blueprint (H3)
 - Subsections (headings with letters) (H4)
 - Megathemes (H3)
 - Subsections (H4)
- Genesis: 1 (H2)
 - Subsections (H3-H4) depending on how many there are in each book. Mark in order they appear. This can vary over sections.
- Genesis: 2 (H2)
 - Subsections (H3-H4) depending on how many there are in each book. Mark in order they appear. This can vary over sections.

I made you [this video walking through it](#)

Q: In The Trade, I'm not sure if my H2s are right...

I think in a previous book, phrases with location and date like in this book weren't headings, but I don't remember or understand why. Also, in this book, they are preceded by what appear to be content breaks of three dots, but these three dots also appear at the start of the Parts (i.e. where there is no content preceding them, so they're not content breaks in that location) and otherwise the content breaks within the text are simply blank lines.

Here's an example. I currently have "York Factory, 1822" as an H2.

For some time the officers and the men of the bachelors' hall stood gaping. One or two had made bets with the rivermen, and as these inched closer, intent on collecting, they dug out beaver tokens and threw them on the sand. Then, as one, the Company officers turned to go, leaving the matter of the fallen sailor to the bachelors.

Silent now, the spell of happiness broken, they climbed the rise for the stockade on stubborn legs. It was a procession still, but funereal. Behind them, a noise of furious pleasure was building. A firework, exploding, wrote a golden spur on a blue-black sky.

. . .

YORK FACTORY, 1822

The next day the Governor sat in the stifling heat of his office, a pile of account books open on the desk. The leather top was too high, so his forearm and writing hand were pushed near his face. The chair made his feet dangle like a child's at school. He had complained a year ago and still it had not been fixed. Drawing a page towards himself, he wrote:

Cut this desk. I will not ask again.

~ 12 ~

A: The three dots are [Content Breaks](#). In this context, you can style those dates as headings, as they are: a different font and meant to stand out, and act as the heading of a new section in this context. A lot of the time, dates are just part of the content, and not headings. This one is different.

Q: In Why Does He Do That there are two sections that are similar and I'm not sure how to format... like a play? Like a list? Something else? The first is a Q&A, the second is like "If this... then this..."

- Causes you to believe that you will be physically harmed
- Forces you to have sexual contact or other unwanted physical intimacy

Drawing on the above definition, we can answer important questions that arise:

Q: Is it violence if he tells me he will "kick the crap" out of me but he never does it?

A: Yes. Threats of bodily harm are physical abuse. The woman ducks or cowers, she runs out of the room, she goes into hiding with her children. There are emotional effects as well, of course, as physical abuse is by nature psychologically abusive.

Q: Is it violence if he pokes me?

A: Probably. Noncoercive men don't poke their partners in my experience. If it frightens you, causes you pain, controls you, or makes you start wondering what he will do next time, it's violence. Whether it will have these effects partly depends on what his history of past intimidation has been and on what his motives appeared to be in the specific incident. If he is repeatedly emotionally abusive, then a poke is definitely violent. In other words, context matters.

The abuser will of course deny that he meant to intimidate his partner; he just "lost his cool" or "couldn't take it anymore." He may ridicule her for being so upset: "You call a poke *violent*?? That's *abuse*?? You're the most hysterical, melodramatic person in the world!" To me, this bullying response makes clear that he did indeed have power motives.

Q: I slapped him in the face, and he punched me and gave me a black eye. He says what he did was self-defense. Is he right?

A: No, it was revenge. My clients often report having hit their partners back "so that she'll see what it's like" or "to show her that she can't do that to me." That isn't self-defense, which means using the *minimal* amount of force needed to protect oneself. He uses her hitting him as

an opening to let his violence show; thereby putting her on notice about what might happen in the future if she isn't careful. His pay-back is usually many times more injurious and intimidating than what she did to him, making his claims of self-defense even weaker; he believes that when he feels hurt by you, emotionally or physically, that gives him the right to do something far worse to you.

Q: He says that *I'm* violent, because I've slapped him or shoved him a couple of times. Is he right?

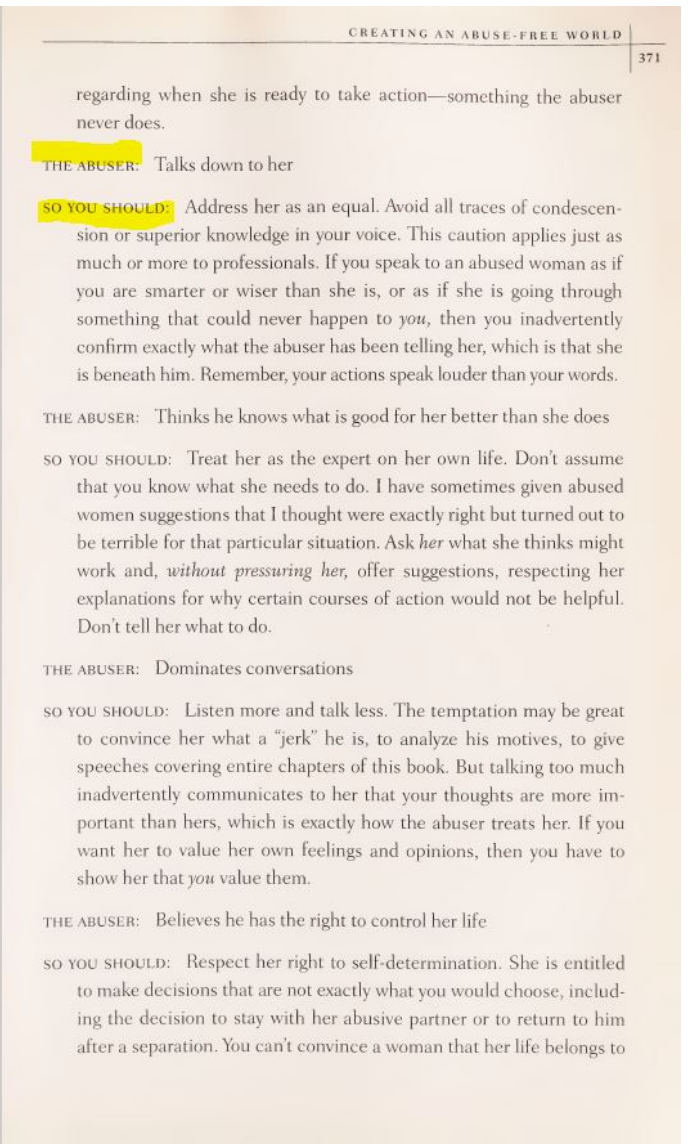
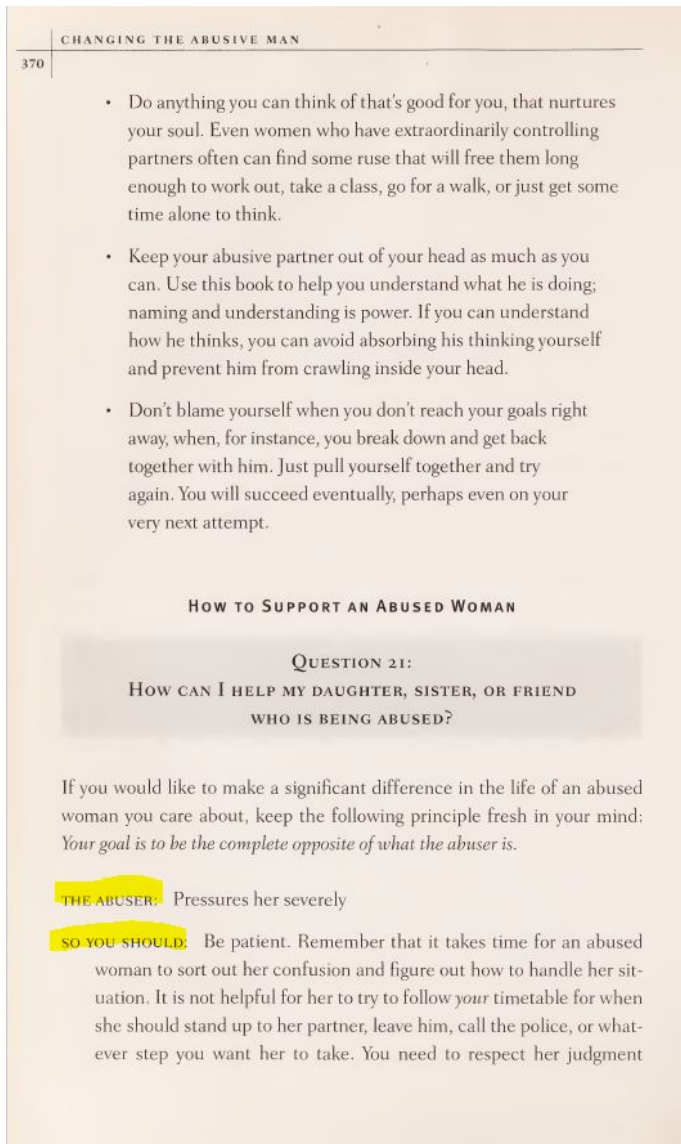
A: If your actions did not harm, frighten, or control him, they wouldn't fit my definition of violence. He labels you as violent in order to shift the focus to what *you* do wrong, which will just lock you more tightly in his grip. However, I do recommend that you not assault him again, as he might seize on it as an excuse to injure you seriously. Some women persuade themselves that they are holding their own by using violence too, saying, "I can take it, but I can also dish it out." But over time you will find that you are the one being controlled, hurt, and frightened. Besides, hitting a partner is just plain wrong, except in self-defense. Use your own behavior as a warning sign that you can't manage your abusive partner, and call an abuse hot line now.

