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Production Q & A

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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.



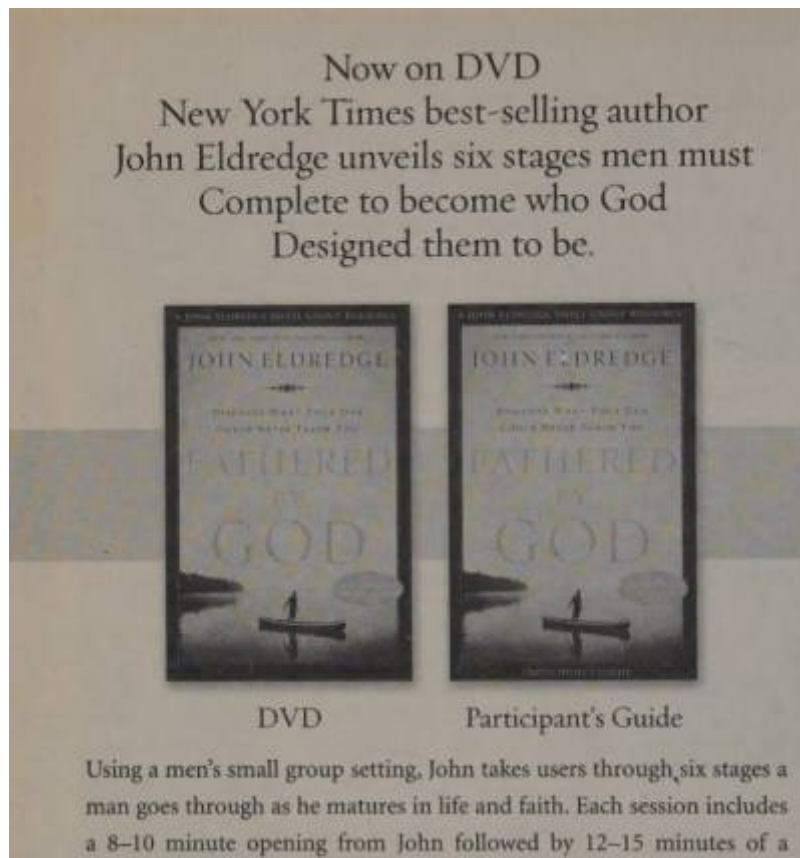
If your question is about Images or Alt-text go to the [Alt-text Q & A](#).



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.

[Return to main eText Page](#)

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. +



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

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

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:

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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:

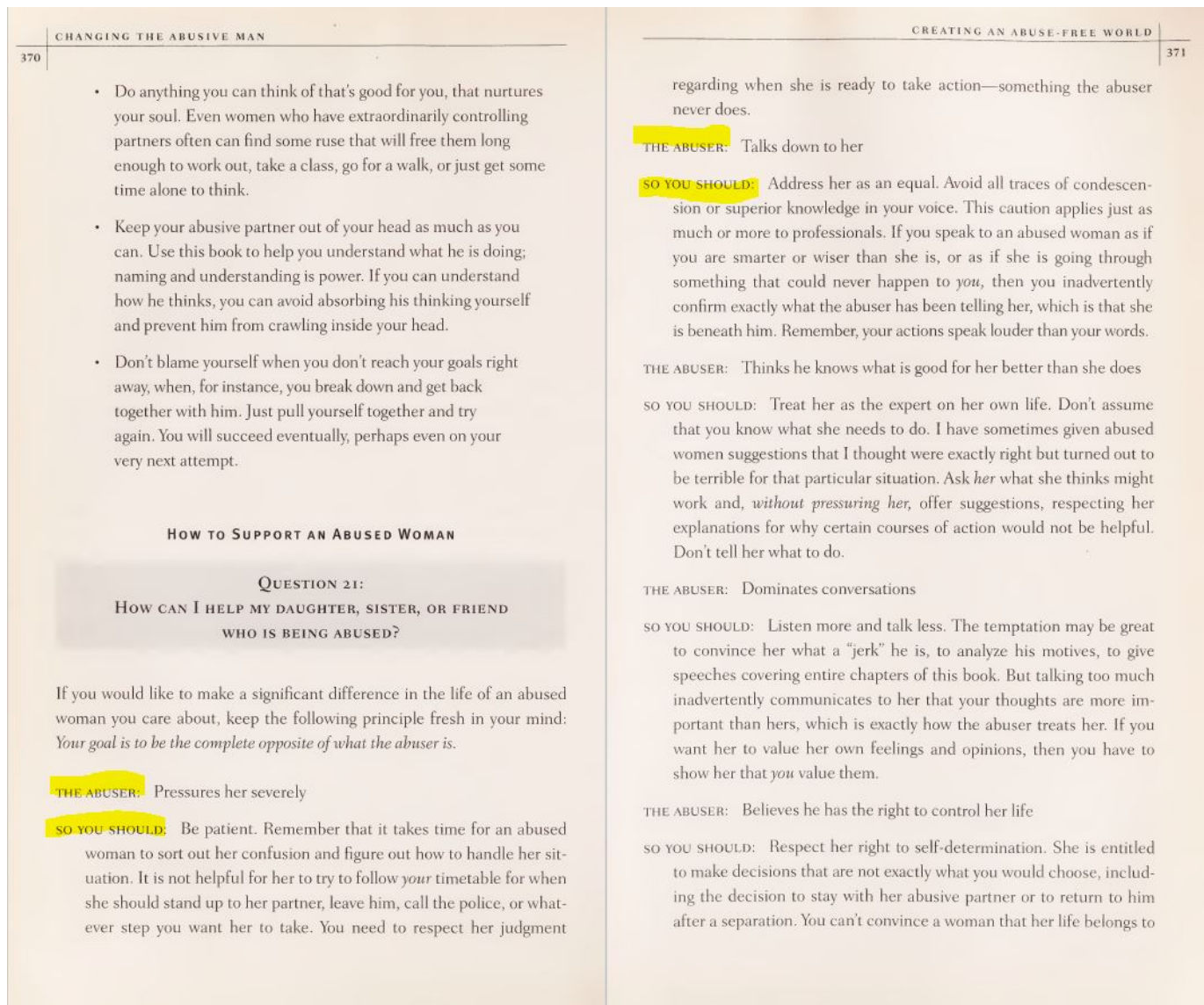
Cut this desk. I will not ask again.

~ 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..."

THE ABUSIVE MAN IN RELATIONSHIPS	THE ABUSIVE MAN IN EVERYDAY LIFE
160	161
<ul style="list-style-type: none">• Causes you to believe that you will be physically harmed• Forces you to have sexual contact or other unwanted physical intimacy <p>Drawing on the above definition, we can answer important questions that arise:</p> <p>Q: Is it violence if he tells me he will “kick the crap” out of me but he never does it?</p> <p>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.</p> <p>Q: Is it violence if he pokes me?</p> <p>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.</p> <p>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 <i>violent</i>?? That’s <i>abuse</i>?? You’re the most hysterical, melodramatic person in the world!” To me, this bullying response makes clear that he did indeed have power motives.</p> <p>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?</p> <p>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 <i>minimal</i> amount of force needed to protect oneself. He uses her hitting him as</p>	<p>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.</p> <p>Q: He says that <i>I’m</i> violent, because I’ve slapped him or shoved him a couple of times. Is he right?</p> <p>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 <i>you</i> 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.</p> <div>QUESTION 11: WILL HIS VERBAL ABUSE TURN TO VIOLENCE?</div> <p>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:</p> <ul style="list-style-type: none">• 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 lying 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 in 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. Eisenhower

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?

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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:

<i>Contents</i>
<i>Cover</i>
<i>Title Page</i>
<i>Dedication</i>
<i>Epigraph</i>
<i>Part I</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.¶

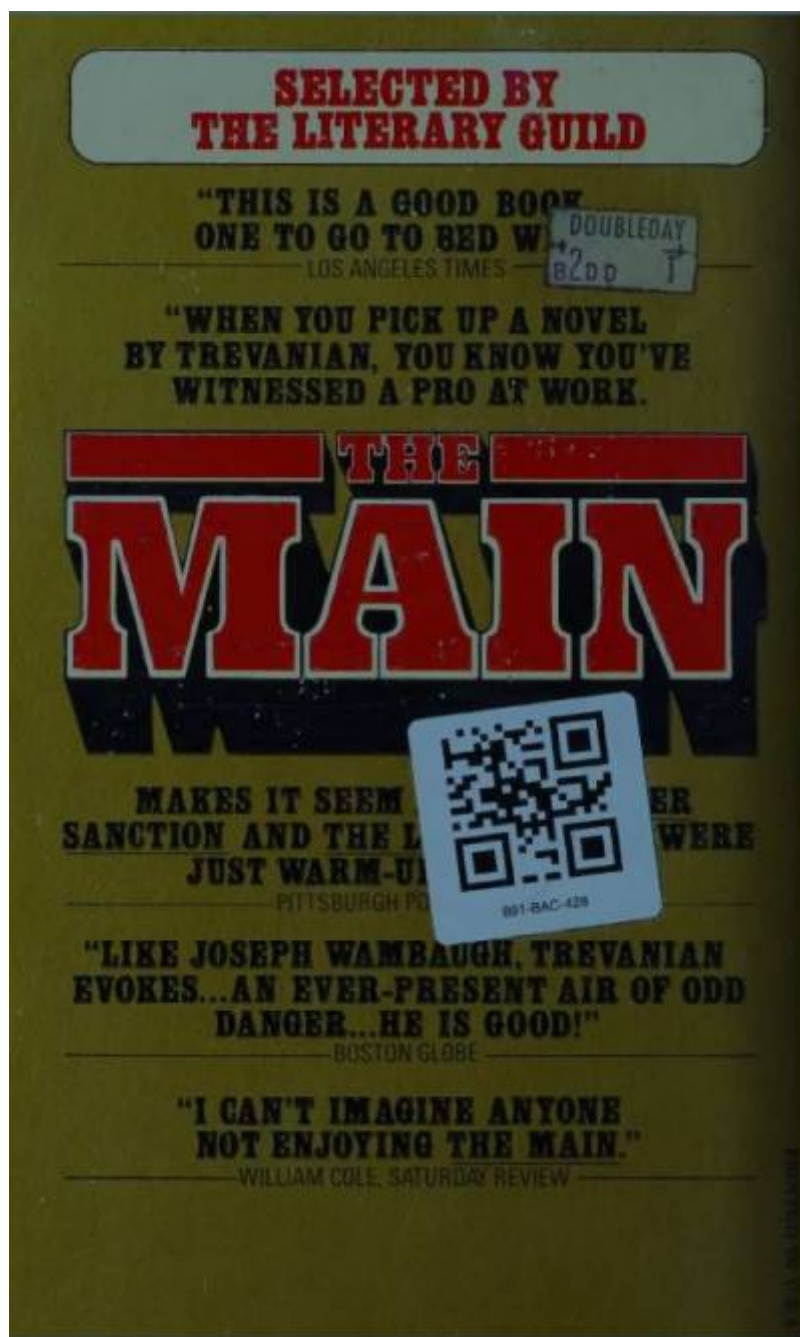
When I woke up on Monday, a flood of information came rushing into my brain at top speed.¶

Asteroid. Amplius. End of the world. 84.7 percent. Four days.¶

¶-----¶

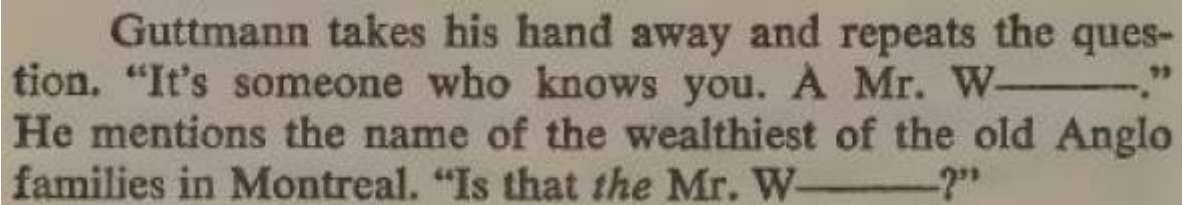
A: Good question. You can treat this as a split heading. Split headings are covered on [Understanding and Using Headings Wiki Page](#).

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:



Guttmann takes his hand away and repeats the question. "It's someone who knows you. A Mr. W———." He mentions the name of the wealthiest of the old Anglo families in Montreal. "Is that *the* Mr. W———?"

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:

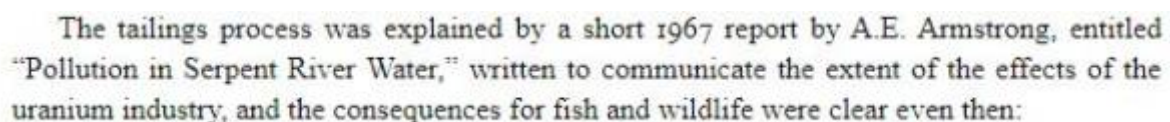
Les Éditions du Boréal / 4447, rue Saint-Denis / Montréal (Québec) H2J 2L2 / www.editionsboreal.qc.ca

(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 Hélène 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·très·fort·pour·qu'il·cesse·de·se·comporter·en·vampire·ou·en·psychopathe·—
après·tout·on·se·connaît·peu,·en·tout·cas·pas·de·cette·façon·là·—·et·il·répond·:·«·Relaxe,
Beauté,·là·c'est·toi·qui·me·fais·mali·»¶

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 potęgę 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 markings are only for visual meaning, so they are not 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 hacked 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).

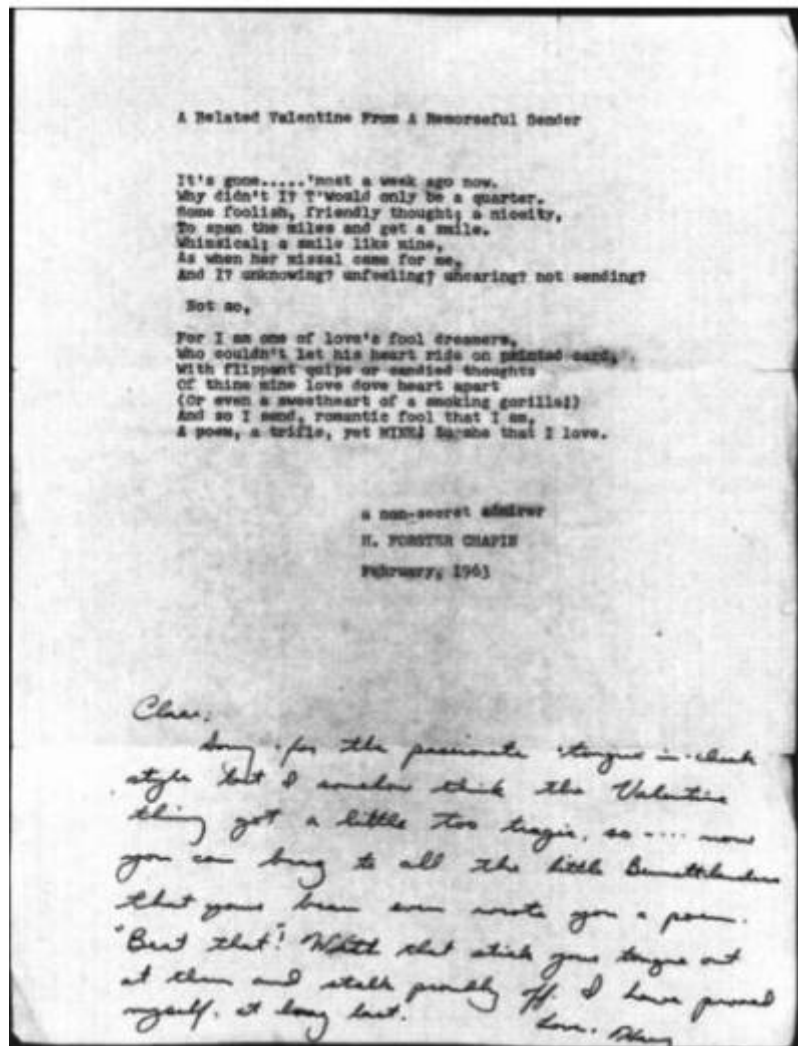
Q: In Hounded by Kevin Hearne, there is section for pronunciation of names and words used in the book. This guide uses capitals to show which syllables are stressed. Since we only retain capital when something is meant to be spelled out, is there another way I can format these that doesn't use capitals? 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, 361, 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.

THE SEARCH 25

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 your 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")

Q: Table of Cost of Living in Teaching Kids to Buy Stocks

In Chapter 6 of Teaching Kids to Buy Stocks, there is a table that lists the cost of living in 1952. I had a few questions.

Cost of Living in 1952	
New Home	\$9,075
Average Income	\$3,850 year
New Car	\$1,754
Average Rent	\$80 month
Movie Ticket	\$0.70
Gasoline	\$0.20 gallon
U.S. Postage	\$0.03 ounce
Food	
Sugar	\$0.09 pound
Milk	\$0.97 gallon
Ground Coffee	\$0.74 pound
Eggs	\$0.25 dozen
Ground Beef	\$0.53 pound
Fresh Bread	\$0.16 loaf

1. There isn't a heading row for this table, but I think it should be "Item" and "Cost." Can I add an extra row for this?
2. There's a subsection of the table that lists costs of food. My instinct is to split the table into two, but I'm not sure.

A: Yes to both questions!

Q: What do I do with hyperlinks that are in the ebook but I have removed the section they refer to from the word doc? For example, in 117 Things You Should F*#king Know About the World:

1. The section headings in the ebook are linked to the TOC, but I remove the TOC from the word doc. I feel like I can ignore these without consequence.
2. Most of the art credits link to images that I consider decorative images, which should be removed. However, without a link, the text has less meaning as they rely on the link to show which image is being referred to.

Here's what the Art Credits section looks like:

ART CREDITS

Illustrations by Tom Rourke except for the following art from Getty Images:

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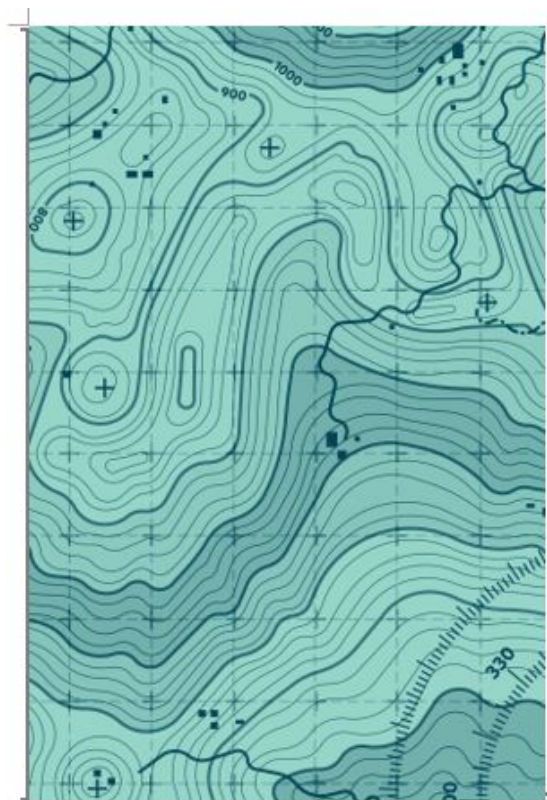
[Here: EtiAmmos/Getty Images Plus](#)

[Here: miniature/DigitalVision Vectors](#)

[Here: ©CERN](#)

[Here: grebeshkovmaxim/Getty Images Plus](#)

Here's an example of two images that are linked in the Art Credits section. Images like these precede every chapter.



Chapter Five: Environment

Unless you've had your head under a rock since the end of the last ice age, you'll probably be aware that things are not altogether well with our planet.

To cut a very long story quite short, global temperatures have, since the end of the industrial revolution in the mid-19th century, risen by about 0.8°C/1.4°F. That might not sound like very much, but the Intergovernmental Panel on Climate Change (IPCC) predicts a further temperature rise this century of around 4°C/7°F, melting much of the Earth's polar ice and raising average sea levels by about 1-1/2 feet (46 cm). That's based on the current trend (the reality could be much worse—or much better, if we act). As it stands, it's sufficient to redraw the world's coastlines and displace millions of people from their homes in low-lying coastal locations.

All the evidence points to the cause being carbon dioxide released into the atmosphere by human industry. Carbon dioxide, and other so-called "greenhouse gases," cause global warming by trapping infrared heat radiation, preventing the heat from being released to cool the planet down. If radiation arrived from the Sun only at infrared wavelengths, there would be no warming—in fact, we'd have the opposite problem, as the Sun would be unable to provide enough heat and the planet would steadily cool and gradually slip into an ice age. But that's not what happens. Instead, radiation arrives at all wavelengths, many of which pass straight through the atmosphere unimpeded, warming the ground below. The trouble is the heat is then re-emitted by the ground as infrared, and this then gets trapped. The result is global warming.

When the first detailed calculations of global warming were produced, by the Swedish chemist Svante Arrhenius in 1896, it was seen as a good thing—a way to stave off the next ice age. However, over the course of the 20th century, evidence gradually accrued to support the conclusion that the long-term effects would be anything but beneficial. By the late 1980s, a significant number of scientists were calling for reductions in human-made pollution in order to avert what they saw as a major threat to the security of the planet. Most human carbon dioxide emissions—at least, the problematic ones—are caused by the burning of fossil fuels. These are combustible chemicals formed from the remains of prehistoric plants and animals mined from deep underground. They're rich in carbon, which is released as CO₂ when the fuels are burned.

Living things absorb carbon. Plants, for example, soak up carbon dioxide from the atmosphere, through the process of photosynthesis, locking the carbon into their structure and releasing oxygen—which is handy for us and other animal life to breathe. When these organisms die and are buried underground, their carbon content gets buried with them.

A: Remove the links from the headings. Do not remove these images as they add meaning to the text (they are credited and add extra visual meaning to each section).

Q: Some of the articles in 117 Things You Should F*#king Know About the World are in coloured text boxes. However, I'm inclined to not consider them asides—each article is numbered, including those in the text boxes, and they are all in numerical order. I think the text boxes are just helping to visually differentiate the articles. What do you think?

Here's an example one article (#16) not in a text box followed by one that is (#17).

16

**HERE'S WHY YOU SHOULD PROBABLY WRAP YOUR
CAR KEYS IN TINFOIL**

by Jonathan O'Callaghan

AS TECHNOLOGY EVOLVES, SO DOES THIEVERY. AND while that keyless fob might make getting into your car pretty easy for you—automatically opening the doors without you even having to press a button—it turns out that it's quite easy to hack.

With an unprotected fob, thieves can intercept the signal to your car with a special receiver, in a procedure known as a "relay attack." They can then use this to enter the car and even turn on the ignition. But there's a simple solution: It appears that just wrapping your fob in foil prevents the signals from being transmitted.

"Although it's not ideal, it is the most inexpensive way," Holly Hubert, a cybersecurity expert, told the *Detroit Free Press*. "The cyber threat is so dynamic and ever-changing, it's hard for consumers to keep up."

According to a report by *Wired.com*, the attack tricks the car and your key into thinking they're in close proximity of each other. "One hacker holds a device a few feet from the victim's key, while a thief holds a second device near the target car," they said. "The device near the car spoofs a signal from the key."



While it appears that ordinary foil will prevent such an attack, Hubert suggests purchasing a Faraday bag, a small bag lined with metallic material to prevent signals from going in or out.

Speaking to ABC News, the National Insurance Crime Bureau said there had been no confirmed cases of a relay attack in the US. However, it does appear to be a known risk that car companies are trying to tackle.

In the UK, in April 2018, Bristol resident Kieran Bingham claimed someone had broken into his car with a fake keyless fob. He said that when he went in the car, he found that the glove box had been opened and items had been scattered, reports the *Bristol Post*.

"My thinking is someone is going round hacking wireless keys," Bingham said. "That's why I've wrapped it in foil, to stop the device from finding your keys."

In January 2019, the consumer group Which? found that the Ford Fiesta, Volkswagen Golf, Nissan Qashqai, and Ford Focus were all at risk from relay attacks.

17

**New Fluoride Battery Could Be Charged
Just Once a Week**

by Alfredo Carpineti

Imagine a battery that only needs charging weekly. Most devices nowadays use lithium-ion batteries, but researchers writing in *Science* have built the first rechargeable fluoride liquid battery that works at room temperature. Fluoride batteries hold their charge eight times longer than their lithium-ion counterparts.

A: You are correct, these are not asides. If you go to the TOC in Thorium you can also clearly see they are their own sections at the same heading level. Good call!

Q: A few chapters in Dispensational Truth end in poems. Should I style them as poetry (headings with body text as normal) or as quotes (because they're set off from the other text and centre-aligned)? Here is one example. It is the only one that is preceded by a content break.

neglect the affairs of this life. What we as Christians hope for is that the Lord will come back and take us out of the world before the awful days of the tribulation period come, and then when they are over and Jesus comes back to reign, we shall come back with Him as glorified beings to rule and reign over the millennial earth and probably visit churches where once we worshipped and institutions that our money built.

The preacher of the doctrine of the premillennial coming of Christ wields a two-edged sword. The unbeliever, when urged to become a Christian, may say, "I am young and there is plenty of time" and so may put off the time of decision. But when he is told that it is not a question of time, or the mere salvation of his soul, but that Jesus may be back at any time and it is a question of being ready to meet Him, then he sees the importance of immediate decision.

Dear reader, are you a Christian, and as a Christian, are you a believer in the blessed hope? Are you looking for the speedy coming of the Lord and doing all you can to hasten His return and thus bring back the King? If not, I beseech you to drop everything and settle the question of whether you will be caught up to meet the Lord in the air when He comes and thus escape the awful days that are coming on the earth—days in which no one can buy or sell unless he has the mark of the Beast and all those who have that mark are eternally doomed (Revelation 13:15-17).