QUESTION 11:

WILL HIS VERBAL ABUSE TURN TO VIOLENCE?

If your partner has not used any physical violence yet, how can you tell if he is likely to head in that direction? These are some of the rumblings that can tip you off that a violent storm may come some day:

- When he is mad at you, does he react by throwing things, punching doors, or kicking the car? Does he use violent gestures such as gnashing teeth, ripping at his clothes, or swinging his arms around in the air to show his rage? Have you been frightened when he does those things?
- Is he willing to take responsibility for those behaviors and agree to stop them, or does he justify them angrily?



A: You can format both sections like a play.

Q: In *The Town That Died*, there is a map that is also a two-page spread. I understand that the alt-text for both images will be with the first image and that the second image will be marked as decorative. I don't understand how to do the Complex Image Descriptions section. Will I have 2 subsections (one for each image) or just 1 (for just the first image or both)? Now that we include the images in the Complex Image Descriptions section, I feel like both images need to be there even though they are described as one image.

A: Treat it like a single image description. You can put the link to the long desc under the first image. You can put the images side by side in the long desc section (resize them so they appear like a single image and marked both as decorative).

Q: In William Shakespeare's *As You Like It*, A Radical Retelling by Cliff Cardinal, there's a stage direction called "Beat" that's italicized in the original text, as pictured below.

Not Justin.
 He'd keep eating those triple-A Kirkland rib-eyes.
(eats steak) It's time to turn the page on this troublesome chapter with Indigenous people.

Beat

Alberta premier Jason Kenney made an impassioned plea on behalf of the legacy of John A. Macdonald, founding prime minister, genocidal maniac.

Beat

He was a monster, but he also did really flaky shit, like widespread fraud, cockeyed gerrymandering—
 Even if you're a straight-up racist, a white supremacist, you hate the Indians—and if you are: I congratulate you for making it this far in the land acknowledgement ...
 Even if you're a first-class racist you should be interested in dragging the name John A. through the public square.
 He was a seedy pile of human garbage.
 His proficiency with certain mechanisms of power is nothing to be proud of.
 We only hold him up because of all the statues and signs—and guess what: he put them there.
 Let's take 'em down.
 Or at least put up new plaques so it says right there, weighted evenly with everything else he did: this guy was a living murderer.

Beat

Jason Kenney said that you can't "cancel" history.
 I say, "History has been canceled for a long time, Jay."
 "Let's schedule a history class."

Beat

Did you hear the pope apologize?

Beat

Well I feel much better.
 He'll settle with white people for millions of dollars but says "sorry" to us, that racist piece of shit.

Beat

Based on the wiki page about Plays and the QnA Archive within it, I think the stage direction (eats steak) is kept normal style, but I'm not sure if I should keep the italics for the "Beat" stage direction, since it's so short and the dialogue is written like poetry or spoken word. What do you think based on this context?

A: In this context you can keep the italics.

Q: In Reading Hands, there are lyrics to Christmas carols with headings for the chorus that are italicized. The word "chorus" is also repeated to indicate when the chorus is sung. How can I style this to be clear what lines are part of the chorus, and when it is sung? Or, is this like poetry where we just can't maintain the complex formatting and so I just leave everything as Normal?

Appendix D

Christmas Carols

These beautiful old Christmas carols were sung at the school for many years while May MacNeil was head of the Music Department. They were often sung on the air when pupils appeared on Uncle Mel's radio show.

These carols are not available anywhere as printed music, but even today, when former students gather at Christmas-time, these carols are sung with fond memories of our days at the school.

Down the Ages Afar

Down the ages afar, once again we behold
Bethlehem's bright glowing star, shines with splendour
untold
Midnight skies are aflame, with the glory of morn,
While bright angels proclaim Christ, the Saviour is born

Chorus

Glory be to God, Glory to God in the highest
Peace, good will to men, Glory to God in the highest
Glory be to God, Glory to God in the highest
Christ the Saviour is born to day, the Saviour of the
world.

Not with bright flashing crown comes the stranger so
mild,
The Messiah comes down unto earth as a child;
From the darkness of night, from the bondage of sin,
O, the power of thy might all the nations shall win.

Chorus

Hail, O guest of the sky, on thy mission of love,
We will join in the cries of the bright host above;

A: You can format this like a Poem. Lyrics are a form of poetry.

Q: In Readings Hands, there are lists with headings, but then additional items follow that are not part of that section. How can I show they are separate? For example, Ms. B.L. Judge and Mr. E. Edwards are not matrons, and Mr. T. Currie is not an attending physician.