"Watch" by Warren M. Smith

Oh, the glory fast approaching, of ascension's happy morn,
When the watchful servants quickly to his bosom shall be borne,
When the dear ones left behind us, shall for us oft seek in vain,
But our spirits shall have risen to the Lamb for sinners slain,
Caught up in the air to meet him, oh! the heights and depths of joy,
Lengths and breadths of love surpassing, purest bliss without alloy,
Now we see with darkened vision, then we'll see him face to face,
And we will, through countless ages, sing the glories of his grace.
Two shall at a mill be grinding, one be taken, one be left,
Two shall in a bed be sleeping, one of these shall be bereft;

O! what wonder and amazement, shall the ones on earth possess,
They shall pass through tribulation, pain, and sorrow and distress,
We shall live with him forever, in the sunshine of his love,
We shall meet to part, no never, with th' angelic host above,
There we'll hear our Father's welcome, as he calls us, one by one,
Saying to each one in person, "Faithful servant, 'tis well done."
Let us, then, our lamps keep burning, and our wedding garments on,
Ready to go forth to meet him, when we hear him say, "I come";
There will be no time to slumber, lest he come whil'at we're asleep,
And the door be shut between us; let us then our vigil keep.

A: You can format these as poems.

Q: Is this a list? In Dispensational Truth. (It reminds me of one from The Intentional Father...)

For the Jews today, there is no pillar of cloud by day, nor *shekinah* flame by night. They have no altars, no sacrifices, and no priesthood as in former days. They observe the Passover, but no paschal lamb is slain. They keep the great Day of Atonement, but no blood is shed to make reconciliation for sin. All sacrifices and oblations have ceased. They have no king, no judges, no prophets, and no inspired writers. The *urim* and *thummim* give no divine token. The Word of God is precious, but there is no open vision. Their last great prophet was the Man of Galilee, but Him they rejected. Like their forefathers, who took Joseph, after they had rejected him, and sold him for twenty pieces of silver (Genesis 37:28), and he was hidden from their view in Egypt on the throne of pharaoh, so the Jews took Jesus, their Joseph, and having rejected Him, sold Him for thirty pieces of silver, and He is now hidden from them on His Father's throne.

Why is this? Have they been supplanted as a nation by the gentiles and as God's people by the church? Are they never again to have a land of their own, a king, a capital city, and a national existence?

Is not their condition today the fulfillment of Hosea's prophecy that "*the children of Israel shall abide many days without a king, and without a prince, and without a sacrifice, and without an image, and without an ephod, and without teraphim*" (Hosea 3:4)?

Is it not that Jerusalem must be "*trodden down of the Gentiles, until the times of the Gentiles be fulfilled*" (Luke 21:24)?

What does Paul say? "*Blindness in part is happened to Israel, until the fulness of the Gentiles be come in. And so all Israel shall be saved*" (Romans 11:25-26).

We see then that the Jews (Israel) have not been supplanted by the church, or by the gentile nations. They are again to take the lead among the nations of the earth. For this, they have been preserved.

A: This is not a list. It is not a series of grouped items/phrases, but short paragraphs. In 'The Intentional Father' those where grouped phrases (i.e. a series or related questions in a row.)

Q: In chapter 23 of the EPUB version of Dispensational Truth, the headings get out of hierarchical order. I understand that we don't edit books, but I also understand that we want to make the books accessible. I found a similar Q in the Q&A for the book The Good Turn, but I got lost in it... Here is a screenshot of my current navigational structure according to what I see in the book and two screenshots of pages from the book. I think that "Middle of the Week" and "Last Half of the Week" should be H3 to match "First half of the week", but in the EPUB they look like H2.

My current navigation:

- Chapter 23: The Tribulation
 - I. The Fact Of The Tribulation
 - II. The Time Of The Tribulation
 - III. The Character of the Tribulation
 - 1. First Half of the Week
 - II. Middle of the Week (Revelation 12:1-17)
 - The Dragon
 - The Cities of Refuge
 - III. Last Half of the Week
 - First Vial (Revelation 16:1-2)
 - Second Vial (Revelation 16:3)
 - Third Vial (Revelation 16:4-7)
 - Fourth Vial (Revelation 16:8-9)
 - Fifth Vial (Revelation 16:10-11)
 - Sixth Vial (Revelation 16:12)
 - Seventh Vial (Revelation 16:17-21)
 - Battle of Armageddon (Revelation 19:11-21)
- Chapter 24: Babylon the Great

Eg 1:

III. THE CHARACTER OF THE TRIBULATION

While the tribulation period shall last for about seven years, as to its severity, it will be divided into two parts of three and a half years each. The second part will be known as the great tribulation because its severity will far exceed the first's.

What was to happen during Daniel's seventieth week was not revealed to him. He received a communication that he did not understand and was told to "*shut up the words, and seal the book, even to the time of the end*" (Daniel 12:4). All Daniel knew was that the contents of the book referred to the time of trouble that should befall his people at the time of their sorrows, not the end of time. What that sealed book contained is no longer a mystery, for the apostle John saw its seals broken and was told to record what it contained. The seven-sealed book in Revelation is the book that Daniel was told to seal up (Revelation 5:1). If we want to know what is to happen during the tribulation, all we have to do is to read and study Revelation 6:1-19:21.

As the Dragon is cast out of the heavenlies in the middle of the week in chapter twelve, it follows that chapters six to eleven inclusive cover the first half of the week, or three-and-a-half years, and chapters thirteen to nineteen inclusive the second half. (See charts on "*The Book of Revelation*" in chapter 21 and "*The Tribulation Period or Daniel's Seventieth Week*" in this chapter.) Let us study each half of the week by itself.

1. First Half of the Week

The week begins with the breaking of the seals.

First Seal (Revelation 6:1-2)

A rider on a white horse appears and he is given a crown. He has a bow in his hand and goes forth conquering. This rider is not Christ. Christ, as the Lamb, is holding and breaking the seals of the book. He does not appear as a white horse rider until chapter nineteen.

The rider is Antichrist and pictures him before he is crowned and becomes the chief ruler of the ten federated kingdoms of the revived Roman Empire. He is the prince who is to come and who shall confirm the covenant with the Jews for one week (Daniel 9:26-27). This proves that Antichrist appears at the beginning of the week and not in the middle as some claim.

Eg 2:

Here, we are given a description of two witnesses who are to prophesy during the greater part of the last half of the week. Who they will be is very clear. One has "power to shut heaven, that it rain not in the days of their prophecy" (verse 6). This can be none other than Elijah, who was translated that he might come again before "the great and terrible day of the LORD" (Malachi 4:5) and will shut up the heavens for forty-two months, or three-and-a-half years, which is exactly the length of time he did it in the days of Ahab. The other witness will have "power over waters to turn them to blood, and to smite the earth with all plagues." This identifies him as Moses, for he is the only person mentioned in the Scriptures who had such power and it was for this purpose that he was raised from the dead (Jude 1:9).

As Moses and Elijah appeared together with Christ on the Mount of Transfiguration and were probably were the two men in white apparel who testified at the ascension to Christ's coming again (Acts 1:10-11), what could be more probable than that they are the two witnesses who will return to the earth to announce that coming? During their witnessing, they will have power to destroy their enemies with fire that shall issue from their mouths. At the end of 1,260 days, they will be slain and their bodies will lie exposed in the streets of Jerusalem for three-and-a-half days, when they shall rise and ascend to heaven, to the amazement of those who see them go. Their ascent will be followed by a destructive earthquake, which completes the second woe.

Seventh Trumpet (Revelation 11:15-19)

Third Woe

The seventh trumpet includes all that follows down to the end of chapter nineteen. We must not forget in our study of the book of Revelation that the seventh seal includes the seven trumpets and the seven vials, and that the seventh trumpet includes the seven vials, for the seventh seal, the seventh trumpet, and the seventh vial all end alike with voices, thunderings, lightnings, and an earthquake (Revelation 8:5, 11:19; 16:18).

II. MIDDLE OF THE WEEK (REVELATION 12:1-17)

In the middle of the week, two wonders (*signs*, RV) shall appear in heaven. They are symbols of something. The first will be a sun-clothed woman. This woman is neither the Virgin Mary, nor the church: she is Israel. We have only to be reminded of Joseph's dream of the sun, moon, and eleven stars (Genesis 37:9) to see that this sun-clothed woman, with the moon under her feet and a crown of twelve stars upon

A: We reformat books to be accessible, part of that is creating proper headings and heading hierarchy. Always follow the rule of hierarchy no matter what the original does.

Q: Two columns or lists in Dispensational Truth.

There are three tables in the EPUB titled Dispensational Truth. All three are really just two lists side by side for comparison purposes. I'm not clear on whether these should be formatted using columns or lists. The section in the wiki on tables seems to say to use columns, but then it says that columns are rarely used so I should check with you. Here is one example:

Matthew 25:31-46	Revelation 20:11-15
No resurrection	A resurrection
Living nations judged	Dead judged
On the earth (Joel 3:2)	Heaven and earth gone
No books mentioned	Books opened
3 classes named: sheep, goats, brethren	One class named: the dead
Time before the millennium	Time after the millennium

A: This is a proper table, with a heading row and the data below it.

Q: Individual dedications in The Jaguar

In the poetry book The Jaguar, there is a book dedication at the beginning, but some poems have their own dedications. I posted two poems as examples, and I'm wondering if I should apply special styling to the "For E." and "For Vera Pavlova" to indicate they're dedications.

Cipriani

—*for E.*

We were having dinner with a millionaire
and drinking Russian Bellinis
when you said you were bored,

your red dress flaring out like a remedy
in the clatter of crystal and china,
magnums of Pol Roger in gold tubs,

antipasti of octopus and bread,
that beautiful heavy Italian bread
in perfect ovals on the side plates,

everything leavened, everything rising,
your wrist holding the flute so evenly,
both of us waiting for the anecdote

about New Year's in Bahrain to end,
the flat affectless fact of the £25,000 hotel,
waiting, waiting, and the waiters

bringing platefuls of thickly cut cake,
moving like sharks between the tables,
their hands so sure, calling out

as the roulette wheel of the door poured in
financiers and their exhaustingly
beautiful women, our Dover sole

Quetzalcoatl

—for Vera Pavlova

On the bus to Teotihuacan, we turn
a new god's name on our tongue

like a charm, jagging past
cinderblocked hills

choked over the motorway,
grey pixels stacked so high they merge

with the smoked white Mexican sky—
then a guitar player in the aisle

begins a song whose only familiar
word is *corazón*, and we move on, billboards

graffitied *Narco Estado* scream by,
and I think of the jostling in the plaza

last night during the Ayotzinapa strike,
candlelight salving poster faces

of the missing, and wonder
whether there is a god

who bothers to bless those who travel
on buses, not only those who scale

blunt steep steps of pyramids
where the world bends to an untenable angle

A: You can keep them as they appear. It is self explanatory from reading the text what they are.

Q: This question is mostly answered in another Q&A for the book Qaqavii, but I have another layer to it... In The Intentional Father, there are two sections that have lists with multiple paragraphs in some of the list items. The solution for the first Q&A question was to use strong style instead of the list or headings, as that's what was in the eText. My original eText formats these parts with a heading that is bold *and* italic, so I'm not sure which I would use. Here is one page as an example:

Nate would have, so we went through all the books in hardcover. He marked them up, underlined in them, and then kept them in the footlocker I gifted him at the beginning. I wanted him to leave home with a rich box full of wonderful things, including the books we studied.

What tangible things did you do that you found to be helpful? For one, we had a sign I bought that said, "What good shall I do this day?" and at the end of every morning session, we would tap the sign and ask each other to answer the question.

We also had a list of values we recited every day. As Nate walked out of the house every morning, he would say, "Strength, courage, mastery, honor, vision, passion, discipline, and risk." He carried those values on his lips and in his heart.

What if I can't meet every morning? I get it. Everyone's schedule is different. Sometimes I had to travel, and we often did our morning time on Skype or FaceTime. The key to the whole thing is consistency, and I tried to help him see this. I would often tell him, "Nate, before you were born, I was getting up early to seek God, and when you leave my home, I will still use this time to seek God. I want you to know that I'm bringing you into this important time I spend with God, and I hope you establish this habit in your own life."

Maybe you can't do it five days a week. Do what you can. Do something. Be intentional. Make it consistent, and stick with it. Find a rhythm that works for you. I will say that once a month is not enough, and once a week is probably not enough either. We live in a world bombarding us with information every single moment of the day—I think it's going to take more than weekly meetings to make a difference.

Barna has research that shows the typical young person is exposed to three thousand hours of formative content a year, and only 150 hours of explicitly Christian content in that same time. Who do you think is winning that war? Who do you think is having the largest formative influence?

Whatever the frequency, there is a lot of power in morning meetings.

How do you make the weekly man nights great? Schedule these nights and protect them. If you have to miss one, try to make it up. I always included great food, and that added to our enjoyment of the evening, plus I always tried to give Nate some input into the content of the evenings and what we'd be digging into. My goal was not to create lectures for these evenings. I wanted to have insightful questions that turned into good conversations.

Here's one example of something we did: when we were talking about the beauty and strength of man, we'd watch one episode of *Band of Brothers* each

A: This book is pushing you to the limits! In this case, stick with bold as it is a standard formatting for plays and Q&A's. We want to avoid italics as much as possible whenever we can.

Q: Endnote within an image within an aside... in The Intentional Father.

This aside begins with the heading "A Community of Fathers." There is some short introductory text then an image of graphs with more text. At the end of the introductory text is an asterisk representing a note. This asterisk responds to another inside the image. Where do I acknowledge the note? As a

normal endnote, or with the image alt-text?

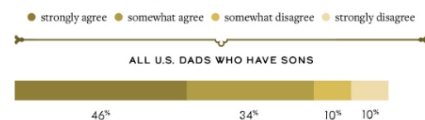
Here it is. The left page begins with a bit of the book's body text, then there's a break for the aside. The right page is one image file. (Also, looking at these pages without the full context of the book, they look like they could be content breaks. But I'm pretty sure they are secondary content because 1. other content breaks throughout the book are blank lines and 2. the body text on either side of these pages flows together.)

awesome bronze pen that weighed about a pound.
"Your words matter," I told him. "They have weight."

A Community of Fathers

The Intentional Father argues that an important feature of initiating a son into manhood is a community of men to receive him. But some dads need to work on building such a community. Fewer than half of U.S. fathers strongly agree that they have a close friend who is also fathering a son.*

"I HAVE A CLOSE FRIENDSHIP WITH AT LEAST ONE OTHER FATHER WHO HAS A SON AROUND THE SAME AGE AS MY SON."

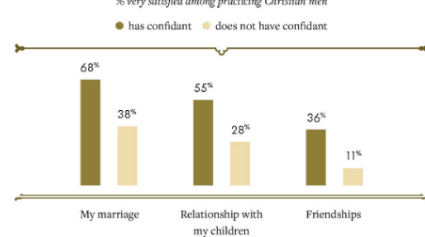


"I HAVE A CLOSE FRIENDSHIP WITH AT LEAST ONE OTHER CHRISTIAN FATHER WHO HAS A SON AROUND THE SAME AGE AS MY SON."



*Among U.S. fathers of sons, n=520 U.S. practicing Christian fathers of sons, May 2020. Practicing Christians attended a worship service within the past month and strongly agree that faith is very important in their lives.
*Among practicing Christian fathers, just over half (56%) firmly assert that they have another friend who is at the same stage of fatherhood.

THE CONNECTION BETWEEN HAVING A CONFIDANT AND MEN'S WELL-BEING
% very satisfied among practicing Christian men



n=1,000 practicing Christian men 18 and older, October 8-21, 2019. Practicing Christians have attended a worship service within the past month and strongly agree that faith is very important in their lives. *Five Essentials to Engage Today's Men: Conversations Every Church Should Have about How Men Connect with Their Purpose, with Others & with Their Faith* (Ventura, CA: Barna Group, 2020).

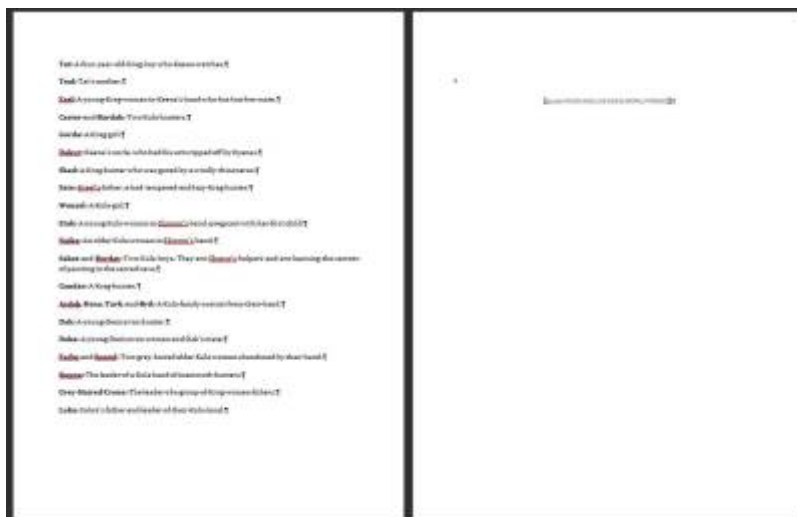
A: You reformat the not as a regular endnote.

Q part 2: It looks like I don't have the option to format as a regular note-the insert endnote button is greyed out. Now what?

A: This sounds like a file issue. I will email you to set up a quick one on one to trouble shoot what is going on.

Q: Styling for Time Period Page in *Sisters of the Wolf*

In *Sisters of the Wolf*, there's one page that just describes the time period the story takes place. This time period is for the entirety of the story, so I don't think it's considered a Part section. I'm not sure if I should apply Heading 1 style to it or just leave it as is. Here's what it looks like in the unedited Word doc (the right page):



A: Could you tell me where in the book this occurs, or upload a screenshot of how it appears in the original. I need to know the context in the original epub, otherwise I can not answer the question. Thanks!

Q: Sorry about that, it occurs at the beginning of the book, right after a section that lists the cast of characters. The text I'm uncertain about how to style is the "40,000 YEARS AGO, ICE AGE EUROPE, PYRENEES". Right after this page is the Table of Contents, and then Chapter 1. The image I posted is from the original Word doc, but this is how it looks like in the epub.



A: Thanks. You can style it as normal text and add the heading Time Period to make it a bit more clear to the user.

Q: Each chapter of The Intentional Father ends with two sidebars: Questions to Think About and Intentional Steps. In the first few chapters they were short with simple lists. As the book progresses, the Intentional Steps sections are becoming quite long... some include images, some include tables, and as text box they are often not fitting on one page. I wonder if I should turn them into subsections instead? (A quick amendment: I did see the Q&A in the Textboxes section of the wiki that we can include things like images in a text box and that there are workarounds for extra large textboxes, and so I formatted the first couple complex ones that way. But when it's the norm rather than the exception, I wonder if there's a better, simpler, clearer way.)

Early sidebar example:

attempting to walk through the wilderness of adolescence with the hope that, somehow, they'll find their way into adulthood on their own.

But look around and you'll see where this self-initiation is getting us.

Look at the rates of teen pregnancy and STDs and violence.

Look at the number of young people engaged in self-harm.

Look at the suicide rates.

Look at the rape culture on our college campuses and the porn addiction epidemic.

Young men, while attempting to self-initiate their way into manhood, are actually carrying their adolescence into adulthood.

We are surrounded by adult men who, in actuality, are nothing more than teenagers, still trying to find their way, hurting and abusing those around them, all while thinking it's some kind of amusing game.

What our young men are really saying is, "Here I am! I'm growing up! I'm emerging! Will someone please take my hand and walk me through this time of confusion?"

As a generation, in many ways, we have turned our backs on them. And so, I determined in my heart that I would not turn my back on my son.

You're reading this book, so you must have made the same resolution.

The first question we have to explore is, What kind of father are you?

QUESTIONS to Think About

- What comes to your mind when you hear the word masculinity?
- What are some of the key moments in your life that forged you into the man you are today? What did you learn from them? How can you prepare to pass them on?

INTENTIONAL STEPS

What age is your son right now? What do you need to do to prepare him for the journey into manhood he is about to embark on?

Later sidebar example (pages 1 and 2 of 3):

INTENTIONAL STEPS

This is one of the more involved intentional steps in the entire book, so take your time and work through each of the exercises below.

Exercise #1: Preparing for That Day

Answer the four important questions to think through before your son leaves home:

What do you want your son to know?

Who do you want him to be?

What do you want him to be able to do?

What experiences do you want him to have?

Know	Be	Do	Experience

Give it a lot of thought. Take your time. Dream big. You're only going to get one shot at this! Put some deep time into thinking through these questions before you move on to the next exercise.


Maybe a way to personalize this based on your own son is to imagine him saying:

"Thank you, Dad, that I *am* _____ because of you."

"Thank you, Dad, that I *know about* _____ because of you."

"Thank you, Dad, that I *can* _____ because of you."

"Thank you, Dad, that I got to *experience* _____ because of you."



Exercise #2: Create an Asset Map

The next exercise in preparing yourself and your son is to create an asset map. You see, followers of Jesus have a tremendous advantage in developing young men because we're embedded in rich communities of other men and other families. We have a strong relational network we can leverage to help raise our sons in intentional ways.

For your asset map, I want you to begin by dreaming about the journey you're going to prepare for your son. What tools, what experiences, what people, what places, what trips can you put together in order to develop something extraordinary for him? What do you want to give him in order to help him get ready to go out into the world?

When I started creating an asset map, I realized I had way more resources at my disposal for my son's journey than I had imagined, and so much more than what I could have offered him on my own. I thought I had to come up with everything. I thought I had to do everything. I thought I had to pay for everything. But I'd forgotten I was surrounded by people who loved me and loved my son, and they were cheering us on and were more than happy to get involved.

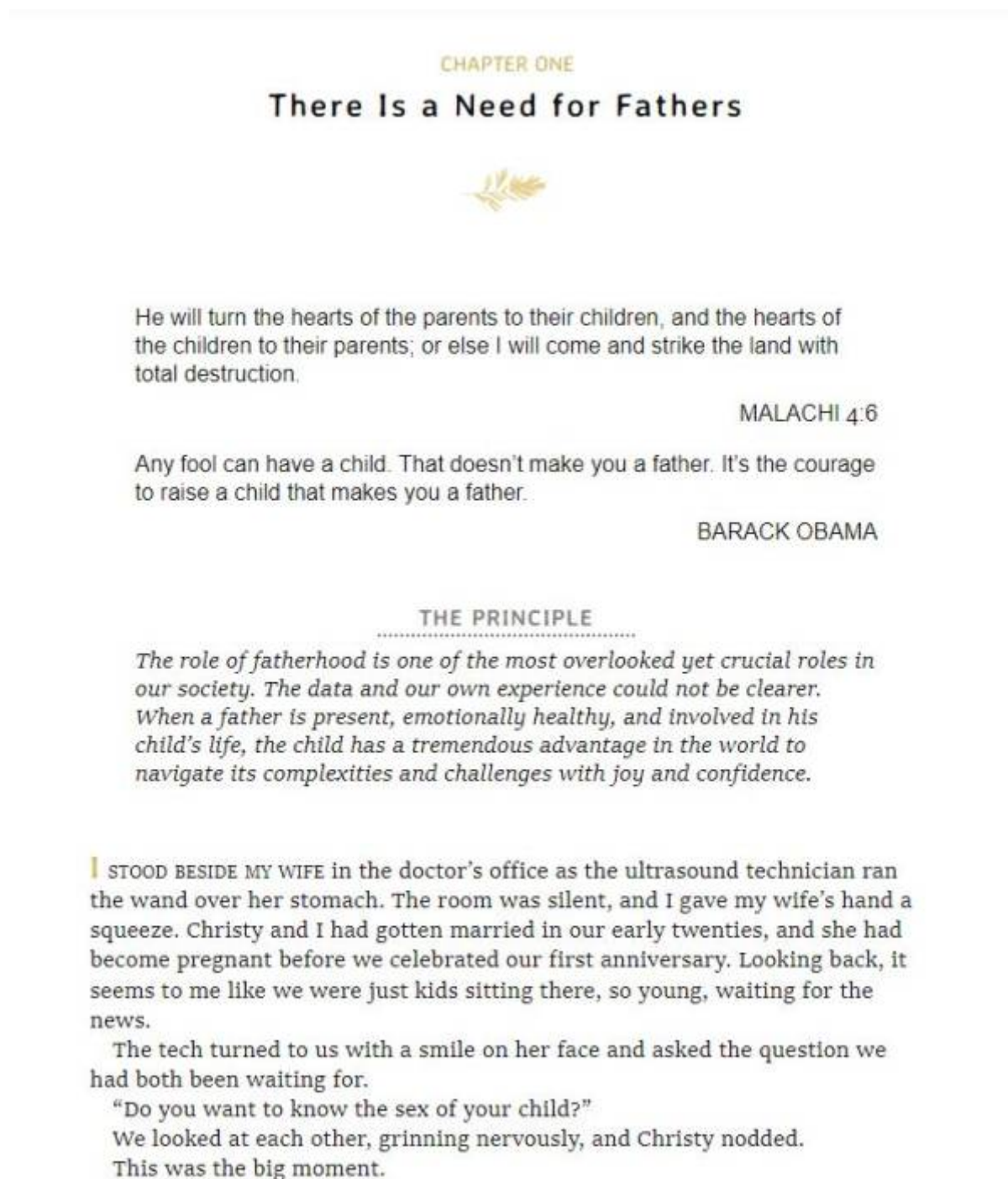
I had access to some incredible experiences, significant people, extraordinary places, financial capital, and a lot of other things that, if I was strategic and planned well enough, would enable me to deliver something quite extraordinary for my son.