Staff in the boys' and girls' residences in 1930 included:

Miss E. Lockward, Supervisor of Girls
Miss Dorothy Rhind
Mr. H. J. Haskell, Supervisor of Boys
Mr. C. R. Dunphy, physical training instructor
Mr. W. Eisenhour

Matrons

Junior, Miss E. Mabel O'Connell
Girls, Miss S. E. Fielding
Boys, Mrs. J. C. Williston

Miss B. L. Judge, resident trained nurse

Mr. E. Edwards, housekeeper

Oculists (not resident):

Drs. E. Doull, R. Evert Mathers, A. Earnest Doull

Attending physicians (not resident):

Drs. S. C. Woodbury, W. G. Coldwell, C. W. Holland

Mr. T. Currie, janitor

A: Treat this as a single list and nest the subsections.

Q: In Reading Hands, there is a quote within a quote! How do I handle this?

I turned the pages, I found myself wondering if any members of the Sunday school class I had formerly taught were still at the school. Yes, here is a familiar name, but could it be possible that Edyth Pitney was no longer a pupil, but a teacher of one of the primary classes of the school?

At first, I marvelled greatly because when we had talked of the future, Edyth had always said most emphatically that she would rather do anything but teach. But then I reflected, "Everyone is liable to change their ideas sometime and why should Edyth not change hers too?" Yet, so interested was I in the matter of occupations that I shortly wrote her a letter in which I asked many questions, not only of her own doings but of the doings of the group of young blind students whom, but a few years before, I had known so well. In a prompt response came the reply.

Dear Friend,

No one can appreciate your surprise at my present situation better than myself. I can't explain it, however, only by telling you that I have learned to like many of the things which I used to dislike and perhaps what is better still, I have learned to do with a good grace, many things which are still not wholly agreeable to me. You want to know as nearly as possible what part each of your old pupils is playing in life and truly I can answer that almost all of us are busy taking our various places on the big stage of the world. Marian has proved that blindness need not stand in the way of development of such a talent as hers. She is now soloist and choir leader in one of the largest churches in K. I think it must have been of such as her that Longfellow wrote:

God sent his singers upon the earth
With songs and sadness and of mirth,
That they might touch the hearts of men
And bring them back to heaven again.

A: Blockquote Inception! Format the whole thing as a single blockquote and put the inception blockquote into quotation marks.

Q: In Reading Hands, there are several lists and quotes that span several pages. The book also has page numbers. How do I insert page numbers within lists and quotes? Can I break up the lists and quotes? Can I just add the page numbers before and after (so there might be a few page numbers in a row)? In the past, I have broken up tables, but those had clear alphabetical divisions, so I made a fresh table for each letter.

A: You can break up the quotes and lists.

Q: In The Probability of Everything, there are some headings followed immediately by another heading; that is, no body text between the two headings. Comparing to the TOC, this seems right, but not sure if that's ok for our purposes. Maybe "Perfect Attendance" and the sections following should be H3 instead of H2? Here's an example:

TOC:

Contents

Cover

Title Page

Dedication

Epigraph

Part I

How the Sun Burned Out

Ways the World Could End

We Could Be Dust

Zero Is an Even Number

What to Wear to the End of the World

Facts About Gritstone (Part I)

Facts About Gritstone (Part II)

Three Days Until the End of the World

Perfect Attendance

Accomplices

The Inside of the Sun

Word Doc:

Before he turned off my light, Dad said, "For the record, I'm always on your team. You're my fighter."

Dad's words didn't mean I could stop the world from ending on Thursday. It didn't mean I could stop everyone I loved from being erased like an Etch-A-Sketch.

But being Grit meant I was going to make sure we were remembered, even if it was the last thing I did.

Three Days Until the End of the World

Perfect Attendance

I was already dozing off when Dad poked his head into Tillie's room to say he and Mom had gotten to Aunt Miriam's. He came over to the side of my bed and kissed my cheek.

"Sweet dreams, Grit," he whispered.

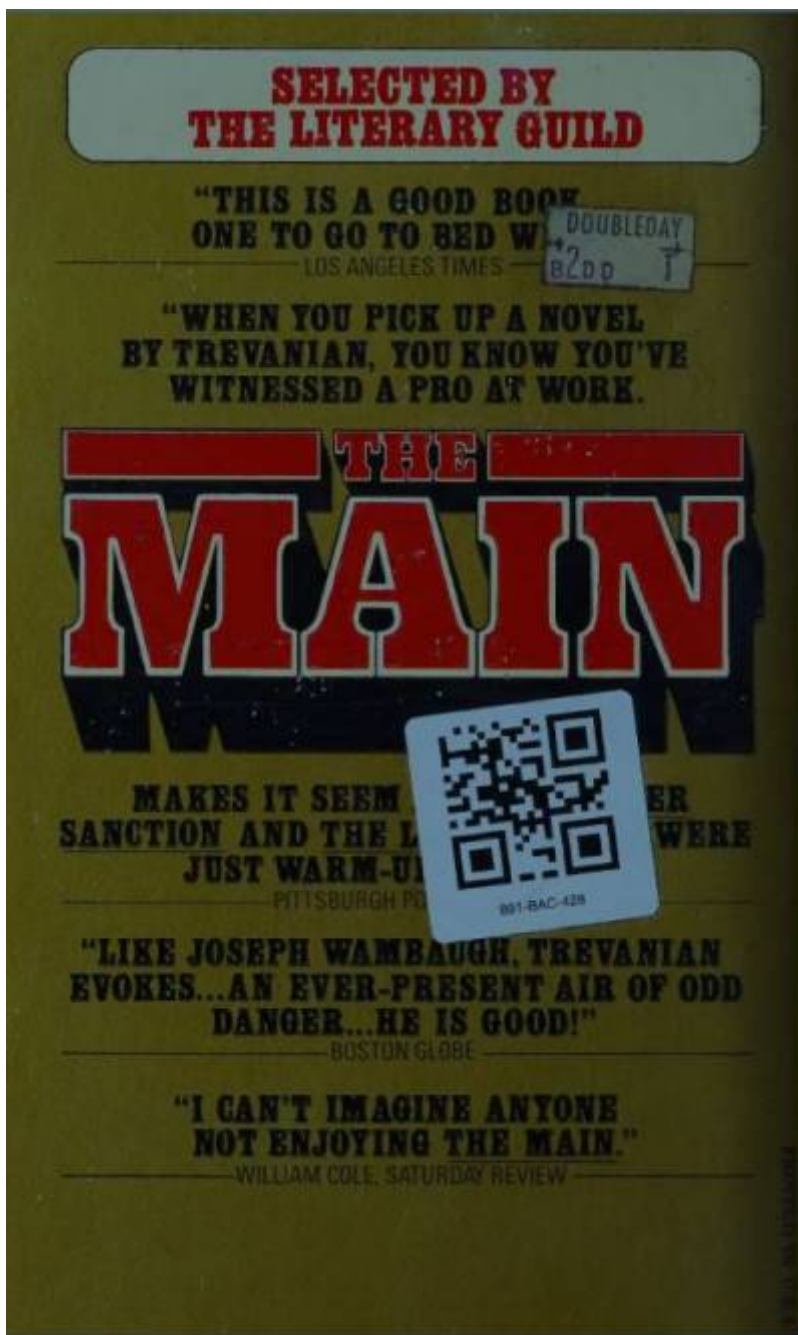
"Love you, Daddy Long Legs," I gurgled, hugging his neck as he laughed, because sleep always made me babble and happy.

When I woke up on Monday, a flood of information came rushing into my brain at top speed.

Asteroid. Amplus. End of the world. 84.7 percent. Four days.

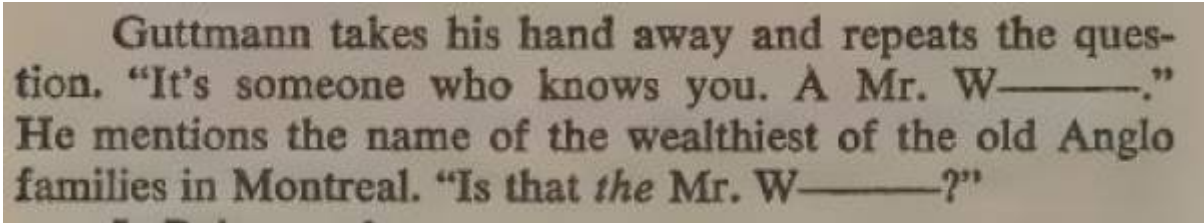
A: Good question. You can treat this as a split heading. Split headings are covered on [Understanding and Using Headings Wiki Page](#).

Q: In *The Main* by Trevanian, the reviews on the back cover are obscured by stickers. How do I transcribe this when I can't read all of it?



A: Include an inline producers note that the text is obscured. For example: "This book is [text obscured] a must read."

Q: In *The Main* by Trevanian, there are a few instances where a person's name is replaced by a line. For example:



It's longer than an em dash, but not a blank per se. In the word doc it is replaced by three hyphens. What should I do with this?

A: Remove the dashes and keep the letter only. It retains its meaning without having accessibility issues.

Q: The Sources (Bibliography) section of Dans l'ombre du soleil lists a number of sources in English. In some of them, there are names that we wouldn't normally mark up and also numbers that could easily be pronounced by TTS in French. However, I wonder if it's jarring for parts of a title to be marked up and other parts not. Here's an example:

« Afronauts : Interview with Edward Nkoloso, Head of Zambia's Unofficial Space Program, Nov. 1964 »

Should I mark up "Edward Nkoloso"? "Zambia"? 1964?

A: We never mark up proper nouns: names, places and titles. This is covered on the [Languages page](#)

Q: In Dans l'ombre du soleil, between the cover and other books by the author is a page with just this in the centre:

Les Éditions du Boréal / 4447, rue Saint-Denis / Montréal (Québec) H2J 2L2 / www.editionsboreal.qc.ca

(I used slashes to indicate line breaks here in the wiki because it was just showing up as one line.)

There is a full Publishing Information section as well, so this isn't that. What should I call this section?

A: Is there a title page? This looks like an incomplete title page? If there is a title page, move it to the bottom of the title page. If there is no title page, move it to the top of the Publishing Info.

Q: I'm just having trouble deciding if this should be styled as a quote or as a list (since I can't do both with a quote!). What do you think? If a list, I think I need a heading?

The tailings process was explained by a short 1967 report by A.E. Armstrong, entitled "Pollution in Serpent River Water," written to communicate the extent of the effects of the uranium industry, and the consequences for fish and wildlife were clear even then:

The main sources of waste from the milled process are:

- (1) The tailings, or finely divided waste rock that remain after the separation from the uranium-bearing acid solution
- (2) The barren solution that remains following the removal of the uranium oxide concentrate
- (3) Mine water that is pumped from underground

Approximately twelve lakes in the Elliott [*sic*] Lake area are receiving tailing decants, and without a doubt this has affected the fish or at least has curbed the desire of any angler to fish these lakes, because of uranium contamination.

Also, the Serpent River all the way to Lake Huron will have been affected by uranium wastes with the result that people will be reluctant to use the water or the fish life therein.¹⁶

This process of containing waste in tailings ponds led to the significant pollution of the Serpent River watershed as some of these ponds and “dead lakes” (as they were also called)

A: Good question! As there are phrases before and after that are part of the quote, we can format it all as a quote.

Q: Galumpf by Marie H el ene Poitras uses « and » as quotation marks. I know this is common in French, but just want to make sure they’re ok for our purposes.

Also, there are spaces on the insides of these quotation marks. Is it ok to keep these? When I remove them, the quotation and word next to it becomes underlined like a grammar issue, so maybe French readers need this space. I saw a similar Q&A about spaces before punctuation (theirs had no dots to even indicate a space was used, whereas mine does), and you said you’d like a sample to check out on your end. Would you like me to do the same?

~~Alors je le pince tr s fort pour qu’il cesse de se comporter en vampire ou en psychopathe. Apr s tout on se connaît peu, en tout cas pas de cette fa on-l  et il r pond: «Relaxe, Beaut , l  c’est toi qui me fais mall.»~~

A: Great question! That is the way French does quotations. Leave as is!

Q: Dialogue in Tricked by Kevin Hearne

I'm doing revisions for telepathic dialogue, and I came across this section of dialogue in the included Two Ravens and One Crow novella. The top photo is from the original etext, and the bottom photo is with revisions applied.



"Can't I have just a little bit of peril?" I would ask Oberon through our mental link. ¶

"No, it's too perilous," he'd say, and then I'd have to give him a snack, which would force me to tear my eyes away from Granuaile and redirect my thoughts into less prurient channels. It might sound silly, but it was self-preservation. ¶

Granuaile picked up on the pattern after a while, unfortunately. ¶

"Sensei?" she asked. ¶

"Yes?" ¶

"Why are you always leaving about halfway through a workout to give Oberon a snack?" ¶

"To hide the evidence of his blistering passion—" ¶

"What? Well, he's a good dog." ¶

"To sequester the sight of his untrammelled lust—" ¶

"Granted, but he's a good dog all the time, and the only times you interrupt what you're doing to give him a snack are during workouts." ¶

"To conceal the tower of his carnal desire—" ¶

"I reward him sometimes for using big words. And sometimes I reward him for shutting up." ¶

"To delay the dawning of his enormous longing—" ¶

"Now would be a good time to shut up." ¶

"I'd better get a snack." ¶

"Deal." ¶

"So what did he say just now?" Granuaile asked. ¶

"I'm sorry, but that's classified information." ¶

Oberon chuffed, and Granuaile's eyes narrowed. She knew the dog was laughing, blast him, and now she'd be determined to find out what he thought was so funny. ¶

Because there's three speakers talking, and Atticus is speaking outloud and telepathically, I found the revised version hard to tell who is speaking. It makes it seem like "To hide the evidence of his blistering passion—" is said by Atticus when it's telepathically said by Oberon. What do you suggest about how to handle this section?

A: Format it as advised. We have to be consistent with our formatting. We are not editors, so we can only work with what we have within accessibility guidelines.