Assets available to me for this journey with my son:

A: These are textboxes, so we should treat them as such. You don't have to apply the textbox in the

word doc, simply add the term *aside* at the end of each heading and I will insert the code when I convert it to create the textboxes in the accessible EPUB version. (Answer to amendment: these are still textboxes and secondary content within the original book, so we treat them as such. You can use the heading method of adding the word *aside*, and it is very easy for me to fix it in post!)

Q: Each chapter of *The Intentional Father* begins with quotes and then “The Principle,” which kind of acts like an introduction. How do I set off “The Principle” sections from the rest of the text? They look text box-ish, but they’re not secondary content. I’m thinking a heading or a content break, or both I suppose. Here's what it looks like:



A: A heading and content breaks would create false navigation. These do appear to be asides, so

apply text boxes to them.

Q: List of quotes in The Body Keeps the Score

In the original etext, there is an unordered list of quotes from patients. Should I keep it as an unordered list like the original, or should I apply Quote style even if it loses the unordered list format?

After each of our yoga studies, we asked the participants what effect the classes had had on them. We never mentioned the insula or interoception; in fact, we kept the discussion and explanation to a minimum so that they could focus inward.¶
Here is a sample of their responses:¶

- → "My emotions feel more powerful. Maybe it's just that I can recognize them now."¶
- → "I can express my feelings more because I can recognize them more. I feel them in my body, recognize them, and address them."¶
- → "I now see choices, multiple paths. I can decide and I can choose my life, it doesn't have to be repeated or be experienced like a child."¶
- → "I was able to move my body and be in my body in a safe place and without hurting myself/getting hurt."¶

A: format them as thier on quotes (i.e. highlight the first quote; apply Quote Style. Highlight the second quote; apply Quote Style) this will ensure that each quote is wrapped in its own quote tag.

Q: Three more questions about lists in The Princess Bride.

First, in this section, if I change the numbered items to a list, it will read like 1. 2. 1. 2. Will that be confusing?

A FEW WORDS now on two related subjects: (1) fire swamps in general and (2) the Florin/Guilder Fire Swamp in particular.

(1) Fire swamps are, of course, entirely misnamed. As to why this has happened, no one knows, though probably the colorful quality of the two words together is enough. Simply, there are swamps which contain a large percentage of sulphur and other gas bubbles that burst continually into flame. They are covered with lush giant trees that shadow the ground, making the flame bursts seem particularly dramatic. Because they are dark, they are almost always quite moist, thereby attracting the standard insect and alligator community that prefers a moist climate. In other words, a fire swamp is just a swamp, period; the rest is embroidery.

(2) The Florin/Guilder Fire Swamp did and does have some particular odd characteristics: (a) the existence of Snow Sand and (b) the presence of the R.O.U.S., about which, a bit more later. Snow Sand is usually, again incorrectly, identified with lightning sand. Nothing could be less accurate. Lightning sand is moist and basically destroys by drowning. Snow Sand is as powdery as anything short of talcum, and destroys by suffocation.

Second, in this section, the letters directly follow quotation marks within speech. When I apply the list formatting, the letter directly precedes the quotation mark. Is that ok?

"I'll explain them to you now" His bladelikey body knifed on through the quiet streets, Fezzik hurrying alongside. "(a) I need to reach Count Rugen to at last avenge my father; (b) I cannot plan on how to reach Count Rugen; (c) Vizzini could have planned it for me but, (c prime) Vizzini is unavailable; however, (d) the man in black outplanned Vizzini, so, therefore, (e) the man in black can get me to Count Rugen."

"But I told you, Prince Humperdinck, after he captured him, gave orders for all to hear that the man in black was to be returned safely to his ship. Everyone in Florin knows this to be so."

"(a) Prince Humperdinck had some plans to kill his fiancée and hired us to carry them out but (b) the man in black ruined Prince Humperdinck's plans; however, eventually, (c) Prince Humperdinck managed to capture the man in black, and, as everybody in all Florin City also knows, Prince Humperdinck has a terrible temper, so, therefore, (d) if a man has a terrible temper, what could be more fun than losing it against the very fellow who spoiled your plans to kill your fiancée?" They had reached the Thieves Quarter wall now. Inigo jumped on Fezzik's shoulders and Fezzik started to climb. "Conclusion (1)," Inigo continued, not missing a beat, "since the Prince is in Florin City taking out his temper on the man in black, the man in black must also be in Florin City. Conclusion (2), the man in black must not be too happy with his present situation. Conclusion (3), I am in Florin City and need a planner to avenge my father, while he is in Florin City and needs a rescuer to salvage his future, and when people have equal needs of each other, conclusion (4 and final), deals are made."

"I'll explain them to you now" His bladelikey body knifed on through the quiet streets, Fezzik hurrying alongside.¶

- a. → "I need to reach Count Rugen to at last avenge my father;¶
- b. → I cannot plan on how to reach Count Rugen;¶
- c. → Vizzini could have planned it for me but, (c prime) Vizzini is unavailable; however,¶
- d. → the man in black outplanned Vizzini, so, therefore,¶
- e. → the man in black can get me to Count Rugen."¶

Also in this second section, narrative is combined with the first point. That is, the list begins in the first part of the speech, is interrupted by the narrative, then continues on within the speech. How do I format this? Here's what I tried.

terrible temper, what could be more fun than losing it against the very fellow who spoiled your plans to kill your fiancée?" They had reached the Thieves Quarter wall now. Inigo jumped on Fezzik's shoulders and Fezzik started to climb.¶

- → "Conclusion 1," Inigo continued, not missing a beat, "since the Prince is in Florin City taking out his temper on the man in black, the man in black must also be in Florin City.¶
- → Conclusion 2, the man in black must not be too happy with his present situation.¶
- → Conclusion 3, I am in Florin City and need a planner to avenge my father, while he is in Florin City and needs a rescuer to salvage his future, and when people have equal needs of each other,¶
- → Conclusion 4 and final, deals are made."¶

A: They really love listing things in this book! The more I look at this, the more it seems like we should not use the list style for some of these instances where it causes more confusion for the reader. A good rule of thumb is: can the meaning be gleamed from reading the text without applying the list style? In this book, it seems to cause more of a barrier than and access. You will need to use your judgement on when it is a barrier or an access. For example, your instinct on the first one is correct! It will cause more confusion apply a list style.

Q: Tables in The Body Keeps the Score

Just for clarification as I'm working on the table I posted earlier for The Body Keeps the Score, do I put the reformed table under the image of the table? Or should I remove the image? And if I keep the image of the table, should I add a brief alt-text to it to refer to the reformed table?

Also, since I'm writing a Complex Long Description, and now we're adding images at the beginning of each long description, should I insert the image of the table? Or a copy of the reformed table?

A: Treat it like any long description. Table goes into the Long Description only.

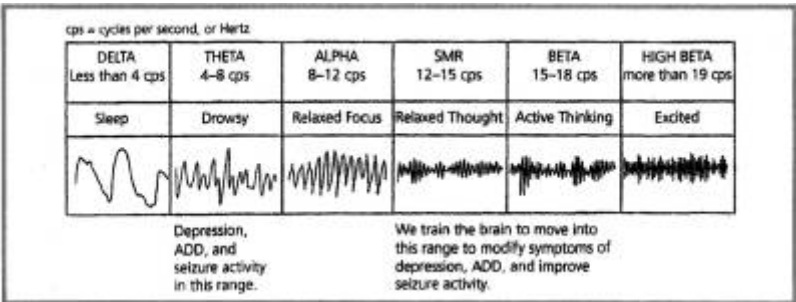
Q: In fiction, do we style numbered items as Ordered Lists when they are part of a sentence? Here is an example from The Princess Bride:

To Buttercup’s way of thinking, there were two main problems: (1) was it wrong to marry without like, and (2) if it was, was it too late to do anything about it.

A: Yup!

Q:Table in The Body Keeps the Score

This book has an image of a table that catergorizes types of brainwave activity. I'm aware I need to recreate the table using the tools in Word, and I was wondering what should I do for the small graphs in the third row. Should I cut them individually and reinsert back into the Word table? I'm also not sure how to handle the alt-text for the graphs. Should I add alt-text to each graph individually? Or just keep everything together in the table description, or make a long description. I'm thinking I might need to do all three methods, do you have any suggestions?



A:You will want to do a long description for this one. Instead of having an image of the wave length,

replace it with plain language (i.e. a simple sentence describing the wavelength)

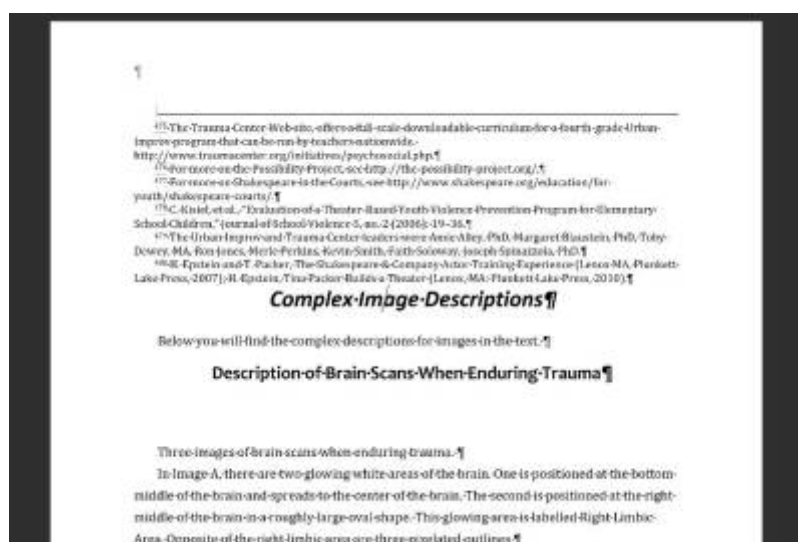
Q: Endnotes and Headings for The Body Keeps the Score.

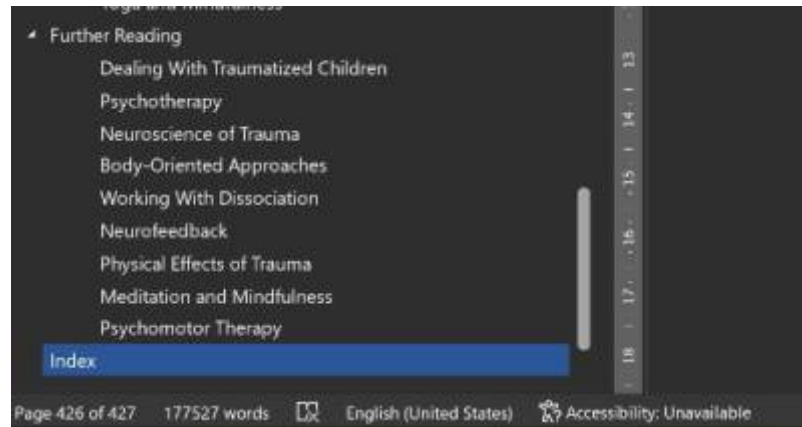
I inserted the endnotes at the end of the book, and I'm adding in the Complex Image Descriptions and Terms of Use after it. However, I noticed that none of the Headings I add after the endnotes show up in the Heading navigation panel. I think because the endnote settings are set to be "End of document", it kind of messes with any of the sections added afterwards. However, I'm able to create links and bookmarks for the complex images just fine. Is there something I can do about the headings not showing in the Navigation panel? Or should I just leave as is?

A: Endnote always go at the end of the book, so *after* the Complex Image Descriptions and Terms of Use. Also, you can not have headings in Endnotes, so that is why you are having those issues. This is answered in the Q&A Archive on the [Footnotes & Endnotes](#) page, but I will copy the answer here: We do not divide the Endnotes under headers, and we use continuous numbers, and do not repeat numbers. We reinsert all the notes as Endnotes with continuous numbers despite what it looked like in the original. Those headings are not make the notes more accessible. You only need a linked note to be accessible, so we remove the headings. There is an Advanced Tip area that shows you how to track endnotes that repeat numbers in the original ebook.

Q: Continuation of Endnote question.

Thanks for the quick reply. To elaborate, I didn't put any headings for the endnotes, and I did put the endnotes before the Complex Image Descriptions and Terms of Use. I added some screenshots to hopefully show more of the issue. In the screenshot, "Complex Image Description" is in Heading 1 style, and "Description of Brain Scans When Enduring Trauma" is in Heading 2 style. In the Navigation Pane, these headings don't show up for me. The Index section is before the endnotes.





A: Endnotes go at the end of a document, anything in the endnotes section becomes formatted as part of that section. Headings, normal text, becomes inaccessible in the endnotes section. Never put anything after the endnotes. I miss wrote my previous answer (which I just amended): Endnote always go at the end of the book, so *after* the Complex Image Descriptions and Terms of Use. Let me know if you need more guidance or clarification on this.


Q: At the back of The Case of the Rainy Day Mystery, there is an order form for books in another series. Is this something we keep? If I keep it, how do I handle the blank spaces where someone is to write their personal information? Here is the ad, followed by the transcription that was in the word doc provided to us (spanning two pages).

Hey Lil D!

Read some great b-ball stories from NBA superstar Bob Lanier!

Catch up with Lil D and find out where it all started—nicknames, b-ball games, and how the gang came together.





by Bob Lanier and Heather Goodyear

<input type="checkbox"/>	0-439-40899-7 HEY LIL D! #1: IT'S ALL IN THE NAME	\$3.99 US
<input type="checkbox"/>	0-439-40900-4 HEY LIL D! #2: TAKE THE COURT	\$3.99 US
<input type="checkbox"/>	0-439-40901-2 HEY LIL D! #3: STUCK IN THE MIDDLE	\$3.99 US

Available wherever you buy books, or use this order form.

Scholastic Inc., P.O. Box 7502, Jefferson City, MO 65102

Please send me the books I have checked above. I am enclosing \$_____ (please add \$2.00 to cover shipping and handling). Send check or money order — no cash or C.O.D.s please.

Name _____ Birth date _____

Address _____

City _____ State/Zip _____

Please allow four to six weeks for delivery. Offer good in U.S.A. only. Sorry, mail orders are not available to residents of Canada. Prices subject to change.

• Hey-L'il-D-Order-Form

Catch up with Lil D and find out where it all started—nicknames, b-ball games, and how the gang came together.

by Bob Lanier and Heather Goodyear¹

☐ 0-439-40899-7 HEY L'IL D! #1: IT'S ALL IN THE NAME \$3.99 US*

☐ 0-439-40900-4 HEY L'TIL D! #2: TAKE THE COURT \$3.99-US\$

☐ 0-439-40901-2 HEY L'IL D! #3: STUCK IN THE MIDDLE \$3.99 US*

Scholastic Inc., P.O. Box 7502, Jefferson City, MO 65102

Please send me the books I have checked above. I am enclosing \$____ (please add \$2.00 to cover shipping and handling). Send check or money order—no cash or C.O.D.s please.

Name Birth date *

Address 

City-State/Zip*

Please allow four to six weeks for delivery. Offer good in U.S.A. only. Sorry, mail orders are not available to residents of Canada. Prices subject to change. ¶

SCHOLASTIC
LILD503

A: You can delete this.

Q: Are these really blockquotes? In The Case of the Rainy Day Mystery.

These lines are set off from the regular text as a blockquote would be, but unlike a blockquote they are very short! Should I style as quotes?

Example 1, the narrator writing in his journal (split onto two pages):

I wrote in my detective journal:

CLIENT: LUCY MILLER

I looked out the rain-streaked window.
The weather was so crummy it would even
make a goldfish blue.

CASE: THE RAINY DAY MYSTERY

Example 2, label on a box:

machine and pulled out a box. It was
labeled:

KEEP OUT AND THAT MEANS YOU!

A: Yes they are! The intent of the publisher is to have them stand out as quotes, so we apply quote style.

Q: Caption Style in The Body Keeps the Score.

One of the captions for a photo in The Body Keeps the Score is a quote from Charles Darwin. Should I just leave it as Caption style, or should I also add Quote Style and Citation Style on it as well?



"When a man sneers or snarls at another, is the corner of the canine or eye tooth raised on the side facing the man whom he addresses?" —**Charles Darwin, 1872**

A: Caption style only

Q: An addition to the previous question about the book *The Seeds of Change*. I presume that the titles presented in these sections should be in unordered lists (one list per section), but how do I include the author, summaries, and websites? Do they end up being a second level in the list? Would this be better presented with headings?

A: This would be better presented as subheadings.

Q: Images of book covers not on the cover. Book: *The Seeds of Change*.

There are two sections near the end of this book that advertise other books by the author and publisher. They include a cover image, summary, title, and author. These sections are provided as images. I understand I am to remove the full image and transcribe the text within in, but what do I do with the cover images within the larger image? On the Cover Image Description page of the Alt-text section of the wiki, I found a link to a video about this, but "that content doesn't live here anymore." Instructions prior to the link for this video say to remove the image and replace with title of book. Just want to make sure I'm not missing any extra information that was in the video.

Here is the image of one of the sections:



A: Transcribe the section and remove the images of the covers as they are decorative in this situation.

Q: Blockquote styling. Book: Institutional Violence and Disability

The section on the wiki about blockquotes says: "Quote style can only exist on its own." In feedback for my work on this book, you clarified that a section I styled as an interview should actually be a quote. In the accompanying video, you showed me how it should look. I noticed that you kept the bold styling for the people's names, but I'm not sure if that was because it was ok to leave it or because you just weren't focusing on that part. Would you please clarify if I need to remove the bold styling? To refresh your memory, here's what it looks like now with both:

accordingly, were not meant as punishment per se, but rather as an efficient measure of
resident care. Of course, to the residents, these weigh-ins felt oppressive. Pam describes
her experience:¶
Kate: And did they ever tell you they were concerned about you getting fat?¶
*Pam: Oh yeah. If you were a little bit more than, if you weighed more than your
height what you should weigh, they would starve you to death. You got no bread.
you got no potatoes.¶*
Kate: Huh. And when did you get weighed?¶
*Pam: The first Sunday of the month. [This was] very scary for me, if I lost weight, I
got into trouble.¶*
Kate: What kind of trouble?¶

A: My apologies, you are correct. Remove the strong style.

Q: Meaningful display text for hyperlinks in bibliographies. Book: Institutional Violence and Disability.

The bibliography of this book includes many websites. Since references are supposed to be in a very specific format, I'm hesitant to change it too dramatically and am unsure how to update the display text. Here's an example:

Alamenciak, T. (2014) Remembering the dead at Huronia Regional Centre. The Toronto Star, December 29. Retrieved from <http://www.thestar.com> [wiki is linking automatically for me]

Thought 1: Shortening web address.

...Retrieved from thestar.com [hyperlinked]

Thought 2: Finding the address for the specific article, and then using the article name as the display text. This is redundant but keeps the reference structure.

Alamenciak, T. (2014) Remembering the dead at Huronia Regional Centre. The Toronto Star, December 29. Retrieved from Remembering the dead at Huronia Regional Centre [hyperlinked]

Thought 3: Putting the link in the title of the article.

Alamenciak, T. (2014) Remembering the dead at Huronia Regional Centre. [hyperlinked] The Toronto Star, December 29.

A: The first option is correct.

Q: In "History of the Jews in Quebec," there are notes at the end of each chapter. Each chapter restarts the notes' numbering. Is it better to reformat these as footnotes or endnotes? Also, they mark words that appear in the index with an asterix – should I change that format at all?

A: We use continuous numbering for endnotes. See [Notes: Footnotes and Endnotes](#) for further instructions.

Q: A couple more questions about "All four engines have failed"

1. There is an untitled section following the 'List of Illustrations'. It is a bit like a second dedication or a brief 'About' section, I have attached an image below. I wasn't quite sure what to call it and was wondering if this section should receive a heading such as 'Prologue'?

2. Rather than appearing throughout the text, there is a section in the middle of the book for all of its images (excluding those found in the front matter). Would it be helpful to add a heading to this section?

This book is written as a record of an unforgettable event and as a
tribute to the gallant crew of
British Airways Flight BA 009
Kuala Lumpur to Perth Sector, 24 June 1982
and to their noble aircraft
Boeing 747 G-BDXH, the *City of Edinburgh*
Flight Crew
Captain Eric Moody
Senior First Officer Roger Greaves
Senior Engineer Officer Barry Townley-Freeman
Cabin Crew
Cabin Service Officer Graham Skinner
Purser Richard Abrey
Purser Sarah de Lane Lea
Steward Geoffrey Bell
Steward Araf Chohan
Stewardess Susan Glennie
Steward Stuart Gray
Steward Stephen Johns
Steward Roger MacNicol
Steward Bernard Martin

A: The List of Illustrations is still a list, along with Subheadings. The paragraphs are image descriptions, something you should take into account when you are describing the images. This page is a dedication. Add the Heading Dedication and you can apply the list style to the listed names. The meaning of the lists will be understood as the user reads the section. No need to add a heading to the photo section if there is none in the original.

Q: I have a question about the book "All four engines have failed".

In the Acknowledgements section there is a list of people and organizations (as seen in the image below). Each of the entries on this list contain multiple paragraph breaks. Since paragraph breaks would interfere with formatting these entries as a list, I was wondering if there was another approach I could take to make this section more accessible?

in technical, scientific, ethnological and other matters, I am grateful for much help generously given by specialist authorities and would like to acknowledge, in alphabetical order, the kind assistance of the following:

Dr M.D. Allen, BEChem, PhD
Geothermal Drilling Engineer
Auckland, New Zealand

Australian Bureau of Meteorology
Department of Science & Technology
Melbourne, Australia

Australian Department of Health
Animal Quarantine Service
Western Australian Division

Boeing Commercial Airplane Company
Seattle
Washington, USA

British Airways
London, England and
Auckland, New Zealand

A: I am not sure what you mean about paragraph breaks. This looks like a list of the names and addresses. Apply the list style to this section and indent the contact information into a nested list. It would be something like:

- Name
 - contact info
- Name
 - contact info

Q: About This Digital Book in Buffalo Wild!

The template for this section says: "There are [insert number] levels of headings [and page navigation] in this digital book. Level 1 indicates top level, [type e.g. Chapter] headings. [Level 2 indicates...]."

When the page numbers are turned into headings as in picture books, does that count as a heading or as page navigation for the About This Digital Book section? That is, do I keep or remove the mention of page navigation?

A: Page navigation is only for page numbers, everything else is headings. In Picture Books it is headings as we did not insert page numbers.

Q: Ordered lists in Buffalo Wild!

A section contains a treaty, which contains a list of articles. The articles are titled as "Article 1", "Article 2", etc. Since they are numbered, I want to use a ordered list. But, that also sounds redundant: "1. Article 1" etc. What should I do?

[Here is a portion of the treaty:](#)

PURPOSE AND OBJECTIVE OF THE TREATY

To honor, recognize, and revitalize the time immemorial relationship we have with Buffalo, it is the collective intention of WE, the undersigned NATIONS, to welcome Buffalo to once again live among us as CREATOR intended by doing everything within our means so WE and Buffalo will once again live together to nurture each other culturally and spiritually. It is our collective intention to recognize Buffalo as a wild free-ranging animal and as an important part of the ecological system; to provide a safe space and environment across our historic homelands, on both sides of the United States and the Canadian border, so together WE can have our brother, the Buffalo, lead us in nurturing our land, plants and other animals to once again realize THE Buffalo WAYS for our future generations.

PARTIES TO THE TREATY

WE, the undersigned, include but not limited to BLACKFEET NATION, BLOOD TRIBE, SIKSIKA NATION, PIKANI NATION, THE ASSINIBOINE AND GROS VENTRE TRIBES OF FORT BELNAP INDIAN RESERVATION, THE ASSINIBOINE AND SIOUX TRIBES OF FORT PECK INDIAN RESERVATION, THE SALISH AND KOOTENAI TRIBES OF THE CONFEDERATED SALISH AND KOOTENAI INDIAN RESERVATION, TSUU T'INA NATION along with other nations.

ARTICLE I - CONSERVATION

Recognizing Buffalo as a practitioner of conservation, We, collectively, agree to: perpetuate conservation by respecting the interrelationships between us and 'all our relations' including animals, plants, and mother earth; to perpetuate and continue our spiritual ceremonies, sacred societies, sacred languages, and sacred bundles to perpetuate and practice as a means to embody the thoughts and beliefs of ecological balance.

ARTICLE II - CULTURE

Realizing Buffalo Ways as a foundation of our ways of life, We, collectively, agree to perpetuate all aspects of our respective cultures related to Buffalo including customs, practices, harvesting, beliefs, songs, and ceremonies.

A: Those are headings. Lists are only for listed items, not for headings.

Q: Questions about pagination and the book: All Four Engines Have Failed.

1) Am I right in understanding the since there are page numbers in the original ebook (in this case a scanned pdf), I retain pagination in the word document by adding all page breaks and reformatting page numbers as PRINT PAGE #?

2) Since the header by the page number follows a consistent format (alternating between the book and chapter title), do I delete them?

3) Not a question but I noticed that the "Example of a Running Header" link on the "Headers / Footers" wiki page appears to be broken.

A: We always remove anything in a header or footer as it is not accessible (other than endnotes). Yes, follow the instructions on [Page Numbers](#) for how to insert page numbers. After I convert the book I can show you the code so you can see how it translates after conversion into EPUB3.

Q: Questions about tables in book: Teaching to Diversity

1) It seems there are two typos in the wiki for Tables. It should be "table properties" instead of "table priorities" (see attached image).

2) As for the title of table, I just want to confirm if my understanding is correct. If the table has a title, we just copy and paste the title into the Title field in table properties. If the table does not have a title,


we should create a title based on the information of the table and then add it to the Title field in table properties.


3) I was a little confused to follow the steps to Identify a “Header Row” shown in the wiki. Once the “Header Row” check box is checked, I am not quite sure about the rest two steps, “Type (or retype) your column headings” and “Press the Enter key.” Would you please provide guidance or create a short video?

The following link is a video about “Repeat Header Rows”. We may add it to our wiki for reference.
<https://support.microsoft.com/en-us/office/video-create-accessible-tables-in-word-cb464015-59dc-46a0-ac01-6217c62210e5>

4) As wiki mentioned, split or merged cells should not be used in a table. In the book, however, there are several tables with merged cells (see attached image as an example). How should we tackle such tables?

5) Tables on the last two pages of the book, the header row is the last row. I tried to set the “Repeat Header Rows” by following “Table Properties-Row”. The “Options” including the check box of “repeat as header row at the top of each page” is not active (greyed out). What is the best practice to handle those tables? Thank you.

 If the table has a title, add it to the Title field in table priorities. See below for details.

 If the table **does not** have a title, add one to the Title field in table priorities. See below for details.

Grade 7 School Year	September to December	January to March	April to June
THEMES CHOSEN TO INTEGRATE DISCIPLINES	Diversity and Interdependence	Earth: Above and Below	Canada and the Arctic
SOCIAL STUDIES "People and Places in the World"	Clusters 2 and 3 Global Quality of Life; Ways of Life in Asia (Afghanistan)	Cluster 1 World Geography	Cluster 4 Human Impact in the Americas (Canada)
	Skills, Knowledge, Values — Applications all year		
SCIENCES "Foundations for Scientific Literacy"	Cluster 2 Particle Theory of Matter	Clusters 3, 4 Forces and Structures; Earth's Crust	Cluster 1 Interactions within Ecosystems
	Skills, Knowledge, Values — Applications all year		
MATHEMATICS	Statistics and Probability (Data Analysis)	Shape and Space (Measurement)	Shape and Space (Transformations)
	Number concepts and numerical operations all year		
LANGUAGE ARTS	Integrated all year long		
FINE ARTS	Integrated all year long		

For example:

Total 10/10									
Total 9/10							9		
Total 8/10									
Total 7/10					7				7
Total 6/10									
Total 5/10		5							
Total 4/10						4			
Total 3/10			3						
Total 2/10				2				2	
Total 1/10	1								
Survey Sections	Section 1 Naturalistic	Section 2 Musical-Rhythmic	Section 3 Logical-Mathematical	Section 4 Existential	Section 5 Interpersonal	Section 6 Bodily-Kinesthetic	Section 7 Verbal-Linguistic	Section 8 Intrapersonal	Section 9 Visual-Spatial

A: I added the video and fixed the typos. See [Tables](#) for revisions. Yes, create a title. Spilt cells are not accessible, so we will always have to restructure the table in to either multiple tables, a nested list, or subheadings with a nested list. It all depends on the table. You will need to flesh out what the data is in the original table, and figure out how to best organize it so it is clear an accessible. This might be multiple tables, or even lists. If you require more assistance on this, please let me know and I can help you organize it.

For your second question, I already answered this below for Ensouling Our Schools.

Q: Ordered lists for series. In The Redemption.

In the Also by the Author section is a list of titles in a series where the last is numbered 0.5, and the author suggests reading it after Book 5 as though it is Book 6. In this section in another book of hers, the same title is numbered as 6, not 0.5. I have tried to adjust the numbering in the eText, but it seems like Word only allows whole numbers. Can I renumber Book 0.5 as 6?

A: Format the lists as unordered lists and add rephrase the items as Book 1: Ecanta etc..

Q: Another question on "Ghosthawk". There are two indigenous language words in the 'Acknowledgements' section of this book. They can be seen in the image below. I have marked them in strong style and started writing a producer's note. The Syilx people speak nsyilxcən so this is what I was going to put down but I could find no other reference to "ʔuknáqin" online so I was unsure what to do. Thanks!

Acknowledgements

I respectfully acknowledge the syilx / ʔuknáqin people on whose traditional and unceded territory I wrote these poems.

A: If you are ever unclear about the languages, and can not find out through researching them, then you can use a more generic Producers note for Indigenous languages instead of specifically naming each language.

Q: I had a couple of questions about the poetry book "Ghosthawk":

1. There are several poems without titles and I was wondering if I should add some form of generic heading for these poems in order to better differentiate them from other poems and sections of the book. Three of these occur in the body of the book between the poems 'Snow Light' and 'What Was Coming'. All three are referenced in the table of contents (which I removed) by their first line. There is also a short poem before the first titled poem of the book. It is in italics and appears similar to an epigraph. A similar poem is found at the very end of the book (even after the 'About the Author'). I was unsure how to approach this problem. I found one example in the Q&A of a poetry book with no initial heading to differentiate it from the front matter so the heading 'Poetry' was applied. I was wondering if a similar approach should be taken here?

2. In a few of the poems the stanzas are separated by single asterisks (see example image below of poem 'Merlin'). My initial thought was that a content break should be applied but the language felt continuous so I thought I would check to make sure. There were some full page gaps between stanzas where I also applied content breaks.

Merlin

Conjured from a confetto
of snow, and prestoe'd
into my apartment window,

*

a flacon of grayscale,
bluish, pale,
sentinelled on the balcony rail,

*

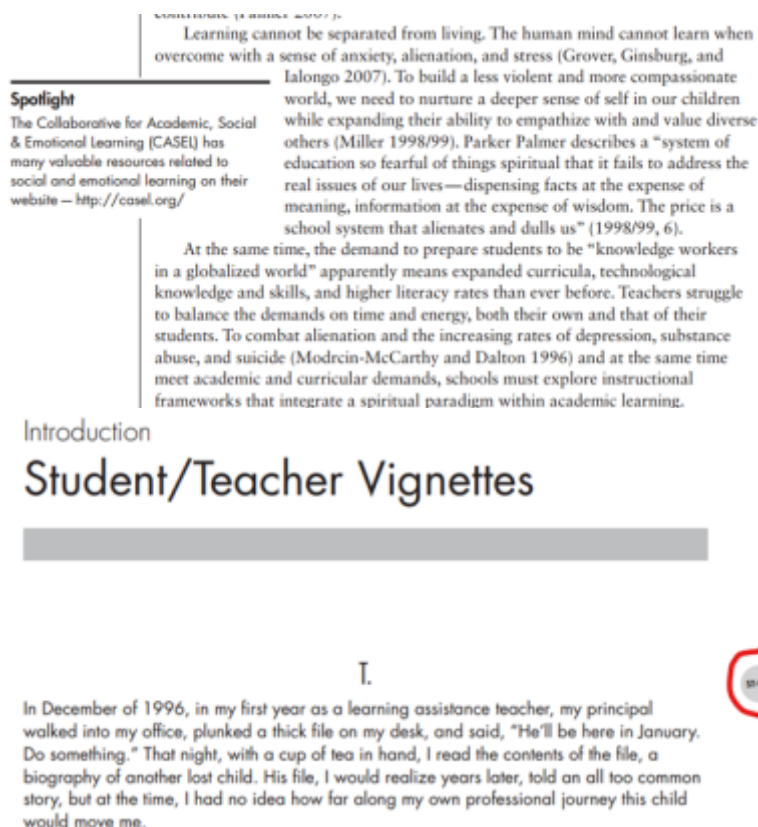
the itty-bitty pigeon hawk,
spellbound, silent,
with a Trappist's eye to talk.

A: When creating headings, a good place to look is the original table of contents, and then also the device table of contents. In this case, they do use the first line of poetry as a heading, so we can do the same. As for the section after About the Author, you can use the heading **Closing** as that is what the original uses. I made this [video for further explanation of how to figure our headings with the TOC](#)

You can use content breaks in place of the asterisks, as they are there to create visual pauses to break up the stanzas further. A content break will do the same thing for a screen reader.


Q: Questions about the book: Teaching to Diversity


1. There are several parts, like "Spotlight", in the book (see attached image). I just want to confirm if it is correct to use a text box and move it to an appropriate place within main narrative flow.
2. There are small images (see attached image, in red circle), like "ST-V 1" and "ST-V 2". Based on the Table of Content, I am thinking if we could transcribe the text of the image to the heading, i.e., "ST-V 1: T." and then delete the small images in the Word file?
3. There are some icons in the book (see attached images). It seems that they are decorative images. Could I remove them in the Word file? Thanks.





Student/Teacher Vignettes


ST-V 1: T.	1
ST-V 2: Cole	1
ST-V 1 & 2: Following up with T. and Cole	181
ST-V 3: Michael.	30
ST-V 4: Derrick	44
ST-V 4: Following up with Derrick	124, 127
ST-V 5: Jay	50
ST-V 6: Melissa	56
ST-V 7: Jason.	58
ST-V 8: Sara	80
ST-V 9: Karl and Mitchell	88
ST-V 10: Nate and Michael.	89
ST-V 11: Cory	137
ST-V 12: José.	164


 Verbal-Linguistic: learning disabled, hearing impaired, mute


 Visual-Spatial: visually impaired


 Logical-Mathematical: dyscalculia


 Bodily-Kinesthetic: physically challenged, ADHD

 Musical-Rhythmic: tone deaf

 Interpersonal: conduct disorder, non-verbal learning disability (NVD), autism spectrum disorder

 Intrapersonal: anxiety disorder, mood disorders, autism spectrum disorder

 Naturalistic: phobias

 Existential: developmental delays, challenges with conceptual understanding, higher order thinking

A: You are correct, use a textbox as described on [Textboxes & Sidebars: Secondary Content](#)

Yes, you can create a heading with this transcribed images

No, you can not delete these images as the are not decorative. They bring meaning to the text and are custom icons. You will need to describe them using [Simple level image description](#).

Q: In "A Soft Place to Fall" the author often uses italicized text to indicate something the protagonist is reading or has read. After reading the Q&A I saw that these could be dropped if it was obvious what the character was doing, such as reading a sign. In the case of this book, this occurred with signs, posters, clocks, and a birthday cake: "My name was written in blue icing: *"Happy 15th Creigh"*" (chapter 11). In these instances I did not re-add emphasis.

In other cases, while it was still obvious the italicized text was something the protagonist had read, special emphasis seemed to also be being placed on the text. The example in the image below is also from chapter 11. In this case I added emphasis. I was wondering if I approached this correctly. Thanks!

And I'd had a party of my own. I loved how she wrote "Creigh" with the blue icing—my name on a cake! I was never given a card before. Ms. Hay had picked one out just for me. I stopped and pulled it out of my backpack. I read the words again as I walked. I still didn't understand them, but I liked that it said: *"Happy 15th Birthday, Creighton. So happy you joined our family. Ms. Hay."* Not Ms. Hayworth, she had written, "Ms. Hay." I liked its familiar sound. She called us a family. I hadn't had that, either.

A: You are correct. If it is in a sentence like that and it is clear someone is reading you can remove the emphasis. If it is on its own you can use blockquote.

Q: I have a couple of questions about "The Bondage Breaker."

1. The copyright page was rendered as an image when it was converted. Should I describe it like an image with alt-text, or transcribe it directly into the text?
2. The eBook isn't consistent with giving the original page numbers. For example, after eBook page 80, they seem to disappear until page 96. Should I put in numbers when they're there, or leave them out altogether?
3. I think that there's supposed to be an image on eBook pages 50-51, but it didn't render properly. How should I tackle this?

A: Transcribe the copyright page directly. The numbers are super annoying! Just leave them out and make sure the [About this digital book section](#) includes the note about no page numbers.

Do you mean this weird part:

tians 5:16).

V

. :

,

W... C... M... A... B... A... I...

That is just some messiness from a low grade scan. You can remove it.

Q: caption and endnote questions for book: Christi Belcourt

Each image has a caption in two languages. One is in Indigenous language and the other is in English. There is a paragraph mark between them (see the image). By following the wiki, a caption should not be more than one paragraph long.

1. Could I copy and paste the two paragraphs together into the caption text cell? In such case, the caption will become one paragraph with both indigenous and English. There will be no paragraph mark in the caption (i.e., one paragraph).
2. The wiki gives instruction for caption style (i.e., Arial 12, Italic, Automatic for color). However, the captions of this book are in indigenous language. How should we mark up such captions?
3. Endnote question. This book has sections in indigenous language and the corresponding translated sections in English. There are endnotes in those sections. As a result, there will be two notes with the same meaning (e.g., same link or address) in two sections, i.e., one in indigenous section and the other in the English section. (See attached image). Is that right to ignore the relation between such two notes (i.e., same mean but in different languages and in different sections), and to mark them as different notes? Thanks.



Niiwin-Zegibanoojig-2012¶

Four-Cedar-Waxwings-2012¶

- 1-Christi-Belcourt, Twitter-Gashkadinogizis-23, 2017-9:06-am, -
<https://twitter.com/cistibelcourt/status/933743605390254080>.¶
- 2-Awenen-Gaa-dakonaad-Web'aagone'onan-Gechi-inendaagwak (2008)-Wayne-Peltier-gaa-gii-niigaanishkang-mazinaatesijiganens (10:40-dasodiba'iganens)-gaa-mazinaateshing-Belcourt-Waabandan-<https://www.youtube.com/watch?v=8WL-RB78lfs>.¶
- 3-Christi-Belcourt-Mazinigwaasowin-Anishinaabeg-Gaa-bi-mazinigwaasowaad-Odaanaang-gaye-gaa-doodamowaad-(Owen-Sound, ON-Ningwakwe-Learning-Press, 2010)-¶
- 4-Christi-Belcourt, Zhiibinewag-Waabigonii-Meziniw-aasowaad-gaa-ikidod-mezinibi'iged.-
<https://www.youtube.com/watch?v=8WL-RB78lfs>.¶

A: For the captions, yes make them one line with no paragraph breaks. Just make a note in RT that the captions include Indigenous languages. I remove the strong style during conversion and replace it with the language tags for the given languages. It is right to ignore the relation between the two notes, as they are for two different sections (one in English, one translated into an Indigenous language.)

Q: How many Producer's Notes do I need? Book: Spirits of the Coast.

Spirits of the Coast requires a note about the numerous Indigenous languages in the text as well as notes about the one-page comic it contains. The example NNELS-Zilla text for comic books uses two Producer's Notes: one about how we describe comics and one about how comics tell stories. Should I create a third for the Indigenous languages note, or can I add it to the note about how we describe comics? When I try the former, that seems like a lot of separate sections. When I try the latter, the notes about the languages seems out of place when compared to the notes about the comics that uses H2 for About this Comic.

A: So we only do one Producer's Note per publication. You don't have to include the entire Comic Producer's note as it is only one image. You can include a paragraph that reads as follows: This book includes a described comic. The editors have tried to describe this comic book to recreate the comic experience. Attention has been paid to the

structure and layout of each page and panel in how it relates to the story being told. Instead of having chapter and section headings the comic is broken down into page headings and panel headings. We create these readers for you to enjoy, so we encourage you to share with us and feedback of comments you have about this reader so we can improve.

Q: In Peyakow, there are some mention of Indigenous tribe names from Argentina. Some examples are Selk'nam, Mapuche, and Kollas. I'm wondering how I should mark these for the producer's note, since it's only the tribe's name that's mentioned and not any words from their languages.

A: If you can not identify the language names, you can write that languages from these other tribes also appear in this publication and may not be properly pronounced by screen readers.

Q: Another 'Ensouling Our Schools' dilemma: there are several not-technically-tables that I'm converting into lists, but in the original, these tables sit right in the middle of another list. I imagine a list that breaks apart another list isn't all that accessible, so how should I tackle this one?

Edit: They're in Chapter 10, print pages 197-201 of the eBook.

A: You can use long description for each image.

Q: Another 'Ensouling Our Schools' question – I am not sure how to best tackle either of these: a)

Strategies	Aspects of Well-Being		Specific Target
Respecting Diversity Program (RD)	Intra	Intellectual	self-awareness, self-regulation, development of interests and talents
		Physical	awareness of kinesthetic strengths/goals
		Emotional/ Psychological	self-worth, hope, self-regulation
		Spiritual	sense of purpose: What is my gift?
	Inter	Intellectual	respect for diversity, perspective-taking, collaborative and cooperative skills, common language
		Physical	
		Emotional/ Psychological	belonging, generosity, class culture, positive relationships
		Spiritual	meaning: What do I have to offer?
Spirit Buddies	Intra	Intellectual	
		Physical	movement, cortisol reduction
		Emotional/ Psychological	self-worth, being "seen"
		Spiritual	impact on others
	Inter	Intellectual	
		Physical	
		Emotional/ Psychological	belonging, social coherence, positive interactions
		Spiritual	

My first thought is to split it into separate tables somehow, but I'm not sure.

b)

My Intelligence Profile

Part 4

Transfer your totals for each section to this table. Then, use your ruler to create a bar graph.

Total 10/10									
Total 9/10									
Total 8/10									
Total 7/10									
Total 6/10									
Total 5/10									
Total 4/10									
Total 3/10									
Total 2/10									
Total 1/10									
Survey Sections	Section 1 Naturalistic	Section 2 Musical-Rhythmic	Section 3 Logical-Mathematical	Section 4 Existential	Section 5 Interpersonal	Section 6 Bodily-Kinesthetic	Section 7 Verbal-Linguistic	Section 8 Intrapersonal	Section 9 Visual-Spatial

The Totals suggest that my intelligence strengths are _____,
_____, and _____.

The Totals also suggest that I need support to strengthen my abilities and interests in _____,
_____ and _____.

This one relates to the surveys I asked about before; it's meant to create a visual graph of the results.

A: Your instinct to break it up into smaller tables is correct. Good work! As for your second question, there is no way we can create an accessible version of drawing a visual graph in an EPUB. In this case, you would create a long description, where you would recreated the chart as a table with the bottom row as a header row.

Q: 'Ensoulng Our Schools' has some surveys included as appendices, and I'd like to clarify on how to approach them. I'm thinking I should mark each section as a subheading, use unnumbered lists for the questions, and start each bullet point with '[BLANK].' Thoughts? Here's how it looks in the original:

Multiple Intelligences: Middle Years Survey

Part 1

This survey has 9 sections. Each section has 10 statements. Read each statement, and think about whether it describes you, how you think, or how you feel. If you think the statement is true for you, write a 1 on the line beside it. At the end of each section, add up the 1's, and write your total for that section in the space provided.

Section 1

- _____ I enjoy sorting things into groups or collecting similar things.
- _____ I care about plants and trees.
- _____ Hiking and camping are fun.
- _____ I like taking care of plants or helping in the garden.
- _____ I care about environmental issues like logging and global warming.
- _____ I like putting things in order.
- _____ Animals are important in my life.
- _____ I recycle cans, bottles, and paper.
- _____ I like learning about animals, plants, and science.
- _____ I like playing outside a lot.
- _____ TOTAL for Section 1

A: This is a correct approach, but do an ordered list instead of an unordered list.

Q: In Peyakow, the author inserts a poem with Spanish and English translation. I'm wondering if I should add a heading with the poem's title, since based on the context it's not that clear when the poem starts.

to haul the hindquarters of a moose from the woods. During some chants, spontaneous tears spilled, paired with gentle sobbing that I kept discreet. There were kriyas for releasing inner anger, for strengthening the aura, for awakening the mind and for improving the functioning of internal organs. The ancient poem "Mother's Blessing," sung by Snatam Kaur, became my mantra. I mellowed while listening to it, imagining it was my mother's voice. After my meditation, I would extend the blessing to my dearest friends and family members by projecting their images into my mind, one after the other, surrounded by white light.

Retoño mio, esta es la bendición de tu madre.

Oh my child, this is your mother's blessing.

Nunca olvides a Dios, ni un momento

May you never forget God (I read Mosom and Universe), even for a moment

Adorando, por siempre, al Señor del Universo

Worshipping forever the Lord of the universe.

Recordando a Dios, todos los errores son purificados.

Remembering God, all mistakes are washed away.

A: You can style it as a blockquote. In this context the poem is being quoted. You can also tell by how it is indented compared to the rest of the text. That is a visual cue of a blockquote.

Q: Can't find some symbols to use for letters in Indigenous words. Book: Spirits of the Coast.

There are many, many, many words in this book that are from a few different Indigenous languages. I am trying to use the proper symbols for them, but can't find them all in Word or in the Unicode resources listed on the Symbols page of the wiki. (I have restricted my searches to letters in the various Latin scripts because I assume that searching in other languages will end up coding things wrong.) Those I've found include: č, ł, K̲, k̲. I can't find the x that looks like it's in superscript or the following letters with a line underneath: G, g, a. I expect to come across more in the text. What do I do with these letters? Is there somewhere else I can look?

A: Try expanding your search on the Unicode page. If you can not find it I did find this resource for Indigenous Unicode: [First Nations Unicode Font](#)

Q: Questions about the directions, index and language mark up for book: Truly Mexican

1) The Directions of a recipe may have several directions for preparing different parts of the recipe. Taking the “Red Snapper Papillotes in Green Mole (Page No. 158)” as an example, the directions include “Make the mole” and “Prepare the fish”. There are four paragraphs for “Prepare the fish”, and each paragraph may include several steps. Could we use two levels of ordered lists and format one paragraph as one item of the list? (See attached image) or Should we go further to format the paragraphs as multiple items of the entire ordered list?

2) As per the previous requirements of this ticket, I reformatted asides as text boxes. Could I delete the last sentence of “About this digital book” or rephrase the sentence as “All secondary content in this book has been placed into text boxes”?

3) As for the section of “Index”, “Index” was formatted as Heading 1 in the Word file, however, the subheadings, i.e., A, B, C, etc, were not formatted as Heading 2. Should I format them as Heading 2?

4) If I understand correctly, the Mexican names of recipes in yellow were provided after their English names. In the Word file, however, those names were not marked up as Spanish. Should we mark up them as Spanish?

<p>FOR THE MOLE</p> <p>½ pound tomatillos (5 or 6), husked, rinsed, and roughly chopped</p> <p>1 cup water</p> <p>2 packed cups chopped cilantro</p> <p>1 packed cup chopped flat-leaf parsley</p> <p>4 large mint sprigs, leaves only</p> <p>¼ cup finely chopped white onion</p> <p>3 fresh jalapeño or serrano chiles, coarsely chopped, including seeds</p> <p>3 large garlic cloves, peeled</p> <p>1 teaspoon fine salt, or 2 teaspoons kosher salt</p> <p>¼ teaspoon aniseed</p> <p>¼ teaspoon coriander seeds</p> <p>¼ teaspoon cumin seeds</p> <p>FOR THE FISH</p> <p>6 (5- to 6-ounce) red snapper fillets, with or without skin (see note)</p> <p>About 1 teaspoon fine salt, or 2 teaspoons kosher salt</p> <p>About 2 tablespoons mild olive oil or vegetable oil</p> <p>6 (12 × 15-inch) pieces parchment paper or foil</p> <p>PREHEAT the oven to 500°F and position the racks in the upper and lower thirds of the oven. Put a large baking sheet on each rack to heat in the oven.</p> <p>MAKE THE MOLE</p> <p>COMBINE all the mole ingredients in the blender jar and blend until very smooth, about 3 minutes.</p>	<p>PREPARE THE FISH</p> <p>SEASON the fish with the salt and rub or brush it with the oil.</p> <p>WORKING with one sheet of parchment paper at a time, fold the sheet in half to make a 12 × 7½-inch rectangle, creasing the edge, then unfold the paper. Spoon about 1 tablespoon of the mole on the bottom half of the sheet, top with a fillet, then top the fillet with about ¼ cup of mole.</p> <p>FOLD the top half of the sheet over the fillet. Starting at one corner of the crease, fold the edges of the sheet over, forming small triangular folds and following a semicircular path around the fillet (each fold should overlap the previous one), smoothing out the folds as you go and tucking the last fold under, until the fish is completely enclosed and the papillote is completely sealed. Repeat the procedure with the remaining fillets. Alternatively you can put the fish and mole in simpler rectangular packages, making sure to leave a little room between the fish and the top of the package.</p> <p>PUT the papillotes on the hot baking sheets, and bake until the packages are puffed and trembling, about 10 minutes. Open one package to check that the fish is done, then close again and serve the papillotes for guests to open themselves.</p> <p>Serve it with Corn Tortillas (page 39), rice, beans, or any other side you like (pages 246–256).</p> <p>This mole is best eaten the day it is made. You can make the packages and chill them on trays in the refrigerator up to four hours before you bake them. If you do this, use foil rather than parchment paper, which may become too wet and tear.</p> <p>NOTE: You can substitute 2 pounds peeled large shrimp for the red snapper.</p>
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Directions¶

1. → Preheat the oven to 500°F and position the racks in the upper and lower thirds of the oven. Put a large baking sheet on each rack to heat in the oven.¶
2. → Make the Mole¶
Combine all the mole ingredients in the blender jar and blend until very smooth, about 3 minutes.¶
3. → Prepare the Fish¶
 - 1) → Season the fish with the salt and rub or brush it with the oil.¶
 - 2) → Working with one sheet of parchment paper at a time, fold the sheet in half to make a 12x7½-inch rectangle, creasing the edge, then unfold the paper. Spoon about 1 tablespoon of the mole on the bottom half of the sheet, top with a fillet, then top the fillet with about ¼ cup of mole.¶
 - 3) → Fold the top half of the sheet over the fillet. Starting at one corner of the crease, fold the edges of the sheet over, forming small triangular folds and following a semicircular path around the fillet (each fold should overlap the previous one), smoothing out the folds as you go and tucking the last fold under, until the fish is completely enclosed and the papillote is completely sealed. Repeat the procedure with the remaining fillets. Alternatively, you can put the fish and mole in simpler rectangular packages, making sure to leave a little room between the fish and the top of the package.¶
 - 4) → Put the papillotes on the hot baking sheets, and bake until the packages are puffed and trembling, about 10 minutes. Open one package to check that the fish is done, then close again and serve the papillotes for guests to open themselves.¶

About this digital book¶

This digital book has been produced for the National Network for Equitable Library Service, NNELS, in March, 2021.¶

This digital book allows you to navigate directly to the headings within it. You can access these headings by using the navigation controls on your playback device.¶

There are five levels of headings in this digital book. Level 1 indicates top-level section and chapter headings. Levels 2, 3, 4, and 5 indicate sub-sections within chapters. All secondary content in this book has been placed under headings, which are prefaced with the word "Aside".¶

FRESH TOMATILLO SALSA WITH
AVOCADO **SALSA VERDE CRUDA CON AGUACATE**

A: the answers in order are as follows:

1. Each individual step needs to be its own list item. In the example you show above you have multiple steps in one listed item. For the recipes that have more that have multiple directions, divide them with headings that are one level lower than the heading for Directions
2. Delete it. If all the asides are in text boxes they will be marked up with <aside> tags that the user will be able to use to navigate and understand it is an aside. See wiki page on [About this Digital Book](#) for more on aside content
3. Yes, please format them as heading 2
4. Yes, please mark them up in Spanish

Q: The book "Ensouling Our Schools" uses a couple of original acronyms to explain the concepts in the book. For example, they use existing words like IMPROVE or ACCEPTS. Is it best to leave these capitalized, or to switch them to lowercase? I don't want to cause confusion as they're using words that already exist, unlike other acronyms like NASA. Here's what it looks like in the eBook, for context:

IMPROVE

IMPROVE the moment is used to help relax in a moment of distress. It can be used along with mindfulness practices.