Q: I'm just not sure what to do with this section of the Kootenay Library Association document titled "Emergency Preparedness and Recovery Plan Template"! In the original Recovery Activity #1, there are two textboxes, one atop the other. (I've highlighted them in grey in the first screenshot. The first box didn't have a border, so it was hard to see.) In my document, I've condensed them into one text box because I feel that is the point of the section, but wonder if headings are needed or if this is even the correct approach at all! What do you suggest?

[Here is the original:](#)

Recovery-Activity-1: Identifying a Recovery Plan & Other Library Plans

It is important to have clear knowledge of the library's current emergency preparedness, business continuity, and crisis communication plans. Referring to these plans while creating one for the library board can be helpful, as this will help guide trustees in creating measurable objectives to ensure the board is supporting their library the best possible way during a state of emergency. Becoming familiar with the library's plans help to address task authorization procedures, public and volunteer safety procedures, liability coverage, etc. Inserting the library's current available plans as appendices is a helpful way to ensure plans do not overlap and support each other.

+

Does your library have a Recovery / Continuity Plan that has been activated?

In the comment section provide details that show when the plan was last updated and if there are any updating needs required.

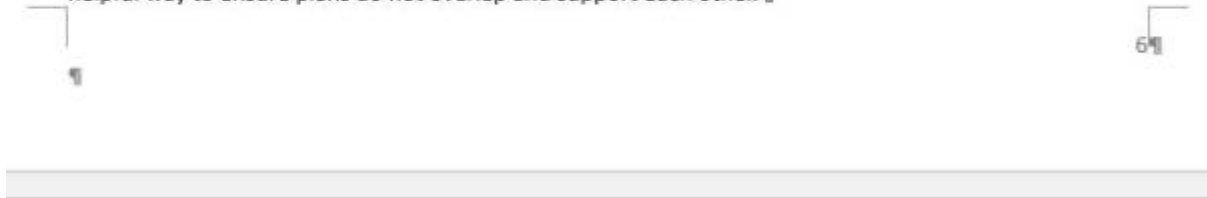
Yes No Unknown

Comments:

Here is my current attempt (spans two pages):

▪ Recovery Activity 1: Identifying a Recovery Plan & Other Library Plans

It is important to have clear knowledge of the library's current emergency preparedness, business continuity, and crisis communication plans. Referring to these plans while creating one for the library board can be helpful, as this will help guide trustees in creating measurable objectives to ensure the board is supporting their library the best possible way during a state of emergency. Becoming familiar with the library's plans help to address task authorization procedures, public and volunteer safety procedures, liability coverage, etc. Inserting the library's current available plans as appendices is a helpful way to ensure plans do not overlap and support each other.



Does your library have a Recovery / Continuity Plan that has been activated?

Yes -- No -- Unknown

In the comment section provide details that show when the plan was last updated and if there are any updating needs required.

Comments:

[blank]

A: The first part is a textbox. The comments is a separate form. Format as Comments : with several underlines. (Note: This is not something we would do for regular eText production, just for this one particular case as I will be converting it to a PDF for the client, do not do this for any other book you work on without asking first.)

Q: For the Kootenay Library Association document titled "draft Emergency Preparedness & Management template policy," I'm not sure what to do with a note in the section 3B. It relates to the whole subsection, and not just the prior point, so I'm hesitant to stick an endnote reference to the end of the point.

(Also, I've chosen to use subheadings for the phrases like "The Board Chair is responsible for:" instead of keeping them as the first level of the list as in the original...)

3. Roles and Responsibilities

- a. The Board of Trustees are responsible for:
 - i. Ensuring that funding, time and resources are dedicated to training staff (and volunteers) in safety, security and emergency procedures
 - ii. Cooperating with other agencies responsible for health and safety and local emergency preparedness, and
 - iii. Taking initiative on safety issues and contributing to problem solving and preventing hazards on an ongoing basis.

- b. The Board Chair is responsible for:
 - i. declaring a Library state of emergency or setting an alert status, after discussion with the Library Director
 - ii. making key governance decisions such as those pertaining to closure of part or all of the library, evacuation of non-essential personnel, suspension of library operations, and business continuity.

Note: Trustees must be prepared and available to be elected as Acting Chair and assume the roles and responsibilities of the Board Chair if the Board is without a Chair or Vice Chair during a library state of emergency.

A: Keep the list structure. Put the note in a textbox and have the phrase "Note" as a subheading.

Q: URLs in Best Barbarian Poems

In the Notes Section of Best Barbarian Poems, there are some URLs but they're not hyperlinked. The screenshot below is from the EPUB. I checked them and their pages work properly, but I know we don't insert hyperlinks if they're not originally there. Do I leave the URLs as is then?

"ODE TO PABLO NERUDA'S 'ODE TO A LEMON'"
 "Out of lemon flowers loosed on the moonlight," "barbarous gold," and
 "breast and nipple" come from Pablo Neruda's "Ode to a Lemon,"
http://www.phys.unm.edu/~tw/fas/yits/archive/neruda_odetoalemon.html.

A: See [Hyperlinks Wiki Page](#) for answer on broken links.

Q: In Hexed by Kevin Hearne there is a quote of a four-line Polish chant. Since quotes can't be used with another style, I guess I have to choose quote or language styling. Which should I choose? Or is there another way around this?

She chanted four lines in Polish, and since I was finally in range to hear, I recorded it eidetically for reference. As she reached the end of each line, a booming clap thundered from her palm along with the colors violet, blue, red, and white, swirling around her in sequence like exuberant streamers in a gymnast’s floor exercise:

*“Jej miłość mnie ochrania,
Jej odwaga czyni mnie nieustraszoną,
Jej potęga dodaje mi siłę,
Dzięki jej miłosierdziu żyję!”*

Malina translated them for me later and explained that each line was a spell in itself, affording her “certain strengths and protections” through the benediction of the Zoryas. Her words meant: *By her love I am protected, By her courage I am made fearless, By her might I am made strong, By her mercy I am spared.*

A: You should be able to add a language tag to this. If you are unable to, please just make a note of where the quote is when you hand back the title in RT.

Q: Another Dialogue Formatting Question for Tricked by Kevin Hearne

Just to double check, I found another instance where the author used special formatting for a specific dialogue type. In this case they used double / instead of quotation marks, as shown in the image below.

No problem. He trotted away, leaving me alone to establish contact with the local elemental. We were on the Colorado Plateau, a large region stretching across four states, so I had already assigned it the name of Colorado in my mind. I took a deep breath, put myself in that Latin headspace, and sent a message through the tattoos that bound me to the earth: //Druid greets Colorado/-Wishes health/-Harmony//
There was a long pause before I got an answer. I was getting ready to repeat my greeting when it came. //Colorado greets Druid/-Welcome//
I frowned at the short rejoinder. Elementals aren’t talkative as a rule—they don’t talk at all, really. I simply do my best to render their images into words—but Colorado sounded reticent, perhaps even a bit surly. Usually elementals are overjoyed to hear from me. They tell me to relax, ask me to hunt, wish me harmony, and so on.¶
//Query: Health?/-Harmony?//
//None// came the reply.¶
Well, shit. I tried to remember the last time I’d spoken to this elemental and came up blank. I knew I’d traveled through here with Coronado and Don García López de Cárdenas in the sixteenth

Would this also be treated the same as how we're formatting the dialogue with < and >? Just replace with quotation marks and remove the / between the sentences?