The acronym IMPROVE stands for:

Imagery: Imagine relaxing scenes, things going well, or other things that please you.

Meaning: Find some purpose or meaning in what you are feeling. This is similar to finding the lesson (i.e., what you might learn from the experience).

Pray: Pray to whomever you worship, or, if not religious, chant a positive affirmation, such as: "Everything is going to be okay," or "I can do this."

Relaxation: Relax your muscles, breathe deeply; use with self-soothing.

One thing in the moment: Focus your entire attention on what you are doing right now. Keep yourself in the present.

Vacation (brief): Take a break for a short period of time.

Encouragement: Be your own cheerleader. Tell yourself you can make it through this.

A: You can re capitalize them with only the first letter capitalized.

Q: Are these subheadings? In Spirits of the Coast

In the section called Artists' Statements (where I have styled the words "Artists' Statements" as Heading 1), I wonder if the names of the artists that follow in alphabetical order should be Heading 2. My instinct was that they should be, but then I looked at the next section...

In the section called Contributors (again, styled to Heading 1), there is a list of all the contributors in alphabetical order. In most cases, the name of the author starts the first sentence in the paragraph about them (in one case, the person’s name is several words into the first sentence). Should these names be styled as Heading 2, or should I create fresh headings with their names before the paragraph about them, or should I just leave all text in this section styled as Normal?

Here are examples: the first page of Artists’ Statements and two pages from Contributors. In the first page from Contributors is the example of a name midway through the first sentence (Jim Ryan). In the second page, are examples of a name being followed by apostrophe s, which makes for a weird subheading in itself (Tsaqwasupp Art Thompson’s (1948–2003) and Jared Towers’s).

ARTISTS' STATEMENTS



Fanny Aishaa
Joy of Coming Home
Acrylic, 40" x 30"

This painting is to celebrate our interdependency, connection and responsibility to salmon. It's a reminder of the gift of reciprocity we carry to protect salmon and healthy oceans. In order to see the Resident orca population thrive again, as numerous as they deserve to be, we must offer our sacrifices and gifts back to the salmon and ocean, who provide everything (for us) since time immemorial. This painting was intended to portray the threat orcas and salmon encounter every day through the noise from tankers, pathogens, pollution and fish farms placed through salmon migration routes. But instead, I decided to paint a dream I cherish of a quiet ocean, where whales can silently nurse their babies, where matrilineal systems and intergenerational power can shine through the Pacific waters, where chinook salmon can travel their stellar routes following the universe and complete the miracle they are. It's a painting to show the joy of a silent ocean without human interference, where orcas can share freely their family songs, language, and supernatural existence. When I paint salmon I share my gratitude and strength, and it reminds me it's time for us to give back to them, as they have given their life since prehistorical time to shape lands, forest, systems, cultures, everything. This painting is an ode to them, to feminine energy, matrilineality and the magical relationships that intertwine salmon and orcas. The little magic dot in the painting portrays this relationship and the magical power of echolocation.



Lauren Brevner and Nexw'Kaius-Xwalacktun
James Harry
Pride
Oil, acrylic, wash and copper leaf on yellow cedar
20" x 20" x 3"

James Harry: Part of my job as an artist is to revitalize an art form that was almost lost. As we move into the future, our art will continue to evolve and grow, and my goal is to integrate our culture into the proudest segments of our society.



Jesse Campbell
Community
Acrylic and watercolour on birch panel, 24" x 24"

Everything in the Salish Sea is connected in one great circle. From the orcas to the water to the land and the trees. Everything is connected. In this piece I wanted to acknowledge the land, the water and the community that ties us together. The water is painted following the grain of the wood panel, and the whales are revealed through the shape of the grain. The shore and the trees are painted from the lines of the grain as well to acknowledge their connection within the circle.

CONTRIBUTORS

stewardship over community and place, Adrien approaches photography as a tool for connecting people to ecosystems and the creatures that dwell in them.



© Briony Penn

Briony Penn is an award-winning writer/naturalist, combining punchy media skills with research affiliations at the University of Victoria and an artistic eye for nature and landscape. She is best known as a newspaper and magazine columnist and illustrator, having published more than 500 columns on natural/cultural history in regional newspapers and magazines. She received the Western Magazine Award for Best Columnist and Feature Writer in Western Canada, won the Silver Environment Educator Award in the Canadian Environmental Awards and was nominated for best North American columnist in alternative weeklies. Briony has spent the last 30 years communicating her love and knowledge of the natural history of the Salish Sea.



© Rick King via Wikimedia

Quitting school for photography at 14, **Jim Ryan (1920–1988)** became a naval photographer. Settling in Victoria, he worked for the *Daily Colonist* newspaper until 1963.

His freelance work appears in *Life*, the *Vancouver Sun*, *The Province*, and *Maclean's*. The newly found images in this volume cover Jim's work at Sealand of the Pacific.

Nikki Sanchez is a Pipil/Maya and Irish/Scottish academic, Indigenous media maker and environmental educator. She holds a masters degree in Indigenous governance and is presently completing a PhD with a research



© Nikki Sanchez

focus on emerging visual media technology as it relates to Indigenous ontology. Previously, Nikki was the David Suzuki Foundation Queen of Green. For over a decade, Nikki has worked as a wilderness guide, Indigenous environmental educator and decolonial curriculum advisor.



© Taylor Shedd

Taylor Shedd holds a master of advanced studies in marine biodiversity and conservation from Scripps Institution of Oceanography, where his thesis research

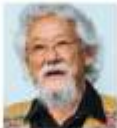
focused on the foraging behavior of Southern Resident Killer Whales. As the Soundwatch Program Coordinator at the Whale Museum in Friday Harbor, Washington, he is the principal investigator on National Marine Fisheries Service Research Permit 21134.



© Paul Spong

Paul Spong is the founder of OrcaLab, a land-based whale research station on Hanson Island, BC, and president of the non-profit Pacific Orca Society. He acquired a PhD in physiological psychology from the University of California, Los Angeles, in 1966. He began studying dolphins and orcas in 1967. His experiences led him into research with wild orcas and Greenpeace's involvement in the save-the-whales movement, which culminated in the moratorium on commercial whaling agreed to by the International Whaling Commission in 1982. In the 1980s, Paul returned to research at OrcaLab. Since then, with his wife, Helena Symonds, his work has focused on the long-term life history of the Northern Resident community of BC orcas.

CONTRIBUTORS



David Suzuki is a scientist, broadcaster, author and co-founder of the David Suzuki Foundation. He is Companion to the Order of Canada and a recipient of UNESCO's Kalunga Prize

for science, the United Nations Environment Program medal, the 2012 Inamori Ethics Prize and the 2009 Right Livelihood Award. Dr. Suzuki is professor emeritus at the University of British Columbia and holds 29 honorary degrees. He is familiar to television audiences as host of the CBC series *The Nature of Things* and to radio audiences as the original host of *Quirks and Quarks*. His written work includes more than 55 books, 19 of them for children. Dr. Suzuki lives with his wife and family in Vancouver, British Columbia.



cetacean species such as blue, fin, humpback, grey, minke and sperm whales. Jared directs various cetacean research and incident response initiatives for several government and non-governmental organizations in Canada and abroad. Jared is from Vancouver Island and lives in Alert Bay, "Home of the Killer Whale," on the territory of the Nkwagmis people.



Ray Troll draws and paints images that migrate from his studio in Ketchikan, Alaska, into museums, books and magazines and onto T-shirts sold around the globe. Basing his offbeat images on the latest scientific discoveries, Ray brings a street-smart sensibility to the worlds of palaeontology and ichthyology. Ray earned a bachelor's degree from Bethany College in Lindsborg, Kansas, and an MFA in studio arts from Washington State University in 1981. In 2008 he was awarded an honorary doctorate in fine arts from the University of Alaska Southeast.



Tsaqwasupp Art Thompson's (1948–2003) ancestral roots are in both Coast Salish (Cowichan) and Nuu-Chah-Nulth (Dindzht) Nations.

Art spent most of his childhood in a residential school, away from both his family and cultural traditions. Just before his twelfth birthday he was initiated into the Tlu-Kwella along side his siblings. This ancient custom connected Art to his cultural heritage, which influenced his decision to become an artist. In 1967, Art enrolled in the Commercial Art Program at Camosun College in Victoria. During this time he began to explore Nuu-Chah-Nulth style design. He is considered to be one of the greatest Nuu-Chah-Nulth artists of the 20th century.

Jared Towers's research mainly focuses on the conservation and ecology of killer whale populations in both hemispheres, but also includes various studies on the abundance, movements and behaviours of other large




Chris von Szombathy is a visual artist, designer, and musician of Japanese-European heritage who lives and works in Vancouver, Canada. His work has been shown and published across the world. He works in a diverse range of analogue and digital media, and his bright, graphic style explores our personal economies of emotional excess and loss. He also runs RXVP, a creative and graphic design studio, and produces music as AAA/Yupzone.

A: The section Artist Statements you can set the name as H2 and the lines about the art as a caption for the thumbnail image.

Artists' Statements (H1)

Fanny Aishaa (H2)

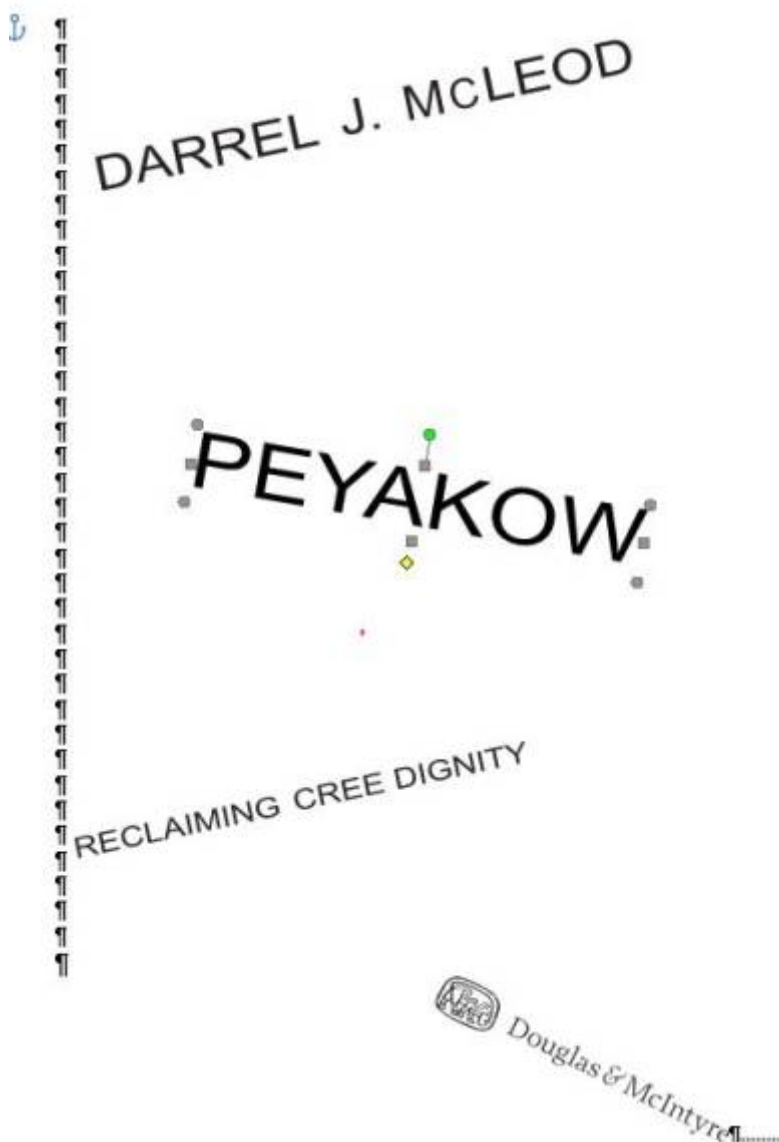


Joy of Coming Home Acrylic, 40" x 30" (Caption)

This painting is to celebrate our interdependency, connection and responsibility to salmon... (Normal)

The section for Contributors can just be normal without subheadings.

Q: For Peyakow: Reclaiming Cree Identity, the title page is formatted as such:



The author's name, title, and subtitle are in textboxes that are tilted. I'm not sure if I should leave this as is, or I'm thinking I should remove the textboxes and add the text back as part of the main text. What do you think?

A: The way it is formatted now it is not accessible. You will need to transcribe it into the document styled as Normal. We only use text boxes for asides as per the wiki instructions.

Q: Questions regarding heading, Italics, context breaks for the poetry: Blue Marrow

1) After the section of dedication, there is no heading (e.g., section, chapter, or poem title) for the main context. It may cause accessibility barrier because the context of main text is under the heading of dedication. What is the best practice to tackle such case?

2) This poetry has Cree language. The Cree words and prayers are Italic in the book (see the screenshot as an example). Should we retain the Italics in place as the original book?

3) As the Wiki mentioned, we do not retain blank spaces between lines. However, there are some large blank spaces in the book (see attached images). To my understanding, such large blank spaces should be treated as context breaks. Is that right?



Columbus wrote:
"My wound has opened again."

His bones at the cathedral of Santa Domingo
moved four times,
different burial grounds.
In the last move his ashes
spill and are trampled.

Possession took me last night.
I slept with a bone.
The jawbone of elk lined with pearly teeth.
I bathed her in sweet grass. Laid her under my pillow.
Winds swept through me. This path has chosen me,
this chosen walk is a blizzard whiteout.
My Cree-ing alone in the heavy arm of snow.

Strive in boldness. Strive in strength.
Live.
âcimo.

âcimowinis

Smoke shrouds the dried meat
hanging on a tripod. The sun dips.
She shifts. I puff small winds.
Knee-deep in earth, fingers clawing,
head bobs up and down.
She is there. She is not. A dog howls.

*I am câpân, the grandmother who shamed her family
when sound choked me. Bless me father, this is my sin.*

A:

1. You can insert the heading Poetry
2. Yes. As per the wiki on [poetry](#) we retain italics. Please also follow the [Indigenous Language markup](#) and set them also as bold.
3. You can insert content breaks in those larger spaces.

Q: Languages in Arab Cooking on a Prairie Homestead

The recipes in this book are sometimes given in both English and Arabic transliterated into Roman letters. For example, Garlic Soup / Shawrabat Thoom. In some cases, the Arabic words are common in English, such as hummus and tahini. I understand that when the words are common in English, we

don't mark them up. But what about when that word is within a phrase in the word's original language? For example:

1. Chickpea Dip / Hummus Bi Tahini

2. Sesame Sauce / Salsat Tahini.

In these two examples, I'm inclined to mark up hummus and tahini because they wouldn't be spoken with an English accent in the context. I think that follows the wiki guidelines under Languages, 3b.

A: Your instinct is correct here! In this usage it is a translation of the title of the recipe.

Q: Languages in Arab Cooking on a Prairie Homestead

Many Arabic words are repeated throughout the cookbook. For example, there is a whole chapter on the food kishk, which includes nine recipes for kishk served with different ingredients (such as kishk with lentils and kishk with eggs) and a preamble explaining its history. Should I mark up all uses of this word, even though it becomes very familiar in the text? (I might be mixing this up with an editing technique where the first instance of a foreign word is in italics, then the rest in normal.)

A: It is important to always be consistent. If you mark up the first instance of the word, then you should mark them all up. That editing technique you are referring to is mainly aesthetic, whereas in our work we are aiming for accessibility.

Q: Nested, unordered lists for references in Arab Cooking.

When formatting a list of references, I understand that we use unordered lists and nest entries when they are "alphabetically-related". When I create the nesting, should I keep or remove the "—" that otherwise begins the entry to show that the author is the same?

A: You can keep the m-dash when you nest the list.

Q: In Arab Cooking, there are several different ways that notes are presented within recipes. Some are in the sidebar, some follow the recipe with the word "Note:", and some follow the recipe and start with an asterisk. I understand that the asterisk is weird for a screenreader. Can I just change them to "Note:" like the others?

Examples: Note: Always set aside part of the yogurt for the next batch. vs. * Sumac can be purchased from Middle Eastern grocery stores.

A: I will need to see an example. We can go over this in our meeting tomorrow.

Q: In Arab Cooking on a Prairie Homestead, I'm wondering about the placement of images.

[There are several chapters in this cookbook with columns of text, not recipes, and there are some](#)

images among the text. In the original, some of these images span more than one column or are placed mid-paragraph; as far as I've noticed, they do not correspond to specific paragraphs. I'm not using columns in my eText, but I wonder where to place these images in my eText. I'm tempted to place them between paragraphs to avoid breaking up the text. Here's an example:



A: Good intuition! Yes, put them between paragraphs so we don't break up the text.

Q: In Mind Hacking Secrets, and in general, how should we treat nonbreaking spaces? I saw few in one section, and I'm not sure if I leave them or replace with regular spaces. Also this section is missing some spaces in between words and sentences, but this is how it's formatted in the original and epub. Should I add spaces in or leave as is?

Why IQ just predicts 6 to 10 percent of your career success, understand multiple intelligences and tap the brain's full potential. Understand how Americans and Japanese use different type of thinking preferences. How learning a foreign language can improve your logical thinking skills. Understand the four different thinking preferences and nurture each one to become situationally whole-brained. How male and female brain structures are different and how understanding each other's thinking preference can transform their relationship at work and life in general. ¶

A: You can leave them as is, they do not have a negative impact with conversion to EPUB3.

Q: In Mind Hacking Secrets, the author uses mathematical symbols to explain a theoretical concept. They bold and italicize it in the original text. Should I format it like a math equation using Words Equation editor, or do I keep it as text and italicize?

High-Quality-Work-Produced=Time-Spent-X-Intensity-of-Focus.¶

A: You can remove both the italic and strong from this, and there is no need to use math equation.

Q: Stage directions in plays, as in Kim's Convenience

The wiki says that: "Stage directions are normally marked as normal text." I think I have found an exception, but please confirm. In Kim's Convenience, there are stage directions within dialogue that I think need to be highlighted somehow (because won't it be read or understood as dialogue since the character's name precedes it?). Here is an example:

Appa: Is that one you car?

Rich: Sorry?

Appa: *Pointing to a car outside.* Is that one you car?

A: Good intuition! This would be an exception. You can style it with emphasis style.

Q: Questions about page number, language, image for the novel: Iron Widow

1) The original ebook (PDF) has page numbers, and most of page numbers are at the top of page. However, there are several page numbers at the bottom of page, e.g., Page 1 and Page 9. (See the attached image please). Based on the section of Page Numbers in the wiki, two lines of "PRINT PAGE #" will be inserted closely in the reformatted Word file (See the attached image). I am wondering it may cause accessibility barriers by such two close lines of "PRINT PAGE #". Should I put the "PRINT PAGE #" on the top for the page whose page number in PDF file was at the bottom of page?

2) There are some pages without page numbers. For example, three pages (i.e., the blank pages and Part I title page) between Page 5 and Page 9 don't have page numbers. Should I insert page numbers for them or leave as is?

3) Based on the section of Language in the wiki, if I understand correctly, we will not mark up the Chinese characters' name in the novel. Is that right we only need to mark up those Chinese titles (e.g., jiejie, wushaoye, and baofengshaoye)?

4) There is no section title, chapter title or caption for the diagram with five elements. Could I place the diagram into the section of Book Summary? Also, that diagram in the unedited Word has been formatted into two images. Could I take a screenshot for the diagram and place the screenshot in the edited Word file? Thank you.

A Chrysalis was no ordinary war machine. Yang Guang didn't maneuver it with steering wheels or levers, like he would an electric carriage or a hovercraft. No, he *became* it. While his mortal body sat dormant in the cockpit, its arms around the concubine-pilot he'd taken to battle tonight, his mind psychically commanded every part of the Nine-Tailed Fox, making it pounce toward the incoming herd on the horizon. Far out on

1

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2

either side of him, the silhouettes of other active-duty Chrysalises raced forth as well.

A Chrysalis was no ordinary war machine. Yang Guang didn't maneuver it with steering wheels or levers, like he would an electric carriage or a hovercraft. No, he *became* it. While his mortal body sat dormant in the cockpit, its arms around the concubine-pilot he'd taken to battle tonight, his mind psychically commanded every part of the Nine-Tailed Fox, making it pounce toward the incoming herd on the horizon. Far out on ¶

PRINT PAGE 1 ¶

PRINT PAGE 2 ¶

either side of him, the silhouettes of other active-duty Chrysalises raced forth as well. ¶

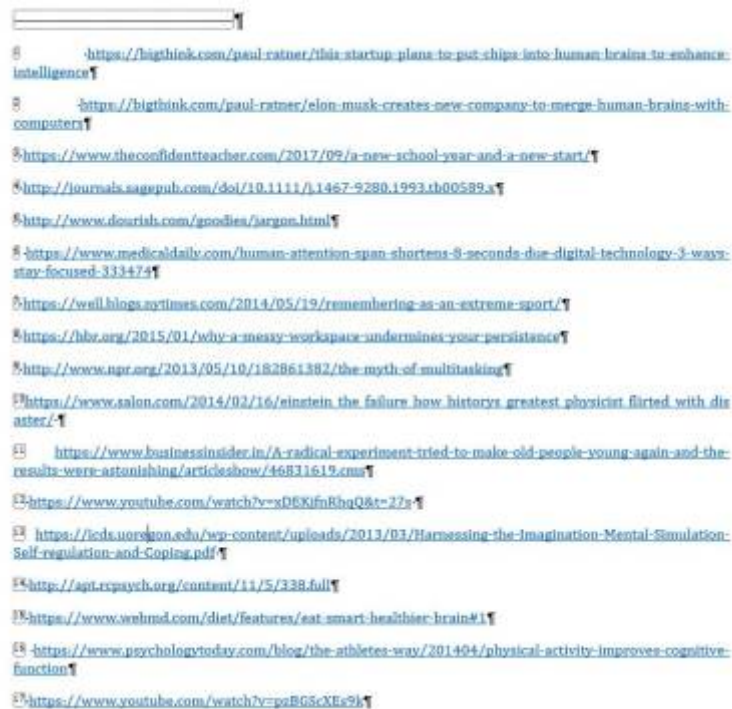
Through hair-thin acupuncture needles along his pilot seat that bit into his spine, Yang Guang channeled his qi, his life force, to power the Fox. Qi was the vital essence that sustained everything in the world.

A:

1. Yes, you can move all the print page numbers to be at the bottom of all the pages.
2. The Part headings and Quotes will no longer be on their own page, as you will be creating them as headings, and those blank pages will not long exist, so you do not have to worry about them.
3. Correct
4. Keep it in the same location as the original. To extract an image, follow the instructions on [Extract Images from PDF Files](#)

Q: In Mind Hacking Secrets, I have some questions about the endnotes:

1. The references in this book are just hyperlinks. Do I keep the hyperlinks or remove them and keep everything as only Endnote text style?
2. When I paste the references back as endnotes, some paste with indents and some don't even though the original text doesn't have them. I can't seem to figure out why this is, as I tried removing these indents with no luck. Should I just leave it as is? I posted a picture of how my edited etext looks like.



A: We should rename the Hyperlink Text so it is more direct. For example, we can change the first one to bigthink.com article: This \$100-million Startup Plans to Put Chips Into Human Brains to Enhance Intelligence.

To rename the Hyperlink text:

- Select the hyperlink text
- Right click to open the menu
- Select Hyperlink and select Edit Hyperlink
- This will open the Hyperlink dialogue box
- At the top of the window is a textbox labelled: "Text to Display"
- Enter updated display text.

Here is a video demo of <https://somup.com/c3lIFmwafF>How to Rename the Hyperlink text

I am not sure why the endnotes are creating those indents without seeing your workflow. We can walk through this in our meeting on Thursday.

Q: Questions about the bold text and spelling in the novel: Sorry for Your Loss

1) In that novel, there were many phone text messages in bold (see the attached images please). I think the bold styling is just for visual purpose and didn't add additional meaning to text. Could we remove the bold styling of those text messages?

2) As can be seen from the images, some abbreviations were used in the messages, such as "r", "u", and "yrself". Those abbreviations may cause accessibility barriers to people with print disabilities when using screen readers. Should we replace those abbreviations with the full words?