A: You are correct. A good question to ask yourself is what are these markings being used for? In this case they are being used for dialogue. Can the reader still understand the meaning of the dialogue when we replace these markings with quotation marks?

These marking are only for visual meaning, so they are in accessible, so we have to replace them with something that is accessible.

If the words and phrases are thoughts, we replace them with emphasis style.

If the words and phrases are dialogue (even telepathic dialogue), we replace them with quotation marks.

In the examples you have shown here, they all seem to be dialogue of some sort.

Q:



Combined all three questions together as they are essentially the same question after more information was revealed through formatting the books further.

In *Hounded* (and possibly also *Tricked*, as this question relates to the previous question), I have been using emphasis for the dialogue in angle brackets and keeping the emphasis on the telepathic speech. At first, these were short exchanges (like in the previous question) between a person and their dog. But the further along I get in the book, the longer these conversations get and I wonder about their clarity for the reader. What do you think?

Here is an example passage in the original epub:

"It will just be a couple of minutes."

"Great." She gestured toward the tables and gently pushed Emily in that direction. "After you, miss," she said.

<I like the blond one. She has good manners,> Oberon said from behind the counter.

I busied myself making Emily's tea and spoke to him through our link. *Yes, well, she's decided to take the high road, so I'll be happy to walk it with her as long as she likes.*

<You don't trust her?>

Nope. She's a witch. A polite witch, but still a witch. She's got a charm on her hair that would have had me giving her anything she wanted if I hadn't been wearing protection. Don't take anything from her, by the way.

<You think she's going to pull a sausage out of her coat or something? She doesn't even know I'm here.>

Oh yes she does. Emily has probably already told her.

<Okay, fine. But seriously. You think she has a magic sausage for me?>

How would you know the difference if she did? You think all sausages are magic.

Serving Emily her tea was quite nearly magical for me. I set it down in front of her and she drank it straight down, despite its heat, without making eye contact. When she was finished, she rose from her chair, said, "Excuse me," and left the shop without another word.

"That was great," I said to Malina. "Can you come with her every day?"

Here's the same passage in my word doc with all the emphasis:

"It will just be a couple of minutes."¶
 "Great." She gestured toward the tables and gently pushed Emily in that direction. "After you, miss," she said.¶
I like the blond one. She has good manners, Oberon said from behind the counter.¶
 I busied myself making Emily's tea and spoke to him through our link. *Yes, well, she's decided to take the high road, so I'll be happy to walk it with her as long as she likes.*¶
You don't trust her?¶
Nope. She's a witch. A polite witch, but still a witch. She's got a charm on her hair that would have had me giving her anything she wanted if I hadn't been wearing protection. Don't take anything from her, by the way.¶
You think she's going to pull a sausage out of her coat or something? She doesn't even know I'm here.¶
Oh yes she does. Emily has probably already told her.¶
Okay, fine. But seriously. You think she has a magic sausage for me?¶
How would you know the difference if she did? You think all sausages are magic.¶
 Serving Emily her tea was quite nearly magical for me. I set it down in front of her and she drank it straight down, despite its heat, without making eye contact. When she was finished, she rose from her chair, said, "Excuse me," and left the shop without another word.¶
 "That was great," I said to Malina. "Can you come with her every day?"¶

In Tricked by Kevin Hearne

I'm a little uncertain about this section of text on how to handle emphasis. This example is in Chapter 5, but there's a couple similar instances of it throughout the book.

already dead, so the enchantment was unable to kill it again.¶
 "I miss Fragarach," I said, as both draugar turned to face me. Empty eye sockets and gaping skeletal smiles grimaced at me as they lurched forward. The one I'd backed at made no effort to wrench the sword out of its arm. The arm was swelling, sealing the blade in if anything.¶
Can you knock down the blue one and buy me some time? I asked Oberon. *I need to take care of this black one first.*¶
 <Easy,> Oberon said. He was behind them now. Juicing up my speed and strength, I charged the blackened draugar, who opened his arms wide to welcome me. Oberon charged the blue guy, and as he leapt up onto his opponent's back, I dove down and to my right, wincing as the rock tore at my skin. My dive put me next to the draugar's legs and, bracing myself with my hands and

From the context, I think the character is saying "I miss Fragarach" out loud, and the text in emphasis is what they say to Oberon telepathically. <Easy> I think is what Oberon says telepathically too since Oberon is a wolfhound. My thinking is to keep whatever text is emphasized and change <Easy> to emphasis as well, would this be correct?

For Formatting Dialogue in Tricked

In Tricked by Kevin Hearne, the original etext formats dialogue from one specific character using < or > symbols, as pictured below:

"Hey, Oberon," I called, filling up the tub for him, "it's time for your bath!"
 <It is?> He sounded doubtful. <Do you have a decent story?> Oberon wouldn't sit still for baths unless I told him a story—a real story about historical figures. He never settled for faerie tales.
 "I'm going to tell you the true story of a man named Francis Bacon."
 <BACON?> He came running so fast that he couldn't negotiate the sharp turn into the bathroom very well, and he slammed into the door awkwardly and then splashed into the tub, soaking me after I'd just finished drying off.
 <Oh, this is going to be great! I can tell I'm going to like this man already. He had to have been a genius with a name like that. Was he a genius?>
 "Yes, he was."
 <I knew it! I have an instinct for that kind of thing. But I hope this story doesn't end with him chopped into bits and sprinkled on a salad. That would be tragic, and a story about bacon should be uplifting.>
 "Well, Francis Bacon was quite inspirational to many people," I said, pouring water on Oberon's back. "He's the father of modern empiricism, or the scientific method. Before he came along, people conducted all their arguments through a series of logical fallacies or simply shouting louder than the other guy, or, if they did use facts, they only selected ones that reinforced their prejudices and advanced their agenda."
 <Don't people still do that?>
 "More than ever. But Bacon showed us a way to shed preconceived notions and conduct experiments in such a way that the results were verifiable and repeatable. It gave people a way to construct truths free of political and religious dogma."
 <Bacon is the Way and the Truth. Got it.>
 As I shampooed Oberon's coat, I explained how to craft hypotheses and test them empirically using a control. And then I stressed safety while I rinsed him off.
 "It's best not to experiment on yourself. Bacon practically froze himself to death in one of his experiments and died of pneumonia."
 <Right! Bacon must be heated. Knew that already, but thanks for the reminder.>

My instinct is this is a stylistic choice, but I'm not sure how to handle it. Should I leave it as is, or replace it with quotation marks?

A: Original Answer: Looks like it is thoughts. Replace them with emphasis style.

Updated Answer: You are right to have a concern with this, especially when there is a mix of thoughts in emphasis and these bracketed phrases. Since these brackets are for dialog, replacing the brackets with quotations marks with make it clearer to the reader and avoid confusion between thoughts and spoken dialogue (even if it is telepathic speaking).