3) Some emojis were used in the text messages, what is the best practice to treat them?

4) In the novel, several words with wrong spelling, such as "braaaaaaaain", "sooooo", and "loooong",

were used to show people's feeling/thoughts. Should we leave them there or replace them with right spellings?

The bells hadn't even stopped bonging when I got a text from Mom: **Where r u!!??**


We were besties, after all.

I was just wondering what he and I would do for the day when I got a text from him.

Sick! Not coming today.

Oh no! What's wrong?

Barfed. Uncle Jared too. He's a bad cook.

 **What did he make?**

Burritos. Not bad going down. So gross coming up.

Worse than funnel cake!



He sent a few more funny emojis and then said he was tired and going back to bed.

"You have a job!" Dad said, angling out of my reach.

"Movies are sooooo expensive though."

Mom snorted as Dad rolled his eyes.

"Whatever," Sasha said, adding a loud cluck of her tongue as she leaned toward me.

Miri moaned and rolled her eyes back. "Don't get too close, Sasha—she might try to eat your braaaaaaaain."

He stared at me for a long moment and then shrugged.

It is going to be a loooooong day.

"TV?" I suggested.

That got me another shrug but also a nod, so I led him toward the stairs.

A: 1) Yes, remove the bold as it does not add meaning to the text, 2) We keep all abbreviations, and in this case it is imitating text speak. We are not editors, so we do not change the content of the original, only the formatting. 3) Emojis are considered symbols. For further instructions go to [Symbols & Abbreviations/Acronyms](#) on how to use unicode. 4) Those are not "wrong spellings" as this is a creative book and it was the intention of the author to imitate a speech pattern with the spelling. Again, we are not editors, our goal is to make books more accessible through reformatting and retain as much of the original as possible.

Q: Questions about page numbers with regards to the novel Ghost Lake.

Most of the pages within the novel's body text are numbered. The exceptions are the first page of each chapter and the page preceding it. In the pdf, these two pages have a background (see image below) and could perhaps be considered a two-page image. In the word doc, however, there is only a picture representing the chapter title, not the preceding page. The page numbers before and after these pages are in sequence as though both of these chapter heading pages are also numbered.

I understand that the numbered pages would have "PRINT PAGE #". Should I number the few non-numbered pages since they are in sequence? (I wonder if not numbering them would sound like something is missing.) If so, would the first of the two non-numbered pages be considered a blank

page since in the word doc there is no picture?



A: These pages have no numbers, so we just leave them as is. Some books in fiction do not number all their pages, and we can only work off the original.

Q: Another Indigenous language and emphasis question, this time for Ghost Lake. I've come across several Ojibwe phrases that are then followed by English translations, and the translations are italicized. Should I use emphasis style on these translations?

In dialogue, the translations sort of read like thoughts to me. Here is an example:

"Nishkide'e, idash-nmno-bmaadiz," I say. *I'm sad, but doing alright.*

This occurs throughout the novel in the narrative as well, and sometimes the English translation that follows the Ojibwe is not in italics. Here is an example of the former:

He notices movement in the distance, and sees his omishoomeyan, his *stepfather* coming down the hill towards him.

I'm thinking now to not set the italicized translations to emphasis style. They're not really emphasizing, just repeating. A: From what you have explained here, it sounds like in this case it is used more for aesthetics than for adding meaning to the text. You can remove them.

Q: For Call Me Indian, in the pdf some words are hyphenated to wrap between two lines, and the hyphen is retained in the edited version. Do we remove those hyphens in the edited version?

it wasn't.
No matter where we went, we felt uncomfortable. We were welcomed only by hard stares from the white boys. They clearly didn't

A: You can remove this using Regex. You can find the instructions in second post on the [Regular Expressions wiki page](#)

Q: Couple questions about marking Indigenous languages:

1. In Call Me Indian, the chapter's headings are written in Cree (I believe), followed by the English translation. Should I apply strong style to the Cree part on top of it being a Heading 1 already?
2. If the proper name of a person has an English first name and Cree last name, should the whole name have Strong Style applied? Ex. Harris Wichihin, Herb Seesequasis

A: As per the wiki instructions, we mark up all Indigenous words including words we would not mark up for other languages.

Q: In Call Me Indian, there's a few sentences with emphasis in the original that I'm not sure if I should keep.

1. 'I heard a big *thump, thump, thump*.' (I think emphasis should be retained since it's a sound effect)
2. 'In fact, one evening, when I was out in a bar in one of the small towns near the reserve, a fellow had come up to me, laughing, and said, "Hey, Freddy, remember all those names I used to call you when you played hockey?" Of course I did. *Squaw humper. F-ing Indian*.' (I feel like the meaning comes across without emphasis, but I'm not sure)

A: Both can keep emphasis: (1) is emphasizing the sound as you said, (2) looks like a thought.

Q: In Call Me Indian, when I removed formatting I noticed there was a paragraph break after 'But', but in the original text the paragraph is formatted properly. I'm guessing the paragraph break was added to fix justification in the original, but I'm wondering if I keep the paragraph break in the edited text or not?

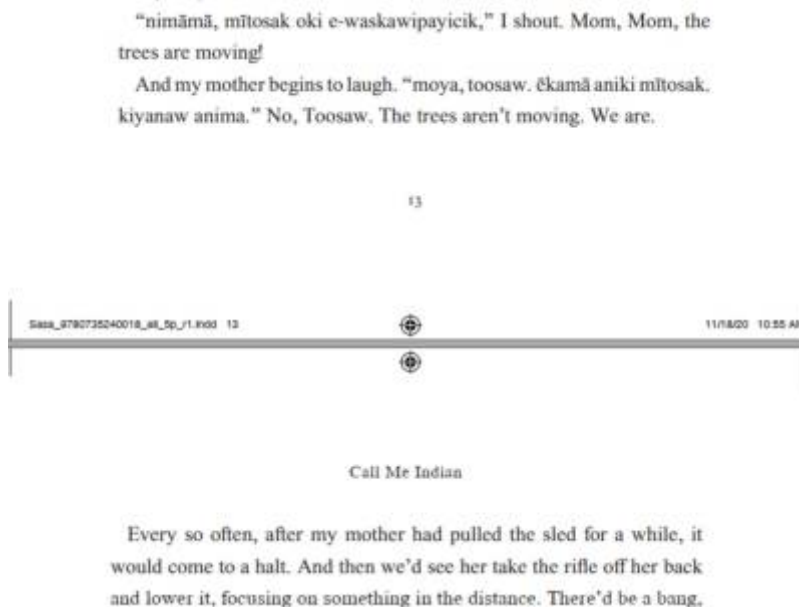


A: We want to keep it as close to the original as possible. So remove the paragraph break. It breaks the sentence apart which is structurally and grammatically incorrect and will lead to reading comprehension issues for both screen reader users and other readers with print disabilities.

Q: In *The Abyss Surrounds Us*, I have found three Greek phrases (or rather, the same one repeated). In the original text, they are italicized and I used the emphasis style in my edited version. However, when I apply the strong style so that the language stands out when the book is being reviewed, the emphasis style seems to be removed. How should I mark up and comment on this for submission through RT?

A: It sounds like the emphasis was only there for aesthetic reasons and not to convey meaning. Remove the emphasis and keep the bold as per language directions.

Q: For clarification, should horizontal lines be added to context breaks that are only paragraph breaks, symbols etc? For example, in *Call Me Indian* I'm not sure if a section break between two pages could also be interpreted as a context break.



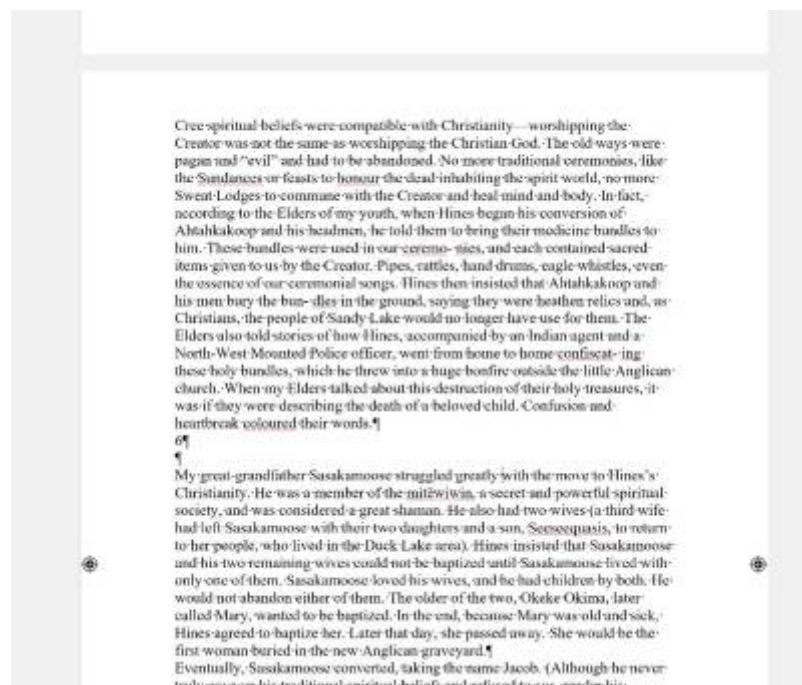
A: Good question! The *only* time you put in a horizontal rule is for a context break. See the definition on the wiki page for [Context Breaks](#). This is a page break. We do not keep page breaks in the reformatted book.

Q: I'm working on *The Abyss Surrounds Us*, and wondering about methods for creating horizontal lines for context breaks. For my NNELS books, I've been using the method shown in the [video](#) of choosing

"horizontal line" from the drop-down menu of the "Borders" function in the Home ribbon. In the past, I have also used the keyboard shortcut of three dashes following by the enter key. These result in different-looking lines, but have the same visual function. But I wonder: if I use this keyboard shortcut for etexts, will they be understood as a context break by the ereader?

A: Only use the method that is in the wiki. The directions in the wiki are designed to create an accessible book, when you deviate from those directions you can create accessibility issues. When you insert the Horizontal Rule it creates a string of code in the back end of the book. When the Word doc is converted to a EPUB3 that Horizontal Rule is converted to the line of code that tells the screen reader it is a context break. Anything else will not do the same thing.

Q: In Call Me Indian, there are decorative images on the sides of every page. I tried searching ^g and it doesn't pick up these marks. Some pages have multiple of these decorative images stacked onto each other. Is there another easy way to remove them all?



A: They are actually buried in a lower level of the document. Don't worry about these, they are used for printers to know where the gutter is for the page. I can deal with them during conversion.

Q: In The Bell Jar, the main character is also a writer, and the excerpts of her writing are in italics in the original text. I put them in Quote style in the edited text, is this correct?

A: The majority of these excerpts are presented like thoughts in the text, so they can follow the rule of emphasis and be styles in emphasis style. If there is ever a clear quote from her writing (i.e. it is made explicit in the surrounding text this is a quote) they apply the quote style.

Q: In Teaching Kids to Buy Stocks, there is a glossary of terms at the end of the book. Throughout the book the author highlights terms as 'Nerd Word Alerts', and compiled all the terms in this glossary. In

the original ebook each word is stylized, so I'm wondering if I should make any changes or leave each term styled as Normal in the edited version. The image below is what it looks like in the original ebook.

Glossary

Active Fund

Mutual fund or ETF designed to beat the return of a particular market or index.

Acquisition

When one company buys another. It can also be called a "takeover."

Appraisal

The process for estimating how much an asset is worth in the market.

A: The "Word Alerts" are what we call asides or secondary content. Learn how to format these at [Textboxes & Sidebars](#). A glossary is a type of list, as noted on the [lists](#) page, anything that is a list must be formatted as a list. In this case you would style it as follows:

Glossary [Heading 1]

- [Unordered List] Term: definition following term
- Convertible Bond: A bond with a provision that lets you convert it to equity (stock shares) in the bond issuer. The share amount is predetermined by the issuer and available periodically during the life of the bond.

Q: In "Mille Secrets Mille Dangers," a lot of the dialogue is rendered as bulleted lists without quotation marks. Should I maintain this, or can I insert quotation marks and remove the list instead? As a note, I am confident enough in my French to figure out where the quotation marks should technically be. Here's an example from the original:

— On a surtout fait nos petites affaires, a dit Godley, on s'est pas beaucoup promenés.

— C'est peut-être mieux comme ça..., a commenté Mym. Ça a pété fort à Eilat il y a deux semaines. Mon père a un cousin qui gère un hôtel là-bas.

— Qu'est-ce qui s'est passé? a demandé Anaïs.

— Attentat-suicide, ai-je dit.

— Ça va juste empirer, a soupilé Mym, maintenant qu'ils leur donnent du Captagon.

— C'est quoi, du Captagon? a demandé Kimio.

— C'est qui *ils*? a fait Godley en même temps.

— Les organisations.

— Mais c'est quoi, comme dope? a insisté Kimio.

— C'est une sorte de speed qui te détache de tes émotions, a expliqué Anaïs. En Turquie, en Syrie, au Liban, les terroristes en prennent avant de se faire sauter.

— Me semble que, quand on gobe, c'est pour avoir ex-

A: Keep the dashes, it is pretty standard in french books.

Q: The Last Hour of Gann again... I feel like I'm spending a lot of time (too much time) adding the emphasis style to replace italic text. Maybe I'm keeping too much of the italics/ emphasis. In the book, they are often used for titles and names (remove), thoughts (keep), and emphasis and tone in narrative and dialogue. It's the latter that I think I'm confused by—when is the information being conveyed by italics important enough to keep the italics? Here are some examples:

1. And no lights anywhere—*anywhere*—where they can be seen outside. (do the em dashes imply emphasis effectively here?)

2. "Yes, dammit!" Amber snapped. (does "dammit!" get the point across without italics?)

3. "Well," she amended ruthlessly, "it's this *or* go on the state *or* start whoring. I guess we do have options." (Without the italics the meaning of the words doesn't change, but the speaker's tone is changed from sarcastic to matter-of-fact.)

4. Amber learned early that standing around in an skyport was pretty much exactly like standing around in an airport. This was probably because, regardless of the Director's many efforts to make it look futurific and exciting, it *was* an airport, only with a space shuttle behind it instead of a bunch of planes. (again, it changes the tone not the meaning, but the tone shows the character's insight.)

A: Keep all of them. These are all examples of the style being used for emphasis.

Q: At the end of The Last Hour of Gann, there is an excerpt from the author's forthcoming book. This

excerpt is about 3 pages in Word. Should I retain this? If so, is there preferred wording for a heading?

A: You can keep it. Heading can be Excerpt from (Title of Book)

Q: Title: The Last Hour of Gann

Location of issue: Chapter titles and sections-when to use Heading 2

"Book I" will certainly be Heading 1, but I'm not sure about including "Amber" with it or making "Amber" Heading 2. The TOC in the e-book makes it look like the full book/chapter title is "Book I Amber". Later in the chapter are sections 2, 3, 4, 5, and 6... section 1 is not named, and the word "Amber" is set apart from the text similarly to the numbers. Are "Amber" and section 1 the same? If this is the case, I think it should be set as Heading 2.

I hope that made sense! What do you think?



A: This one is a bit confusing. As the Book heading is visually separated from the other headings in the chapter, we can assume that the names and numbers are a separate heading level. Books are Heading 1 as they are the top sections, Names and Numbers and Heading 2 as they are the subsections within those sections.

Q: For Teaching Kids to Buy Stocks, there's some instances where terms are emphasized like this:

"The endcap makes me suspicious because I know it's a game of *psychology* for marketers. I can't help but tell my poor kids these things when we shop together. (Maybe *that's* why I shop alone so much as they get older.)"

I think "that's" should remain emphasized, but I'm not sure if "psychology" should be emphasized. What do you think?

A: That is a bit of a judgement call. It looks like it falls within the scope for keeping emphasis style as outlined on [Bold, italics, underline and strikethrough](#).

Q: Another "Nishga" question: Some of the PowerPoint slides included in the presentation transcription are just text, and they rendered as such during the conversion (instead of being images). Can I leave this as-is, or should I insert screenshots and write up alt-text instead? Here's the original, and it is on its own page in the pdf:

“The central focus of this book is urban-mixed blood Native identity in Canadian contexts. It explores the tensions and complexities of Native identity when one is mixed-blood, urban, and either possessing or lacking legal ‘Indian’ status or band membership. Throughout this work, Native identity is explored as a negotiated and highly contested set of realities.”

BONITA LAWRENCE,

*“Real” Indians and Others: Mixed-Blood Urban
Native Peoples and Indigenous Nationhood*

Slide 2: Bonita Lawrence quote

A: We want to stick to the original as much as possible. It appears that in the case the intention is to have an image of the text, as noted by the caption. Keep the image and do a long description for the transcribed text. You can also format the transcribed text with quote and citation style.

Q: "Nishga" has a section where the text includes a reference to images used earlier in the book. It refers to them by page number that isn't accurate after reformatting. Should I leave it, or is there another way to fix it up? For reference, the text looks like this:

- 09:17:40 Here, an excerpt appears towards the beginning of the book as part of this frog image [slide, page 113].
- 09:17:47 An excerpt also appears here [slide, page 122].
- 09:17:53 And here [slide, page 130].
- 09:17:59 And here [slide, page 172].

A: For this book you can enter in the page numbers, if you follow the directions on the [Page Numbers](#) wiki page they will match up to the original.

Q: "Nishga" has a couple of interesting visual things going on. For the first screenshot, I'm not sure whether I should leave it as is or render it as an image and try to give an alt-text description. The context is that it was taken from a presentation given by the author and it's representative of a totem pole. For the second screenshot, I am not sure what to do with the blacked-out squares. There's no text behind/underneath them that I could strikethrough.

(wɪlplɑrhæ)
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(gyet)
(gʷɪʂhɑ'dao'tk) ()
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()

Slide 9: "The silhouette of a pole on the shore of Nass River," *The Place of Scraps*, page 49

Excerpt from a handwritten notebook by Catherine Abel

—Mon. June 14th—I found out today the girl raped was [redacted]'s older girl—[redacted]—I felt heartsick about this. I am presently suffering a lot of stress & stomach ailments in regards to these events. I'm seeing Dr. Corbetti today for my "ulcer" problem. Talked to Marnie p.m.

Charges? Sec. 246 C.C. "Sexual Assault."

A: For the first one, given the context, you can keep it as an image and use a long description for the transcription. In the long description describe how the words look on the page, and then for the transcription simple transcript it like you would for poetry so a screen reader can read it. For the empty parentheses, insert the word Błank. For example: (Błank)

For the second part, this actually used to be on the wiki, but it seems to have disappeared. For black squares like this, keep the image, and describe it as a black rectangle blocking out text

Q: Is there a way to set up the styles side-pane to make it more effective and easier to find the style I'm looking for? On my microsoft version of MS word, the styles are shown in a scrolling window, and not like in the video (I think this is just a different edition difference). There are a lot of styles to scroll through and scrolling up and down seems to waste time. Is there a way I can pick and choose what styles I want to show up (specifically I'm looking to get rid of the part that lists the "para" and "text" styles as there are over 52 of them showing up)? Or is there a way to make it show the set up like in the video that shows the set up of a word document?



A: In all versions of MS Word the style pane includes a scrolling window. Which video are you referring to?

From the screenshot you posted it looks like you are using a version of MS Word on a PC. What I am going to tell you now is specifically for PC, Mac will have slightly different directions.

As per the video in [Setting Up Word](#), it is recommended you have your style pane set to All Styles, as this means you will have access to all the styles you will need to reformat your book. Unfortunately, this does make a longer scroll window in the display area of the style pane. You can rearrange the way the styles are ordered though:

- Select Options at the bottom of the Style Pane
- This will open a new dialogue box labelled: Style Pane Options
- There are two dropdown menus at the top.
- The first menu is labelled: Select Styles to Show
- Select All Styles
- The second menu is labelled: Select how list is sorted
- Select alphabetical
- Select Ok

Now the styles are in alphabetical order. You can also choose As Recommended, but this is not helpful as it will not show all the styles you want to use.

I made a quick video about the [Options in Word for Windows](#), but it has no sound.

Another option is to apply shortcuts to the styles. You can learn more at [Keyboard Shortcuts](#)

I will add more information about the styles pane to the wiki next week.

Q: "Hunting By Stars" has a paragraph before the first chapter begins that's similar to a prologue or intro. It doesn't have a heading in the original, but I don't want it to be confused as a part of the dedication before it. Should I add in a heading, and if so, what should it be?

A: You can add the heading Prologue. A Prologue is an introductory section before the chapters of the book. This section name is found more in fiction titles

Q: I can't open the book with the thorium reader to verify with the text document. Is there a different program that can be used? I tried adobe but it said the document is damaged (I'm not sure if that is because it's just not supposed to be opened in Adobe. The book is "Bombs Always Beep").

A: It is a Kindle book (files ending in .azw3 are kindle files). You will need to open it in a Kindle reader, as it is only compatible with Kindle readers and will not open in other readers. Adobe is to open PDFs, and Thorium is to open EPUBs.

Go to the [Kindle Reading app](#) to download it for free.

Q: When working with different languages, how do we treat nouns that are sometimes common and sometimes proper, depending on the context? In "Dear Peter, Dear Ulla," for example, sometimes the characters will say "my mutti," meaning "my mama," and sometimes just "Mutti." I imagine consistency is best for clarity's sake, but I'm not sure which way to go!

A: Consistency is always important. Also remember, that sometimes screen readers will use a

different voice for different languages, which can also cause an accessibility issue. In this case I would not assign language to either.

Q: I'm back with another page numbering question. The introduction to "What Comes From Spirit" is numbered with Roman numerals. Should I use Roman numerals in the reformatting? Also, the numerals start at 7 and end at 10...not sure what happened to 1-6, if that affects things!

A: Yes, you can use Roman Numerals. Some books like to number Introductions, Prefaces, and Prologues with Roman Numerals to show that they stand out from the rest of the book.

Most books do not start at page number 1 because they count the front matter pages (title page, half-title page, blank pages, copyright, dedication, etc.) but they don't necessarily assign the numbers to those pages. (i.e. you won't see them printed on the page or in the digital copy)

So if a book has say 6 unnumbered pages at the beginning, then the first numbered page is going to be 7. There is really not straight answer to why publishers do this, other than they have been for a long time so they don't change it.

Q: I had particular problems with the index, as I didn't quite grasp the line "To facilitate navigating an index, use nested lists to enclose alphabetically- and numerically-related entries. Many indexes include the number or letter as a heading" at first. The statement just got a little lost in the guide. Maybe that could be broken down a bit for future trainees? Maybe an example to make it super clear?"

A: That is a bit of a convoluted sentence. I have updated the [Index wiki page](#) for clarity, and will send out an email to the team about the revisions. If you have any more questions about the Index, please post them here!

Q: "Dear Peter, Dear Ulla" frequently transitions back and forth between the main narrative and excerpts from letters the characters have sent each other. Is it best to divide these sections using horizontal lines, or to format the letters as block quotes? Or, something else!

A: Format the letters as Blockquotes.

Q: A follow-up to my last "What Comes From Spirit" question on page numbering: I had to go with option 2. Do I still include labels for the pages that were blank in the original? For example, each section has a blank page between the title and body.

A: Good question! It requires some testing for the best output, I will get back to you before the end of the week on this one. UPDATE: Thank you for your patience with this. You can follow the PRINT PAGE # with the phrase - Blank Page. See [Page Numbers](#) for more info

Q: The book "Border & Rule" doesn't have a title page. Should I create one? Also, should I include the author of the foreword and afterword on the title page, if I create one?

A: Yes, we would want to create a title page. When you look it up on Amazon, there is a title page in that version of the book. Please copy the information from there. [Here is a video demo of what I mean.](#)

Q: "What Comes From Spirit" by Richard Wagamese has a section called "Sources" that states where each short story/section was originally published. It references these in the book by page number. For example, the pieces on pages 11, 19, 21, 29 etc were originally posted on Wagamese's WordPress blog.

Should I include a Producer's Note for the numbering? I can go through and trade the numbers for the actual pieces, but notably many of them are untitled, so I'm not sure if that would make things more awkward and difficult to navigate. Right now, I just have the page numbers as an unnumbered list.

A: Good question, since not every section is properly named in this context we can actually retain the page numbers. You can insert page numbers as based on the PDF and insert numbering as per the PDF. There are two ways you can do this:

1. Insert page numbers in the Header or Footer. Microsoft Word allows you to use upper/lower roman numerals like i, ii, iii or Arabic numbering 1,2,3. Word has a built in workflow you can find on their webpage for [Insert Numbers](#).
2. If you find this method problematic with lining up the proper pages, then you can place the page numbers at the start of a new line preceded with PRINT PAGE (keep all caps). For example: PRINT PAGE 7

Remember to keep in the line about page navigation in the Producer's Note. Let me know if you have any more questions about this process.

Q: The text I am formatting has a number of pluralized acronyms, such as FTAs, EPZs, CEOs, TERFs... should these be changed to apostrophe "s" so that it can be read by a screenreader? Will "FTAs" be read as "F.T.as"?

A: It should be fine as is (i.e. FTAs). I am double-checking with our testers and will get back to you.

Q: If the characters are already included, is there anything I need to do? There are two Chinese characters in the dedication, and there is an acronym with umlauts over the 'o'. From what I've read, I think I just leave those?

A: Replace the Chinese characters using Unicode, and the accented words are fine. They may need to be marked up depending on the context. See more on how to use Unicode and when to markup languages see the [Language Page](#).

If you need more clarification if a word/phrase should be marked up, then please post a question here with the title of the book, and the exact word/phrase in question

Q: Is there any way to ignore words like "US" when looking for capitalization? Or is it just a matter of going through all of them?