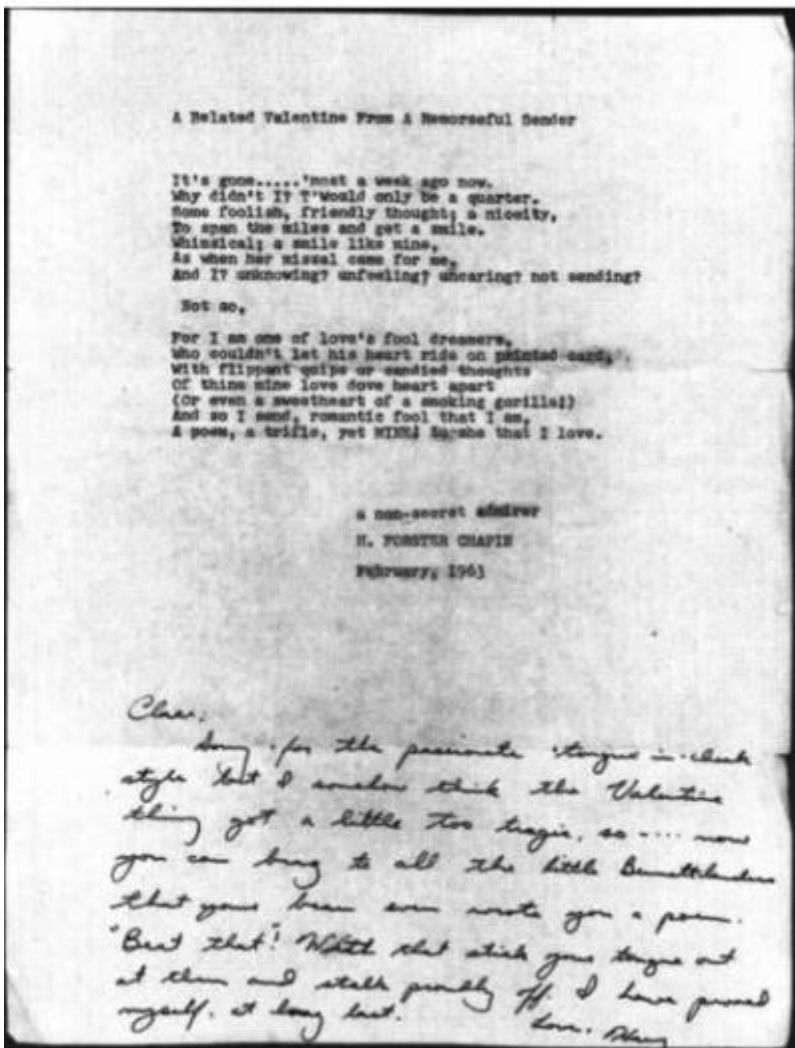
Q: In Hounded by Kevin Hearne, there is section for pronunciation of names and words used in the book. This guide uses capitals to show which syllables are stressed. Since we only retain capital when something is meant to be spelled out, is there another way I can format these that doesn't use capitals? Here's an example:

Tuatha Dé Danann = Too AH day DAN an

A: In this case keep the capitals as they appear in the original.

Q: Formatting transcriptions of poems and letters in alt-text, in Taxi: The Harry Chapin Story.

There is an image of a piece of paper with a typewritten poem and handwritten letter. For the poem, should the transcription be formatted as normal with the title as a subheading, or preceded by "text reads" and styled with quote and citation styles? (Currently I have the title in the summary sentence.) For the letter, in the past I have transcribed letters as a paragraph within quotations. Now I wonder if quote style might also be appropriate for letters.



A: Transcribe both sets of text as per the [Images With Text Wiki Guidelines](#)

Q: I noticed a couple uses of italics in the EPUB/PDF of Billie's Blues, but when I search the word doc for italics or emphasis there are no results found. How do you recommend I search for italics now? Just skim the text?

A: Yes, you will need to skim the book if the search is not working.

Q: In Billie's Blues, there are two sections near the end of the book with long tables, and the page numbers continue through them. The second table should be split into multiple shorter tables (it is providing information by year), so I think I can fit the page numbers around them. But I don't see how to split the first table, which means the page numbers will interrupt the data. What should I do?

Update for new thoughts: Nothing in the tables is referenced in the index, so maybe I can skip the page numbers for the tables? Or, divide this first table by letter since it's in alphabetical order?

[First of four pages of first table:](#)

A selected bibliography of book references

<i>Author (or anthology title)</i>	<i>Title & publisher</i>	<i>Page references</i>
Albertson, Chris.	BESSIE Stein & Day, N.Y. 1972.	188-9, et seq.
Allen, Walter C.	HENDERSONIA Walter C. Allen, New Jersey 1973.	129, 338, 357, 561, 564, 570.
Balliett, Whitney	THE SOUND OF SURPRISE W. Kimber, London 1960.	109, 135, 146.
Balliett, Whitney	DINOSAURS IN THE MORNING J. Dent, London 1964.	74-80 et seq.
Balliett, Whitney	SUCH SWEET THUNDER Macdonald, London 1968.	5, 51, 57 et seq.
Balliett, Whitney	ECSTASY AT THE ONION Bobbs Merrill, N.Y. 1971.	20, 30 et seq.
Berendt, Joachim	THE NEW JAZZ BOOK Peter Owen, London 1964.	57, 186, 224-7
Black Music In Our Culture (editor: Dominique-René de Lerma)	Kent State Univ., Ohio 1970. (contains John Hammond's 'An Experience in Jazz History')	51-2
Blesh, Rudi	SHINING TRUMPETS A. Knopf, N.Y. 1958.	113, 143-4.
Blesh, Rudi	COMBO U.S.A. Chilton Book Co, Philadelphia 1971.	111-133
Charters, Samuel (and Leonard Kunstadt)	JAZZ - A HISTORY OF THE NEW YORK JAZZ SCENE Doubleday, N.Y. 1962.	287-291.
Chilton, John	WHO'S WHO OF JAZZ Bloomsbury Book Shop, London 1970. Chilton Book Co., Phil. 1972.	169-170.
Condon, Eddie (and Richard Gehman)	EDDIE CONDON'S TREASURY OF JAZZ (contains Gilbert Millstein's 'The Commodore Shop') Grove Press, N.Y. 1956.	80-100.
Dance, Stanley	JAZZ ERA - THE FORTIES Macgibbon & Kee, London 1961.	142-4.
Dance, Stanley	THE WORLD OF SWING Scribner's, N.Y. 1974.	168-9 et seq.
Decca Book of Jazz (editor: Peter Gammond)	Muller, London 1958. (contains Vic Bellerby's 'Sing For Your Supper')	204-216.
Dexter, Dave	JAZZ CAVALCADE Criterion, N.Y. 1946.	192-4 et seq.
Dexter, Dave	THE JAZZ STORY Prentice-Hall, New Jersey 1964.	97-9 et seq.
Esquire's Jazz Book 1944 (editor: Paul Eduard Miller)	Smith & Durrell, N.Y. 1944.	192-4.
Esquire's Jazz Book 1945 (editor: Paul Eduard Miller)	A. S. Barnes, N.Y. 1945.	97, 195.
Esquire's Jazz Book 1946 (editor: Paul Eduard Miller)	A. S. Barnes, N.Y. 1946.	98, 112.
Esquire's Jazz Book 1947 (editor: Ernest Anderson)	Esquire Inc. N.Y. 1947.	19.
Esquire's World of Jazz (editor: Lewis W. Gillenson)	Arthur Barker, London 1962.	126, 142-3 et seq.

A: Keep the page numbers and split the data into separate tables. If the data at the end of one page crosses over to a second page, simply move the data to the first page table.

Q: URLs that aren't hyperlinked in Mommy Don't

The endnotes for Mommy Don't are full of URLs that are not hyperlinked in the original PDF. Since they aren't hyperlinked in the PDF, I understand I don't hyperlink the eText. But should I still shorten the URLs so they are more screenreader-friendly? If the URLs aren't hyperlinked and they are shortened, then readers won't be able to search for the website themselves.

A: Add the links to the DOC file and shorten them. This way they go to the right place.

Q: In Mommy Don't, there is this portion of an interview in paragraphs where some lines are normal and other lines are in italics, as though the interviewee said some things in the paragraph but not others. Should I follow the text and use Emphasis where the interviewee is speaking? Some paragraphs clearly indicate that the interviewee is speaking (like paragraph 2 in this example: "... she began."), so I wouldn't use Emphasis, but I wonder if that inconsistency between the paragraphs will be confusing.

In an empathetic tone, Cunningham asked Penny to explain what had happened before Karissa went missing. Penny told him they'd had breakfast together—Penny, egg and toast; Karissa, a peanut butter sandwich.

I can't get my daughter to talk. She is very quiet around me. My daughter is moody most of the time, and it seems like I walk on eggshells, she began.

Karissa spent most of the day in her room, watching television. Vernon was sleeping. *I didn't see her until noon when she asked for Subway for lunch with a gift card she got for Christmas, so I went to get it for her. I picked up a six-inch combo cold cut. When I came back, she just took it in her room to eat.*

Karissa stayed in there and sang along to her music. *She likes to do alone things,* she told Cunningham. At 4:00 P.M., *I knocked on her bedroom and told Karissa that just her and I should go for a drive and a heart-to heart talk,* Penny told Cunningham.

Penny then recounted the outing. They went to Lunenburg, about half an hour away, and turned around at the animal hospital. They came back toward town.

Penny shared how tense things were in the car.

I told her I thought of getting a counsellor to talk to her. She has no respect, no common sense, keeps herself isolated all of the time. Karissa got mad and said she wouldn't go. I told Karissa she had no say in this and had to go, and she had to attend the sessions. She is so withdrawn, and you have to do everything for your kid.

Karissa said she hated living in the apartment. They'd had a house before the apartment, and she couldn't adjust. *I asked Karissa what would make her happier, living somewhere else? She responded she didn't know, she complains all of the time,* Penny told Cunningham.

A: This are the person talking, and the italics are just there for style. Remove the italics and put quotation marks around the phrases.

Q: In Because of the Rabbit, there are a number of block quotes with lists! I understand that if we

style something as a quote, then we can't use another style. But I wonder if we might ever choose one style over another. Here is an example:

Maybe we'd solve mysteries together. Or dress up as Thing One and Thing Two for Halloween. Or be copresidents of our own club. And we'd never miss each other, because we'd see each other every day at school.
I'd even made a list.

Emma's Best Friend Checklist

- Likes me best.*
- Likes the things I like.*
- Shares secret jokes.*
- Is always on my side.*
- Lets me be me.*
- Forgives me when I'm sorry.*

I just wrote down everything I missed with Owen. It's not that I didn't have other friends—kids from church and homeschool group—but when you live in a place where the houses are far apart, it takes some planning to see other kids.

One of the block quotes with a list also includes crossed out items. Is this a case when I can keep the strikethrough formatting? Here it is:

I didn't know if the person he was texting would consider this an actual *emergency*, but within minutes we had a plan. Jack's mom would bring him to my house today after school.

Easier the Second Day

- 1. I know where my room and desk are.*
- 2. I know ^{more} some of the kids' names.*
- 3. ~~I brought a bag lunch.~~ Not actually easier, though I did use the right trash cans.*
- 4. ~~I have a plan to invite my group to my house.~~ Only Jack is coming.*

A: Great question! Since the first example is a list, it would be better to format it as a list. In this case it is a list with a title, so you would style the title as a subheading. For you second example, this is a bit more complex. We can not keep strikethrough as it is not accessible to screenreaders. Replace the text with: [Strikethrough "word/phrase" replaced with "word/phrase"].

Q: In the Supplementary Material for You Look Like a Thing and I Love You, there is this image of a fake screenshot from a fake app called Predictive Writer. At the bottom of the image is a table that has no headers and the words are pretty random (i.e. each column is not a particular part of speech). I will be recreating this table in my long description, but I'm not sure what to do about the lack of headers. Should I create a header row and just call these Column 1, Column 2, Column 3? Or something else?

Predictive Writer

Harry stared incredulously at dumbledore as he sat in a pool of |

Source: Hp Attribution Shuffle ✂ Publish ⬆

the	his	her
them	a	him
it	what	harry's
parchment	sight	course
harry	magic	magical
green	panic	their

A: That is a great solution for a header row! It is plain, direct, and concise.

Q: In A Wholesome Horror, there are a few lists that are followed by a reference to an end note. Presumably the note refers to the full list, not just the last item. Does this note force the list to be an ordered list, even if it would be unordered without it? Here's an example:

Under this new legislation, parishes, a territorial area of the local church, became the administrative unit responsible for putting the Poor Law into effect. Two overseers of the poor were appointed to each parish to take care of the parish's poor people. The idea was to move away from punishing the poor and move more toward "correcting" the poor.⁹ To achieve this, Elizabeth's Poor Laws had four main aspects:

1. Those poor who could not work due to advanced age or illnesses such as blindness or lameness were to be housed in an "almshouse," also known as a "poor house." (see definition p. 56)
2. The able-bodied poor, those who could work but could not find work, would be sent to work in a house of industry, also known as a workhouse, to earn their keep of food, clothing, and shelter.
3. The "idle poor," those who were unwilling to work for their keep, would be sent to a house of correction, or prison. These included "vagrants" and "beggars."
4. Poor children would become apprentices and learn a trade.

A: No. We want to keep it as close to the original as possible, so keep the list as it appears in the original and add the note to the same place it appears in the original as well.

Q: Hyperlinks within captions in Krav Maga

In a few of the image captions in Krav Maga, there are also hyperlinks to other pages within the book. And the hyperlinks display as page numbers but there are no page numbers in the EPUB. How do I handle this? Here's an example (it's a bit hard to see, but the hyperlinked portion is the numbers "30-31"):



Here, the attacker's shape has completely changed, or "broken," as their arm comes out to start the strike. Compare this with the minimal change in shape of the body in the sequence demonstrating "straight punches" (see pages [30-31](#)).

A: In this case, remove the hyperlink, and replace with the book section header. For example: (see section "Lead Hand Punches and Rear Crosses")

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