A: You will have to go through each. There may be a way to use Regex. You can learn more about how to use Regex on the wiki page [Using Regex \(Regular Expressions\)](#)

Q: In chapter 9, the section "Caregiver program" begins with a quote that says "[M]y employer...". Can I assume that when an editor uses square brackets to indicate they changed the quote, those need to be removed so the screenreader can read it? Or can the screenreader figure it out if it is left in?

If I do remove it, should I include something to indicate that I have changed what the original copy had? Do I put this in as a producer's note, and indicate the chapter and subtitle and what change was made?

A: You can just remove it for something as small as a capital letter. No need for a producer's note. If it were a word or phrase, then you would leave the brackets in.

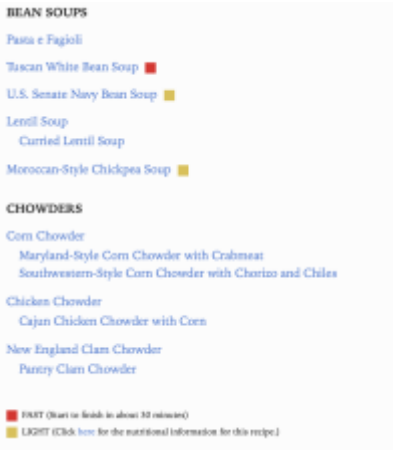
Q: I have a follow up question about the use of page numbers in "The Country will Bring Us No Peace". The e-book is reflowable in Apple Books, Calibre, and Thorium so I can't tell what the original page numbers are. I'm not sure how to approach this. Should I still use page numbers?

A: We do not retain page numbers, unless specifically requested. You do not need to add any page numbers, and if the book has running headers (page numbers and text in header or footer area of page) you will need to remove them. You can find directions on how to remove running headers in the Regex section of the wiki.

Q: I am currently working on "Render" and it seems that a large number of bookmarks were created in the conversion process. Should I delete these bookmarks and only leave the ones that I have created for hyperlinks?

A: You don't have to worry about those extra bookmarks, they don't make it through conversion. It is only the ones you create hyperlinks for that make it through.

Q: In the complete cooking for two cookbook, each chapter starts with an index of recipes and some of those recipes have a yellow or red square beside them indicating if the recipe is "fast" or "light".



There is a legend at the bottom of the index. How should I handle this?

A: In the Alt-Text enter the word 'Fast' or 'Light' into the correct squares. I also noted there were instances where there were images of the actual words 'Fast' and 'Light'. For those instances replace with just the correct word and remove the image.

Q: And I actually have another question on this book (No Way Out). This is the first time I've seen a novel without any chapters at all. Even the beginning of the text, after the title page, dedication and publishing information, just starts with a blank page. So, I'm having a hard time deciding about headings. Should there be none at all? There are quite a few internal divisions marked by three asterisks that I'm replacing with horizontal lines, but nothing to indicate chapters of any kind. There are newspaper articles, emails, and dialogue transcripts interspersed throughout the story and I'm wondering whether I should format the first line of those as headings, both to distinguish them from surrounding text, and to add some sort of navigation tool?

A: In this case we can insert page numbers as based on the PDF. You can insert page numbers in the Header or Footer of the Word document and choose numbering as per the print book. Microsoft Word allows you to use upper/lower roman numerals like I, ii, iii or Arabic numbering 1,2,3.

Let me know if you have any more questions about this process.

Q: In No Way Out (a novel), there are a number of interview transcripts formatted the same way as plays (each new line of dialogue starts with the character's name followed by a colon). Am I good to apply Strong style to the characters' names the same way as I would in a play?

A: You are correct, you can format these sections as a play.

Q: In February's Son, there are sections of text from the killer's POV which are always on their own page, and styled with italics. Throughout the text I was planning on using context breaks to distinguish these sections, but there is one of these POV sections that comes after the epigraph but before the first top level heading that starts the body text of the novel (H1:10th February, 1973 H2: One). There is no section heading in the table of contents, but I wondered if I needed to add some kind of section heading to distinguish it from the epigraph section? Or should I leave as is?

A: Leave it as is. We are not editors, so we do not add this type of formatting to books.

Q: A questions regarding headings in There be Pirates. I understand from the Wiki that I need to nest headings without skipping (Styles and Headings). I'm currently using Chapter Headings [Heading 1], Section Headings [Heading 2] and Asides [Heading 3]. These nest appropriately in all sections except for the beginning of the introduction in which asides that appear before any section headings, so I go from Introduction [Heading 1], to Heading 3 for these asides. I'm wondering the best way to proceed in this section... do I use heading 2 style for the asides in the introduction or leave as is?

A: You always follow the rule of hierarchy. This rule is based on creating accessible navigation and less on the visual order of the headings. Nest headings without skipping. For example, if you have a book with two levels of headings, use Heading 1 and Heading 2, not Heading 1 and Heading 3, no matter how small or insignificant the second level of heading might appear. It's very important to not skip heading levels as the document will not validate as an accessible ebook. In this case, the asides in the first section are Heading 2. If you skip a heading the reader will become confused and lost as it reads as if there is a heading missing from the navigation.

This is listed in [the general rules for headings on the Styles & Headings page in the wiki](#).

Q: Question regarding the placement of the book summary section. I've included this section for the information on the front cover flap of "Thanks for the Business" but I am unsure of where this should be placed in the order of the book. Prior to the title page section, or after?

A: We do not keep any cover information. So anything from the cover can be removed.

Q: Quick question about Faith that Works. There are some photos at the end that I'm wondering whether I should keep and add alt-text to or just delete. They are at the very end under the section "Ten Point Plan for Gospel Advancement" which isn't part of the main book. To me, it looks more like the advertising material publishers sometimes put at the back of books.

A: Good question! You can remove the images but keep the text and apply nested lists. This is a list of resources, so you can also create a heading 'Resources'

Q: This is a question about headings and navigation. I'm working on The Good Turn. The book is divided into parts with chapters within the parts, which is all very straightforward. But there are two places where I'm not sure what to do. The first is that there are sections called "Anna" that present a different character's point of view. They are also sometimes in a different timeline from the main narrative. I *think* they should be H1 level, like the Part headings but I'm not sure since they are more like chapters. I'm wondering whether I should actually put them as H2, even though one of them occurs before Part One begins. I'm not sure which is better for navigation. The other place I'm not sure about is the dates that are placed BEFORE the chapter or part headings. Usually the date/location comes after like on Page 9 and 83 but in some places like page 157 and page 211, a new date is placed between chapters. Is it okay to move the date just after the chapter heading instead of leaving it before? It seems like navigation would be improved if I did but I know we generally try to leave the text alone as much as possible so I wanted to check what you thought was best.

A: Great Question! You should **never** edit a book, but if you are unsure ask! We want to recreate the book as close to the original as possible. Remember, this is copyrighted material, so we can't actually edit anything or move things into a new order, we just have to do our best to make it as assessable as possible with reformatting.

I looked at this title, and you are so right, these headings confusing. A good rule of thumb is to remember we are working with a Hierarchical structure for headings. This means H1 is always followed by H2, which is always followed by H3, and so on. [Here is a link to the wiki that explains this a bit more.](#)

A good way to help figure this out is look at the original PDF (you should **always** be looking at the original ebook as you publish your books to make sure you are following the right formatting as needed)

For example, the first time you see

THE GOOD TURN Dublin, Ireland Tuesday 1 September 2015 ANNA

at the beginning of the etext, this is actually three pages. One is an additional title page, which you can delete in this instance, and the others are the section headings that are divided by pages. Sometimes publishers use blank pages for breaks.

So the first page has the heading

Dublin, Ireland Tuesday 1 September 2015

You want to mark this as one full heading as follows

Dublin, Ireland: Tuesday 1 September 2015 (heading one because it is the first section after the Title page and front matter, it is not a subsection so it gets heading one)

The next page has 'Anne' in smaller font and underlined. That can be set to Heading Two as it is a subsection of the previous heading followed by text.

Then you have this own page in the PDF

PART ONE Galway, Ireland Saturday 31 October 2015

This can be split into two headings levels following our rule for navigational hierarchy

Part One (H1)

Galway, Ireland: Saturday 31 October 2015 (H2)

All the chapters under this last H2 heading will be H3 (chapter 1-10)

Another trick to help you is to note the font and layout style in the original PDF.

All the Heading Ones and twos are on their own page, and the Heading threes are on a separate page (usually before the body text) a smaller font and underlined. These are visual clues on how to help you structure the headings. The first section is an exception because we have to follow the rule of hierarchy. We also know all Parts get top headings, so that will move down all following Location: Date headings to H2 and all Chapter and Anna headings to H3 as per the rule of hierarchy.

Then you go into the next part and start again.

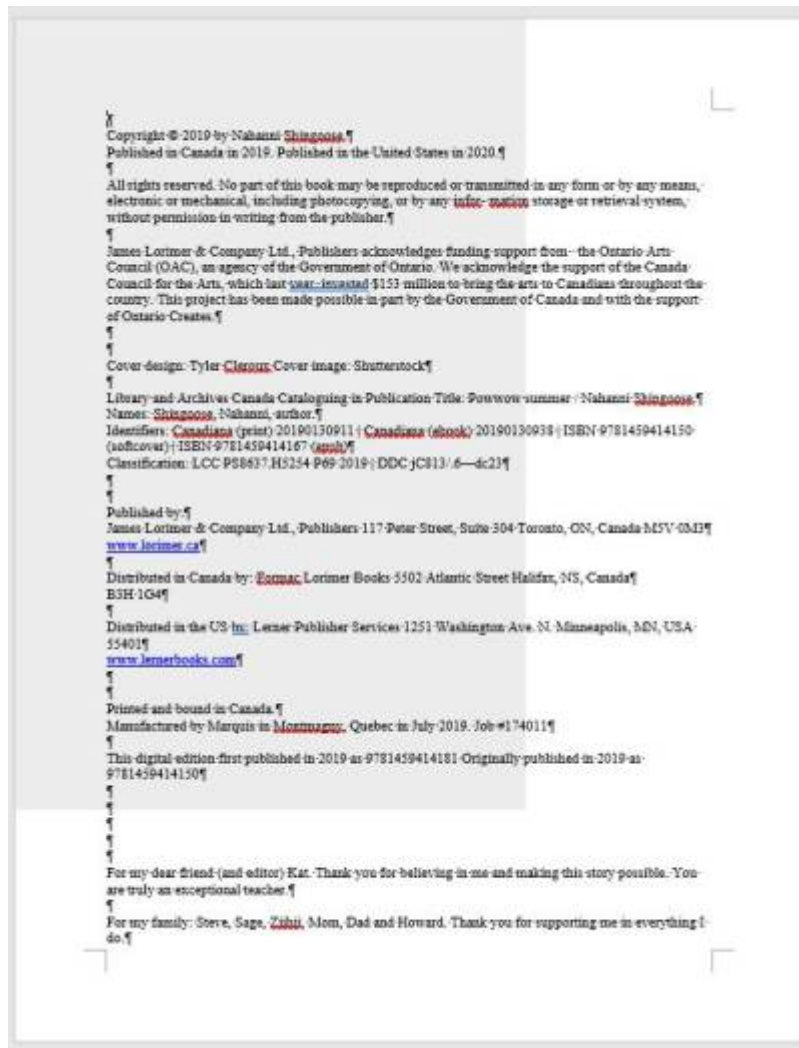
It will look as follows:

- Dublin, Ireland: Tuesday 1 September 2015 (h1)
 - Anna (H2)
- Part One (H1)
 - Galway, Ireland: Saturday 31 October 2015(h2)
 - Chapter 1 (H3)
 - Chapter2
 - Chapter 3
 - Chapter 4
 - Chapter 5
 - Chapter 6
 - Chapter 7
 - Chapter 8
 - Chapter 9
 - Chapter 10
 - Dublin Ireland: Tuesday 1 September 2015 (H2)
 - Anna (H3)
- Part 2 (H1)
 - Galway, Ireland: Monday 2 November 2015 (H2)
 - Chapter 11 (H3)

and so one until you get to the Epilogue and other back matter which are all H1.

Q: Hello, I'm working on Powwow Summer. The .doc file has been converted from a PDF file. I can't figure out how to get rid of the grey page colour in the .doc file. I've attached a screenshot to show you what it looks like.

It's not grey shading of the text, it's the page itself. It doesn't seem to be a graphic that I can delete, like it usually is. I tried making the paper letter sized (it was smaller with non existent margins on the left to start with so that's why I adjusted the paper size, because I wanted to make sure it was all left justified). When I did that, the grey background only took up the original paper size so now it has white margins on the right and bottom. But I still can't get rid of the remaining grey. When I google the problem, I just find instructions for removing grey background from text, not from the page itself. I also tried copying and pasting the text into a new document but the grey page background came with it. And I have cleared formatting several times. Any suggestions on how to get the page background all white?



A: This is an example where Word can be very tricky. So it is an image that exists on a separate pane, and is located in the header. There are also two levels of grey squares you will need to delete.

In order to delete

- Go to the Layout tab in the Ribbon Menu
- Select Selection Pane. This will open a new work area to the right of the document.
- Navigate to the page with the image you need to delete
- Open the header and footer by double clicking the top of the page (this is the location in the document where this second grey image is.)
- Select the image you wish to delete. In this case it is the Images that are labelled as Rectangle.
- This will select the image directly in the document
- click in the document and select Delete

Here is a video demonstrating how this works.

NOTE: When you are resizing the page layout please make sure you are doing it with direct formatting. First, select the entire document, then go the Layout tab in the Ribbon Menu and select 8x10 (do not select the borderless option.) We need to be careful and consistent if we are resizing a document to avoid any error.

Q: There is a thank you for buying this e-book published by Hachette Digital blurb at the end of The

Shack Revisited. Should I set it at header 1 or should I do something else with it?

A: You can simply remove this entire section.

Q: Another question about "What the Bible is All About". This is about the glossary. It gives a pronunciation guide for many of the terms (eg. "eunuch (YOO-nuhk)") which includes uppercase letters to show which syllable receives the emphasis. Is it okay to leave all the uppercase letters alone and add a Prod Note explaining that screen readers may not pronounce the pronunciation guide portions correctly?

A: Yes, we can just leave as is written, since that's the way to indicate pronunciation. An optional producer's note at the beginning of the section is a good idea! 😊

Q: The book I'm working on has the following section near the beginning:

Ebook Instructions In this ebook edition, please use your device's note-taking function to record your thoughts wherever you see the bracketed instructions [Your notes] or [Your response]. Use your device's highlighting function to record your response whenever you are asked to checkmark, circle, underline, or otherwise indicate your answer(s).

I'm unsure how to handle this since the end user won't be able to record their notes or responses in our version. Should I leave it in or delete it?

A: You can remove this section.

Q: My current book has a lot of instances of a symbol with "L SEP" in a dotted lined box. So far, they all look like they could be replaced with a space. Is there a known way to use Find and Replace to easily replace these?

.Chapter 5 Disintegration or Hope?¶

More than anything else, Trump represents the untapped potential of the American System of economy, of technological progress, infrastructure and development that will improve the lives of everyone per square mile of space against nature.¶

Thus, "the unprecedented hysteria of the mainstream media and the neocons on both sides of the Atlantic over the election of Donald Trump is material for a first-class object lesson on the real dynamic now unfolding on the global strategic stage. It makes crystal clear, even for the most naïve adherent of political correctness, that what is happening has nothing to do with the interests of one party, or one state, against another. It has to do with the methods used by a collapsing empire against the emergence of a new paradigm, the precise content of which has not yet been clearly defined, but which nonetheless represents the rejection of the system of globalization." ¶

A: So that box means there was an issue with the font when it was converted. First, make sure what the box is representing. In the case of your file it is representing a blank space. As far as I have been able to research, this is the main thing it tends represent, but it is best to be safe and just double check. The quickest way to do this is using your Find & Replace window.

- First open your Find & Replace window,
- and then select the L SEP box with your cursor, make sure it is highlighted,
- and copy it.
- Then past it into the find box and hit find all.

It will show you every location it is in the file, then you can just scan through and ensure that it is only representing a blank space. If this is the case then you can use the Find & Replace window to replace them all. To do this simply

- put your cursor into the Replace box and hit your space bar once,
- then hit Replace All

and you are done! Here is a link to a video that shows you what I did:

<https://screencast-o-matic.com/watch/cqjODGtbvf>

I will also update the Find & Replace section of the wiki to show these instructions.

Q: Further to the question below, the book I'm working on has hundreds of instances where a space between two words was missing. It seemed like some kind of conversion glitch rather than a typo or mis-spelling. Is it okay to re-insert the spaces so that TTS software can read it better?

A: Good eye. You are correct in your assumption. So these are not spelling mistakes, but an error that can occur in conversion with some types of books. You can get this A LOT with PDF's, or books that used hard hyphenation in the ebook. In these cases you will want to go through and re insert those lost spaces. Unfortunately, currently we do not have a way to do this other than manually. If you figure out a faster way to do it let us all know. Good luck and thanks for taking this on!

Q: I feel this was addressed somewhere else, but I cannot find where. If we come across a spelling error made in the original work, do we leave them as is?

A: You leave any spelling errors as is. Our jobs are to reformat the books, so we avoid edits of the content as much as possible. Let me know if you need more clarification on this.

Q: Just a quick clarification on the remove all page breaks request...does this mean that every page should just continue on to the next? Even between different chapters?

A: Yes, all page breaks should be removed, unless the user has requested that pagination be retained. To remove all page breaks, you can do a Find and Replace:

Find: ^m

Replace:

^m stands for manual page break.

Q: What do we do if we notice an obvious formatting error in the ePub version (and Word version) of the book? In *Sex Made Easy*, there are numbered subheadings and the author has written #70 twice and has skipped #72. Is this something I should correct?

A: We should reflect the original text, errors and all (unfortunately we're not editing for writing). We can tell the reader about this issue in the Producer's Note section of the book.

Q: *Cooking for Two* has an extensive index with no page numbers, but each work is linked to the relevant recipe. I know we would normally delete this and replace with our own producers note, but this also has information about the TOC so I just wanted to check! Thanks.

Navigating this E-Book

This eBook includes a [Table of Contents](#) that allows you to jump to any chapter. And each chapter has its own table of contents with links to every recipe in the chapter.

We have also created a [Recipe Index](#) that lists all the recipes in the book, divided by chapter, in one place. You can access the Recipe Index from the Table of Contents. (It also appears at the end of the book before the main index.) Each title in the Recipe Index is a link that will take you directly to that recipe.

Most eBook reading devices also offer a search function that allows you to type in exactly what you are looking for. Please read the documentation for your particular eBook reader for more information on its search function and any other navigational features it may offer.

A: We can remove this section as it is about the original ebook and not the reformatted version. We remove TOC's from the eText (even the ones at the beginning of the chapter.) You can retain the links, just check them to make sure they go to the right places (hint: in document links are always bookmarks, so you may need to open those up to examine them.)

Q: In *Baby Girl: Better Known as Aaliyah*, there's an editor's note below the Index heading: "A note about the index: The pages referenced in this index refer to the page numbers in the print edition. Clicking on a page number will take you to the ebook location that corresponds to the beginning of that page in the print edition. For a comprehensive list of locations of any word or phrase, use your reading system's search function."

I know I need to add a Producer's Note. Am I right to assume I need to remove all the links in the index (but leave the page numbers)? And should I also remove this note?

A: We remove all page numbers unless specifically requested by the patron. In this case, the page numbers were not asked for, so we remove them. If there are page numbers in the book, or running headers, there is a way to remove them using Find and Replace. You can find the instructions on [this page](#). Yes, you would remove all the links in the Index as well, and you can remove that note as it is about the original ebook version and not about the converted version we are creating. The producer's note you would use is found in the wiki section on [Indexes](#).

Q: I am working on *Prairie Fire* and I've noticed that some of the language used in the book is not appropriate now (e.g; "Indians" being used to describe Indigenous people could be offensive to a lot of people). Is this something that we can make a note about at the top, something along the lines of "The language used in this book may misrepresent some Indigenous people or be considered offensive". Or should I just leave it be?

A: (I moved your image question to the [Alt-text Q&A](#) page) So in this case it is all about context. This is a historical book about a specific time, and the writers explain their work in the introduction. It was also written in 1994 when the word was more commonly used in a historic and political context. I did some more digging into the book, and one author is a university professor who has done extensive writing in Indigenous histories, and the other is a former director of the Treaty and Aboriginal Rights Research Centre of Nova Scotia who has even appeared in court to defend treaty rights. This is always a topic of discussion in libraries and publishing, and as a digital library, we can help give context to the book as we present it in the repository, but not in the book itself. I will be taking this question to the rest of the senior staff as well to get their feedback. Great Question! I will update this answer once we settle on the best way to approach this book.

Q: I'm working on *Lucy Growing Up Human* (a delightful PDF haha) and I have a couple heading questions. First, the first page of the book is like a character list (see image below). Should I leave the heading as "growing up human" (as it appears to be on that page), or should I add a heading for "Character list" or something? Second, there is the section of photographs in the middle chapter 6. Once again there is a heading called "growing up human". Should I leave this heading and leave the section in the middle of the chapter, or leave the heading but move to the end of the chapter? Thanks for your help! These headings always feel less straightforward in these PDFs.

GROWING UP HUMAN

Above all, the story of Lucy is the story of an unusual, loving family.

DR. MAURICE TEMERLIN—Lucy's father, a psychotherapist. His insights into and observations of his remarkable daughter are especially perceptive and fascinating.

JANE TEMERLIN—Lucy's mother. Over the years she developed a tender and caring relationship with her daughter—chimpanzees stay close to their mothers far longer than human babies do.

STEVE TEMERLIN—Lucy's brother. He was ten when Lucy came into the family. He had the fun and adventure of living out the Tarzan myth, playing with his chimpanzee sister. In fact, Steve taught her how to climb her first tree.

LUCY

She grew up in the unique and loving atmosphere created by all the Temerlins growing up human together.

GROWING UP HUMAN



*Lucy at about age three being tested on
ability to discriminate form.*

A: I always want to apologize for the fun of PDF's, especially these ones that are scanned from old print books! Keep the first heading as is, as we don't want to change too much of the original. Move the second heading and section to the end of that chapter to avoid any navigation confusion. Remember to apply a lower heading level to the picture section as it is a subsection to the chapter. Thanks!

Q: I'm working on Sister Outsider; there are two pages in the back matter with links leading off to publisher reading lists/catalogs and a newsletter sign up (one page is Crossing Press; one page is for Penguin Random House). Do I delete these pages? If not, what heading should I give them?

A: Good question. You can delete these sections

Q: This is for Prarie Fire. In the endnotes, before the endnotes start, there is a little preface with the different acronyms and their long versions. How do I add this in? Just make a section before the endnotes named "NOTES" and have it written in?

Notes

CSP—Canada Sessional Papers.

DIA black series—Department of Indian Affairs archives, black series.

Glenbow—Glenbow-Alberta Institute Archives.

HBC—Hudson's Bay Company Archives.

PAA—Provincial Archives of Alberta.

PAC—Public Archives of Canada.

PAM—Provincial Archives of Manitoba.

SAB—Saskatchewan Archives Board.

Chapter 1—The Métis and Red River

1. The best biography of Riel is G. F. G. Stanley, *Louis Riel* (Toronto, 1963). An essential supplement for anyone seriously interested in the subject is Thomas Flanagan, *Louis "David" Riel: Prophet of the New World* (Toronto, 1979).
2. Desmond Morton, *The Queen v. Louis Riel* (Toronto, 1974), p. 145.
3. *Ibid.*, n. 76.

A: Sneaky. You could add those before the Terms of Use section and give it a heading of Acronyms.

Q: Could there be a wiki page for general paragraph/body content formatting? Do I need space between paragraphs? Should I left-align body content for ease of editing? I feel like I did some of these things during testing but I couldn't find information about it on the Wiki.

A: So we don't do anything special to body content other than clearing formatting so it is set to Normal, adding complex formatting as needed (lists, emphasis, block quote), and removing extra spaces (including paragraph breaks (that was asked on the test), tabs, carriage breaks, etc.)

The Styles & Headings page talks about how we build up a book after clearing formatting. There is a tip in there about spacing, and I added a not about Justification for clarity:

https://bclc.wiki.libraries.coop/doku.php?id=public:nnels:etext:styles_headings

Q: One more question about Orange Shirt Day! Each chapter has review questions and some of the questions in Chapters 4, 5, 6, and 7 ask you to fill in the blank. The blanks were removed from the word document I'm working on, but I'm not sure how to add them back in in an accessible way. Thanks for your help!

CHAPTER SEVEN QUESTIONS

REVIEW

- 1. What makes up one's worldview?
- 2. Is there a right or wrong answer when it comes to understanding reconciliation?
- 3. How does the Oxford dictionary define reconciliation?
- 4. How does the Truth and Reconciliation Commission of Canada define reconciliation?
- 5. Fill in the blanks. Anne Burrill stated "reconciliation is both a _____ journey and a _____ process."
- 6. Fill in the blanks. BC Premiere John Horgan stated "reconciliation is _____ work. It does not begin or end with a _____ decision, event or moment. No single one of us decides what reconciliation can or should look like. It is a _____ journey."
- 7. What is considered to be the cornerstone of reconciliation?

A: Good question. You can treat it the same way you would for transcribing a form with blanks. Replace with [blank]. See more in [Images of Text](#)

Q: Another question for "Angel Wing Splash Pattern," in the short story "The Night Charles Bukowski Died" each paragraph is formatted as one long sentence with no commas, semi-colons, or periods, which seems like it would make it very difficult to follow the story through a screen reader. I know we are not editors and we are not supposed to add anything to the text, so I am wondering if I should include a producer's note stating that the original story does not contain proper punctuation marks? Or if there is another way to make the story more accessible? I have included a screenshot of one of



the longer paragraphs for an example.

A: We are not editors, adding punctuation would break copyright law. It would also be purely subjective, as you do not know the authors intent, and they can not weigh in on the changes. We never make such content changes in respect to the author and copyright laws in Canada.

Q: I took the ticket for Kamik Takes the Lead. Most of the images in this book look broken (see example below). I found the wiki page for extracting images. I was wondering if that is the appropriate step to follow to fix this book?



A: This happens all the time with PDF's, and can happen with some FXL (fixed layout) EPUBS as well. You can follow the directions on how to export images from a PDF. Let me know if you are having any issues with getting the images, and I can extract them for you.

Q: I am working on Qaqavii which has a Q&A with the author section at the end and I'm unsure if I should do any special formatting to designate the questions and answers. In the ebook the questions are bolded. I think I've used nested lists for Q&As in the past, but in this case the authors answers are often several paragraphs long so I'm not sure if this is the best approach. Thanks for your help?

A: You can leave the Questions Bolded in this context.

Q: I am working on "Arrows in a Quiver". I am a bit confused about how to section out these headings:



I know that part of it has to be done in caption formatting (under the image). How do I section out the part before (Map 4, Historical Treaties, Source)?

A: Great question. I opened up the book to look at the context, and in this case you should put all the information in the caption (no paragraph breaks.) If you created a heading then all the text under that heading would become part of a book section titled 'Map #' and that would be changing the meaning of the book.

Q: 4-Hour Workweek. 3 questions.

1. There are large spaces throughout the book that the designer used to signify content shifts. They are always followed by the first few words of the following paragraph styled as All-Caps. I would like to add horizontal rules here because I think it would help clarify the content shift. I'll attach several examples that are marked up with the location of the break. Lemme know what you think.

If you haven't identified the mission-critical tasks and set aggressive start and end times for their completion, the unimportant becomes the important. Even if you know what's critical, without deadlines that create focus, the minor tasks forced upon you (or invented, in the case of the entrepreneur) will swell to consume time until another bit of minutiae jumps in to replace it, leaving you at the end of the day with nothing accomplished. How else could dropping off a package at UPS, setting a few appointments, and checking e-mail consume an entire 9–5 day? Don't feel bad. I spent months jumping from one interruption to the next, feeling run by my business instead of the other way around.

THE 80/20 PRINCIPLE and Parkinson's Law are the two cornerstone concepts that will be revisited in different forms throughout this entire section. Most inputs are useless and time is wasted in proportion to the amount that is available.

Fat-free performance and time freedom begins with limiting intake overload. In the next chapter, we'll put you on the real breakfast of champions: the Low-Information Diet.

Chapter 5: The 9–5 Illusion

five minutes. What can I do to help out?" You might instead say, "[Name], sorry to interrupt, but I have a call in five minutes. Can you send me an e-mail?"

The third step is to master the art of refusal and avoiding meetings.

THE FIRST DAY our new Sales VP arrived at TrueSAN in 2001, he came into the all-company meeting and made an announcement in just about this many words: "I am not here to make friends. I have been hired to build a sales team and sell product, and that's what I intend to do. Thanks." So much for small talk.

He proceeded to deliver on his promise. The office socializers disliked him for his no-nonsense approach to communication, but everyone respected his time. He wasn't rude without reason, but he was direct and kept the people around him focused. Some didn't consider him charismatic, but no one considered him anything less than spectacularly effective.

Chapter 7: Time Wasters

I remember sitting down in his office for our first one-on-one meeting. Fresh off four years of rigorous academic training, I immediately jumped into explaining the prospect profiles, elaborate planning I'd developed, responses to date, and so forth and so on. I had spent at least two hours preparing to make this first impression a good one. He listened with a smile on his face for no more than two minutes and then held up a hand. I stopped. He laughed in a kind-hearted manner and said, "Tim, I don't want the story. Just tell me what we need to do."

2. Related: Chapter 7 opens with two times that look like they could be headings, but then there's a large paragraph space and the subsequent text does not seem like it belongs under a heading called "3:45 p.m." Does it make more sense to just leave the times as normal text on their own line? Should there be a line break between the second time paragraph and the content below it (per the previous question)?

7

Interrupting Interruption and the Art of Refusal

Do your own thinking independently. Be the chess player, not the chess piece. —RALPH CHARELL

Meetings are an addictive, highly self-indulgent activity that corporations and other organizations habitually engage in only because they cannot actually masturbate. —DAVE BARRIS, Pulitzer Prize-winning American humorist

SPRING 1999, PRINCETON, NEW JERSEY

1:35 PM.

"I think I understand. Moving on. In the next paragraph, it explains that ..." I had detailed notes and didn't want to miss a single point.

3:45 PM.

"OK. That makes sense, but if we look at the following example ..." I paused for a moment mid-sentence. The teaching assistant had both hands on his face.
"Tim, let's end here for now. I'll be sure to keep these points in mind." He had had enough. Me too, but I knew I'd only have to do it once.

For all four years of school, I had a policy. If I received anything less than an A on the first paper or non-multiple-choice test in a given class, I would bring 2-3 hours of

3. Related: Chapter 7 continues to be a demon, and it has two numbered sections that are themselves separated by a large space and nothing more; the numbers look like they should be headings given the complexity of the content beneath them, but what ends up happening is that in the navigation we have this structure: Chapter 7 -> Time Wasters: Become an Ignoramus

- 1
- 2
- 1
- 2
- 3
- etc.

Due to high workload, I am currently checking and responding to e-mail twice daily at 12:00 PM ET (or your time zone) and 4:00 PM ET.

If you require urgent assistance (please ensure it is urgent) that cannot wait until either 12:00 PM or 4:00 PM, please contact me via phone at 555-555-5555.

Thank you for understanding this move to more efficiency and effectiveness. It helps me accomplish more to serve you better.

Sincerely,
Tim Ferriss

More to maximize an quickly as possible. Emergencies are seldom that. People are poor judges of importance and inflate minutiae to fill time and feel important. This autoresponse is a tool that, far from decreasing collective effectiveness, forces people to re-evaluate their reason for interrupting you and helps them decrease meaningless and time-consuming contact.

I was initially terrified of missing important requests and inviting disaster, just as you might be upon reading this recommendation. Nothing happened. Give it a shot and work out the small bumps as you progress.

For an extreme example of a personal autoresponder that has never prompted a complaint and allowed me to check e-mail once per week, visit www.fourhourworkweek.com/autoresponse. It has been revised over three years and works like a charm.

The second step is to screen incoming and limit ongoing phone calls.

a. Use two telephone numbers if possible—one office line (non-urgent) and one cellular (urgent). This could also be two cell phones, or the non-urgent line could be an Internet phone number that routes calls to online voicemail (www.skytel.com).

Use the cell number in the e-mail autoresponse and answer it at all times unless it is an unknown caller or it is a call you don't want to answer. If in doubt, allow the call to go to voicemail and listen to the voicemail immediately afterward to gauge importance. If it can wait, let it wait. The offending parties have to learn to wait.

The office phone should be put on silent mode and allowed to go to voicemail at all times. The voicemail recording should sound familiar:

You've reached the desk of Tim Ferriss. I am currently checking and responding to voicemail twice daily at 12:00 PM ET (or your time zone) and 4:00 PM ET.

If you require assistance with a truly urgent matter that cannot wait until either 12:00 PM or 4:00 PM, please contact me on my cell at 555-555-5555. Otherwise, please leave a message and I will return it at the next of those two times. Be sure to leave your e-mail address, as I am often able to respond faster that way.

Thank you for understanding this move to more efficiency and effectiveness. It helps me accomplish more to serve you better.

Have a wonderful day.

a. If someone does call your cell phone, it is presumably urgent and should be treated as such. Do not allow them to consume time otherwise. It's all in the greeting. Compare the following:

Jane (receiver): Hello!

John (caller): Hi, is this Jane?

Jane: This is Jane.

John: Hi, Jane, it's John.

Jane: Oh, hi, John. How are you? (or) Oh, hi, John. What's going on?

John will now digress and lead you into a conversation about nothing, from which you will have to recover and then fish out the ultimate purpose of the call. There is a better approach:

Jane: This is Jane speaking.

John: Hi, it's John.

Jane: Hi, John. I'm right in the middle of something. How can I help you out?

Desired continuation:

John: Oh, I can call back.

Jane: No, I have a minute. What can I do for you?

Don't encourage people to chitchat and don't let them chitchat. Get them to the point immediately. If they wander or try to postpone for a later undisciplined call, tell them to end and get them to come to the point. If they go into a long description of a problem, cut it with, "Name!, sorry to interrupt, but I have a call in five minutes. What can I do to help out?" You might instead say, "Name!, sorry to interrupt, but I have a call in five minutes. Can you send me an e-mail?"

The third step is to master the art of refusal and avoiding meetings.

Two years ago our new Sales VP arrived at TrueSUN in 2006, he came into the all-company meeting and made an announcement in just about this many words: "I am not here to make friends. I have been hired to build a sales team and sell products, and that's what I intend to do. Thanks." So much for small talk.

He proceeded to deliver on his promise. The office socialists disliked him for his no-nonsense approach to communication, but everyone respected him. He wasn't rude without reason, but he was direct and kept the people around him focused. Some didn't consider him charismatic, but no one considered him anything less than spectacularly effective.

I remember sitting down in his office for our first one-on-one meeting. Fresh off four years of rigorous academic training, I immediately jumped into explaining the prospect profiles, elaborate planning I'd developed, responses to date, and so forth and so on. I had spent at least two hours preparing to make this first impression a good one. He listened with a smile on his face for no more than two minutes and then held up a hand. I stopped. He laughed in a kind-hearted manner and said, "Tim, I don't want the story. Just tell me what we need to do."

Over the following weeks, he trained me to recognize when I was unfocused or focused on the wrong things, which meant anything that didn't move the top two or three clients one step closer to signing a purchase order. Our meetings were now no more than five minutes long.

From this moment forward, resolve to keep those around you focused and avoid all meetings, whether in person or remote, that do not have clear objectives. It is possible to do this tactfully, but expect that some time wasters will be

afforded the first few times their advances are rejected. Once it is clear that remaining on task is your policy and not subject to change, they will accept it and move on with life. Hard feelings pass. Don't suffer fools or you'll become one.

It is your job to train those around you to be effective and efficient. No one else will do it for you. Here are a few recommendations:

1. Decide that, given the non-urgent nature of most issues, you will meet people toward the following means of communication, in order of preference: e-mail, phone, and in-person meetings. If someone proposes a meeting, request an e-mail instead and then use the phone as your fallback offer if need be. One other immediately pending work task as the reason.
2. Respond to voicemail via e-mail whenever possible. This trains people to be concise. Help them develop the habit.

Similar to our opening greeting on the phone, e-mail communication should be streamlined to prevent needless back-and-forth. Thus, an e-mail with "Can you meet at 4pm on 12/1?" would become "Can you meet at 4pm on 12/1? If so... If not, please advise three other times that work for you."

This "If ... then" structure becomes more important as you check e-mail less often. Since I only check e-mail once a week, it is critical that no one needs a "what if?" answered or other information within seven days of a given e-mail I send. If I suspect that a manufacturing order hasn't arrived at the shipping facility, for example, I'll send an e-mail to my shipping facility manager along these lines: "Dear Susan ... Has the new manufacturing shipment arrived? If so, please advise me on ... If not, please contact John Doe at (555) 555 or via e-mail at johndoe@co.com. He is also CC'd and advise on delivery date and tracking. John, if there are any issues with the shipment, please coordinate with Susan, reachable at 555-4444, who has the authority to make decisions up to \$500 on my behalf. In case of emergency, call me on my cell phone, but I trust you two. Thanks." This prevents most follow-up questions, avoids two separate dialogues, and takes me out of the problem-solving equation.

Get into the habit of considering what "If ... then" actions can be prepared in any e-mail where you ask a question.


- A:
1. The meaning can be gleamed by reading the text, so there is no need to add the content break.
 2. Leave these as normal text. Their meaning can be understood by reading without extra formatting.
 3. When the list item is a single block of text (one paragraph) style it as a list. When the list has item is more than a single block of text (two or more paragraphs). The lists that happen after "It is your job to train those around you to be effective and efficient." have more than a single block of text, so the numbers can be subheadings. The meaning of those subheadings can be understood as the reader reads the book, so it will be okay. We can only do so much with what we have.


Q: I'm still working on L'animal langage, but again this question/comment relates to all French books.

As discussed in our PA meeting, I've noticed that there are cases where a space appears before a piece of punctuation. And by space, I mean SPACE. As in, there are no print characters defining this space. I'm removing them as I see them, but I think they're literally impossible to find using Find/Replace.

What I'm wondering is if these even format when you convert the word doc to ePub. If there's no printing space, does that mean there's no tag on the ePub XHTML view? And if there's no tag, does that mean this quirk of MS Word doesn't end up causing the accessibility issues we're worried about (ie—does the space disappear during conversion)?

As noted, I'm deleting these as I find them, but they're very very easy to miss so I'm wondering how concerned we need to be. In the attached screenshot you can see there's a totally blank space between "moderne" and the semi-colon.

²⁵ J. Perner, S. Leekham et H. Wimmer, "Three-Year-Olds' Difficulty with False Belief: The Case for a Conceptual Deficit", *British Journal of Developmental Psychology*, vol. V, 1987, p. 125-137. 

²⁶ Merlin Donald, *Les Origines de l'esprit moderne; A Mind So Rare.* 

A: Good question. White spaces do not create tags, but create pauses. These should not cause accessibility issues. Has this come up in all the French books? Or just the one you are working on now? One thing you can do is turn on your computers TTS and have it read that section of text, keep in mind TTS is not as advanced as screen readers. These spaces look more like a Word glitch than

anything else, but please send me a document with a sample and I can test it on my end. You can email it to me.

Q: Pilleurs de rêves has an image of the back cover with a book summary and a blurb about the author. I've transcribed both and put the latter under "À propos de l'auteur" but what is the French translation that we should use for "Book Summary"?

A: Résumé du livre

Q: Le Drap Blanc has a Remerciements section followed by a Dédicace. After the Dédicace is an Acknowledgement section for government support. A PA previously asked what to do with this final section here in the Q&A (for Pendent que Perceval Tombait). The answer was that this should be labeled: Remerciements. But Le Drap Blanc already has a section with this title. Should I have two sections with the same name? Should I move the Dédicace to the end (which would probably constitute "editing" so I'm thinking no). Other option?

A: In this case we can move it, as it is not part of the Dedication. It is not something we want to get into the habit of, but we have to work with what we have.

Q: Le Drap Blanc. There are a number of photographs throughout the course of this book. Some have nothing beneath them, some have text that, in the epub, look like normal text (see photo). Some of the text reads like a caption, but sometimes it just reads like a musing or random thought that only tangentially relates to the photograph. Should I leave this text as normal text or format the text as a caption?

In this example image, the text translates as: "He had posted some photos and postcards on the door of the refrigerator, or else on the door of his room."



/

Il avait affiché quelques photos et cartes postales sur la porte du frigidaire, ou alors sur la porte de sa chambre.

A: Style them as normal.

Q: Le Drap Blanc. There are some ... and — used to indicate that someone answering a question said nothing. Normally I'd put [blank] here, but since this is a French book, should I put... [vide]?

A: Using the french version of "Blank" is correct. The correct french translation to use is [tirets]. I ran this by our translator. I also updated the [Text and Image](#) page to include the french version.

Q: Another question from Le Drap Blanc. I could use some advice on how to style this section (see

ENQUÊTE SUR L'HISTOIRE DE MON PÈRE	Qu'est-il arrivé ensuite? Le scénario habituel : emménagement, enfants, boulot, marié.
1 de 9	/ HISTOIRE DE SA MORT
/ PROFIL PSYCHOLOGIQUE	Vous rappelez-vous de quel il est mort? Je ne sais pas de quel il est mort.
Pourriez-vous me dire en quelques mots qui était mon père?	Est-ce qu'il savait qu'il allait mourir?
Un homme taciturne, mais tendre.	Oui, il le savait, et il est possible qu'il l'ait souhaité.
Qu'étaient ses rêves ? Quelles étaient ses qualités?	Tu n'as rien dit, ça n'est pas le secret?
Il avait ce qu'on m'a dit de lui, sa curiosité et sa capacité d'écoute.	Le désir de vivre, tout simplement.
Et ses défauts?	Avait-il une vie sexuelle?
Des défauts? Je dirais plutôt des idiosyncrasies.	Malgré tout, oui.
Une anecdote?	/ HISTOIRE PERSONNELLE DE L'INTERVIEWÉ
J'ai été frappé lorsque j'ai appris qu'il avait toujours sur lui un exemplaire des Arènes à abatte de Thomas Bernhard.	Qui êtes-vous?
/ HISTOIRE FAMILIALE	Je suis un lecteur passionné par l'écriture, par la possibilité d'émergence d'une pensée.
Racontez-moi quelques moments clés dans sa vie, de sa naissance à sa mort.	Quel est votre lien avec mon père?
Jeune, il est tombé de sa bicyclette et s'est cassé le bras droit. Adolescence, il ne pensait qu'à s'enfuir. Jeune homme, il était William Faulkner et Thomas Bernhard. Adulte, ne sachant plus qui il était, il s'est mis à boire.	Je ne peux parler d'un lien. Plutôt d'une certitude.
Comment a-t-il rencontré ma mère?	Avait-elle perdu un parent?
En marchant le long d'un canal.	Comment votre mère avec sa mort?
Comment s'est passée la demande en mariage?	Ensuite, mais cela ne tardera pas et ce n'est pas facile, j'y pense tout le temps.
Étrangement. Il y avait depuis un certain temps, mais la demande a été faite dans un moment d'émotion.	Avait-elle des commentaires?
	Il lui vient le désir de consacrer un livre à son père?

photo).

Here's what I'm thinking:

h1: "Enquete sur 'l'histoire"...

h2: 1 de 9

h3: Profil Psychologique

I get stumped by the "conversation" part. Do I do emphasis on the questions? Or do I leave the questions as normal and do quotation styles for the answers? Other ideas?

A: The heading structure you chose makes sense! You can style both the questions and answers as normal as the meaning can be gleamed from reading the text.

Q: Another We Rise Again question. After the table of contents (deleted) and before the "Foreword" are two images. The second image is paired with a caption and some other text. Should I move these images under "Foreword" in the formatted doc? Is there another heading I should put them under. Right now the heading that directly precedes them is "Dedication" (because of the deleted table of contents).

Here is the photo with text:

Ultimately, the path this [pandemic] takes in the next few weeks is up to each and every Nova Scotian. Now is the time for each of us to be our best.

I was asked yesterday about the COVID storm. My response is that we can be the storm and roar back.

Lock arms, Nova Scotia, and stay strong.

DR. ROBERT STRANG,
MEDIA BUILDING,
APRIL 21, 2021



Len Wagg (right) photographs Nova Scotia's chief medical officer of health, Dr. Robert Strang, on the rocks at Peggy's Cove.

The bottom text I would style as a caption and I'm thinking the other text is a quotation/citation.

A: It is important to keep the original reading order of the book. In this case a lot of these pages are 2 page spreads as it is a fixed layout formatted title. The image with the caption on the next page can go under Forward to match where its caption is. Remember, we don't want to reorder books as we are not editors, but this book has a lot of weird formatting.

Q: I am currently working on *Queer Returns*, and there is one weird file issue. In chapter 9 there is what looks to me like a picture caption, but there is no image? I'm not sure how to proceed here. Thanks for your help!

playgrounds of pleasure for gay male sex (the park of Ontario's provincial legislature). Importantly, these photographs broaden the visual palette of Black masculinity's iconography.

I have taken the above long detour through Abu Ghraib to arrive at these photographs for many reasons. Chief among those reasons is the story of "Black masculinity" they tell. The varied palette of masculinities, the "femmed-out" Black maleness of a Black masculinity shrouded or veiled by religious and secular regimes and rhetorics of all kinds, refuses to cede any ground to our Black complicated and pleasurable Black queer selves. We must constantly struggle to claim our bodies. These images cast aspersions at lynching's history and Abu Ghraib's attempts to take our sex, sexuality, and ultimately our bodies away from us.

Used with permission of the artist — Abdi Osman (from the Series *Discover Us* and *Queens at the Park*)

A: It looks like a reference to the essay itself. All the essays have citations to their original publications.

Q: When setting the document properties, if the file came with additional info, do we leave it alone or delete it? For example, the document I'm working on now (Working from Home) has keywords and comments included.

A: Great question! You leave it alone.

Q: At the end of the book there is a section titled "Gemma Gorga and Sharon Dolin" that introduces the author and the translator. Can I group them under a section of "About the Authors" or should I name the section as "About Gemma Gorga and Sharon Dolin" to avoid confusion of their roles?

A: Apply the appropriate heading style to "About Gemma Gorga and Sharon Dolin" as it is what is in the original. When they read the section their roles in the work become clear.

Q: Same question as the above for the "Also by" section.

A: Apply appropriate heading level to "Also by Gemma Gorga" See [Also by the author](#) section of the wiki for more guidance.

Q: A Thousand Times also has an image by itself after the title page and before the publication information. It's not decorative as it's referenced later in the text. What should I use as a heading?

A: No heading needed, just describe the image.

Q: In the wiki generally a title page immediately follows the cover page, and extra title pages are deleted. "Before the Usual Time" has two title pages, one immediately following the cover that has only the title, and one that has title, editor, and publisher info and comes after the publisher information. The wiki says the title page should generally have title, author, and publisher info, so it would seem better to keep the second title page. Should I move it to immediately follow the cover page, or keep the order of cover-about this digital book-producer note-title page?

A: Title pages always come after the Cover, otherwise it could confuse the reader as the front matter order is most always Cover-Title Page. Remember, the order of the Book Sections in the wiki are the order of the sections in a book. The only thing that can change usually is the publishing info sometimes appears at the end of a book (and we keep it there when it does)

Q: Two poetry formatting related questions for "Environment" in the collection "Before the Usual Time":

1. There are some words written in sub-script. Is there a way to retain this formatting or to retain the meaning? Or should I just format normally and put in the producer note that the formatting was not

retained?

2. There appears to be some stylistic choices made in regards to paragraph breaks (ex. "upon the bastions of your fragile consciousness (para break) each lie another piece (para break)), which leads me to believe that I should keep all the paragraph breaks as they appear in the .pdf version. However the hyphen in "de-vours" also indicates that some lines do wrap, and should not have the paragraph breaks. Should I use my judgement to put in paragraph breaks (ex. should there be a paragraph break between "weight" and "of" on the first/second line, or is that one line wrapping?), or should I keep it exactly how it appears in the .pdf?

Her voices a polyphonous cacophony drowned by the weight
of ^{your indifference}
the stinking dead launch themselves
filled with fake reassurances and real plastic
upon the bastions of your fragile consciousness
each lie another piece
In your twisted jigsaw Do you get the picture?
what will you do when your own flee to the abyss
Marching inexorably To herald the Great going going gone
Where will you go, when there is nothing left? and hunger de-
vours your children?
When thirst drains the last
of your resolve will it have been worth it?

A: (1) Add note to Producers Note. (2) We are not editors, so only do it exactly as it appears in the .pdf. We do not want to break copy right law.

Q: One more "Before the Usual Time" question: the short story "A Fresh Start" contains a stylistically formatted transcription of what appears to be an email type message.

Shondra clicked the appropriate keys and the screen came to life with the message:

```
ATTN:PROJECTSKYWORLDMEDICALLABORATORY
(MEDLAB)
FROM: BOARD OF DIRECTORS (BOD)
>>
>>
>>>CRAFT MIIGIS HAS BEEN APPROPRIATELY
PREPARED TO ACCEPT
>>HUMAN SPECIMENS AS PER MEDLAB
REQUIREMENTS FOR
>>TRANSPORT TO TERRA INCEPTUM...
>>
>>>DUE TO WEIGHT AND MASS RESTRICTIONS,
MEDLAB WILL NO
>>LONGER HAVE FULL CAPACITY AS PREVIOUSLY
DESCRIBED...
>>
>>>BOD HAS CONFIRMED THAT MEDLAB WILL
PRIORITIZE HUMAN
>>SPECIMENS AT MINIMUM OF FIFTY PERCENT
(50%) RAW SCORE
>>INDIGENOUS BLOOD SAMPLES...
>>
>>>BOD HAS DEEMED BLOOD LINES AS PRIORITY
ONE FOR BOARDING
```

I'm assuming I would not keep all the extra line breaks and would change to regular sentence case, but is there any other formatting I should apply here? The preceding sentence has "came to life with the message:" so should I tag the email transcription as a block quote?

A: In this context, applying the quote style will help add meaning to the text for better accessibility. I would also change the Subject to Pascal Case. There is a note and example about Pascal Case on the [Capitalization](#) page

Q: In the book *Theres Something in The Water* there is a section in the first chapter where a section of legislation is quoted (under the "The Environmental Racism Prevention Act" subsection of Chapter 1). Would it be best to format that as an ordered list? Or should it just be blocked off as a quote?

A: That can be formatted as a [blockquote](#).

Q: For block quotes and epigraphs that have an author listed it says to tag the author in the 'citation' style, but for in text citations we wouldn't have to go through and tag each in text citation in the 'citation' style, right? The bracketed author/date in text citations would just stay as normal text?

A: Great question. You are correct, we do not mark up in-text citations. I created a page on the wiki about this titled [In-Text Citations and References](#) for more information.

Q: I'm working on Redlocks and the Three Bears. I've formatted all of the pages according to the wiki. However, on one spread, one sentence is spread across two pages. I know we don't normally spread a sentence across two lines, and this seems particularly problematic because there is a heading and an image description between the two parts. Should I leave as is, or should I have the entire sentence on one of the pages?



A: Definitely not ideal, but we can only work with what we have. Leave the sentence split as it is what is done in the original.

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