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PROCEEDINGS

Thirteenth National Conference

NATIONAL BRAILLE ASSOCIATION, INC.
MAY 1975

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PROCEEDINGS

THIRTEENTH NATIONAL CONFERENCE

Milwaukee, Wisconsin

May, 1975

NATIONAL BRAILLE ASSOCIATION, INC.

INTRODUCTION

The Conference Committee of the 13th National Conference of the National Braille Association is proud to publish its Proceedings Report of the events, meetings, and workshops held May 5, 6, 7, and 8, 1975, at the Marc Plaza Hotel in Milwaukee, Wisconsin. This report summarizes the creativity and thousands of hours of work by hundreds of people during the two years preceding the Conference, and continuing on for several weeks afterward.

Many of the names of these individuals appear throughout this report, as part of the Conference Committee, as workshop leaders, or as NBA Board members. However, many who have helped us are not listed here, as they served on other committees or as individuals. It is to these people that we owe a special word of thanks, because no committee chairman can do an effective job alone. We hope that all who contributed time and effort, no matter how minor they believed their role to be, will consider this report the fruit of their labor.

Most sincerely,

Linda Horton
Jacquelyn Prochnow,
Co-Chairmen

Jean Atkinson,
Workshop Chairman

THIRTEENTH NATIONAL CONFERENCE COMMITTEE

General Co-Chairmen	Mrs. R. James Horton
	Mrs. Jack Prochnow
Workshop Chairman	Mrs. Robert Atkinson
Printing Chairman	Miss Rose Twohig
Registration Chairman Committee	Mrs. John Grausz Congregation Sinai Sisterhood Congregation Shalom Sisterhood Congregation Emanu-El B'ne Jeshurun Sisterhood
Finance Chairman	Miss Rose Twohig
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Supplies Chairman Committee	Mr. Paul A. Cooke Wisconsin Telephone Company Pioneers
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Hotel Arrangements Proceedings Chairman Resolutions Chairman Exhibits Hall Personnel NBA Liaison Ex-Officio Members	Miss Mildred Fine Miss Catherine Earle Bookfellows of Milwaukee Mrs. Irvin F. Richman Mrs. Lawrence M. Levine, President of NBA Mrs. Alvin A. Sobel, Immediate Past President of NBA Mrs. David H. Van Tuyl, Chairman of the Previous Conference

In Appreciation--

We extend our sincere appreciation to all our volunteers, especially our recorders, for their diligence, dependability and efficiency in setting up the taping equipment for the workshops.

NATIONAL BRAILLE ASSOCIATION, INC.

Executive Committee

1974-1975

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President
5300 Hamilton Avenue, Apt. 1404
Cincinnati, OH 45224

MRS. IRVIN F. RICHMAN
President-Elect
9555 Central Park Avenue
Evanston, IL 60203

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Vice-President
345 Adams Street, 5th Fl.
Brooklyn, NY 11201

MRS. FERDINAND J. MANN
Secretary
900 Lake Shore Drive, Apt. 2606
Chicago, IL 60611

MRS. HERMAN LASS
Treasurer
5300 Hamilton Avenue, Apt. 804
Cincinnati, OH 45224

MRS. ALVIN A. SOBEL
Immediate Past President
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Elected Member from the Board
5849 Alexa Lane
Sylvania, OH 43560

1975-1976

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219 Nevada Drive
Erie, PA 16505

MRS. LAWRENCE M. LEVINE
Immediate Past President
5300 Hamilton Avenue, Apt. 1404
Cincinnati, OH 45224

DIRECTORS

For term ending 1975

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Mrs. Leon Marks, VT
Mrs. Lester Rice, IL
Mrs. Virginia B. Scharoff, NY
Mrs. W. K. Tate, Jr., PA

For term ending 1976

Mr. Kendrick Coy, KY
Mrs. Maxine Dorf, DC
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For term ending 1977

Mrs. Edward Blumberg, FL
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Mrs. Harold Feder, CO
Mr. Ralph E. McCracken, KY
Mrs. Ruth M. Peters, MI

For term ending 1978

Mrs. Robert G. Atkinson, MI
Mrs. Edward J. Krolick, IL
Mrs. Leon H. Marks, VT
Mrs. Lester Rice, IL
Mrs. Yancey B. Smith, CA

Appointed until 1975

Mrs. Irving Schuman, CA
Mrs. Yancey B. Smith, CA

Appointed until 1977

Mrs. Herman Lass, OH
Mrs. Alvin Sobel, NJ

PAST PRESIDENTS

Mr. Bernard Krebs, NY
Miss Josephine Taylor, DC
Miss Georgie Lee Abel, CA
Miss Effie Lee Morris, CA
*Mr. Robert S. Bray, FL

Mrs. Joseph Bonoff, MN
Mrs. Virginia B. Scharoff, NY
Mrs. Ralph G. Hubman, CO
Mrs. Alvin A. Sobel, NJ
Mrs. Lawrence M. Levine, OH

*Deceased

REGISTRATION

Two hundred and sixty-three persons registered for the Thirteenth National Conference of NBA. This figure includes one hundred and eighty-four members and seventy-nine non-members.

It is interesting to note that twenty-seven states plus New Zealand, more than half of the states in the Union, were represented.

Arizona	1
California	4
Colorado	4
Connecticut	1
Florida	8
Illinois	36
Indiana	4
Iowa	2
Kansas	5
Kentucky	7
Maryland	1
Michigan	32
Minnesota	16
Missouri	2
Nebraska	4
New Jersey	4
New York	20
North Carolina	2
Ohio	16
Pennsylvania	5
Oklahoma	2
Texas	3
Vermont	1
Virginia	3
Washington D.C.	6
West Virginia	1
Wisconsin	69
New Zealand	4

PRESIDENT'S FAREWELL MESSAGE

Helen G. Levine

There ought to be some concise, interesting, perhaps even entertaining way to recap the activities of the National Braille Association in these last two years. But that is an arbitrary division of time, and events do not fall neatly and cleanly within it. Most of the achievements of this administrative period had their beginnings long before, just as some of the exciting prospects that have engaged us will come to fulfillment in the future. This is as it should be in the life of a healthy on-going organization. But within that framework of dependence upon the past, and trust in the times ahead, there are a few highlights I would like to share.

As we celebrated the 10th birthday of our Braille Book Bank, which continues to be the prime source in the country for brailled college textbooks, we opened a second Braille Book Bank unit in Manchester, Vermont, to handle especially our mathematics and science duplicating assignments. We entered into it with concern, our first such enterprise beyond our close-knit origins. It meant a moving job of gigantic proportions, and the recruiting and organizing of a volunteer group where there had been none. But all these things were done, and the Vermont Braille Book Bank is now a full-fledged member of the NBA family.

In New Jersey, the Braille Book Bank grew to include a separate Music Collection, for which we have catalog supplements in print and braille. We are grateful to the Braille Transcription Project, North Branch, of Los Altos, California, for their gift to us which is the nucleus of the collection. Now we are making every effort to reach owners and transcribers of braille music to urge them to make their master copies available to us for duplicating, so that services may be expanded for blind musicians, teachers, and any blind person who wishes to own his own music.

Our Tape Recording Manual went into its second edition, and our Manual for Large Type Transcribers into its second printing. We also completed a very long-term and complicated effort, the Guidelines for the Administration of Groups Producing Reading Materials for the Visually Handicapped. We feel it will be valuable to new beginning groups, groups working in one media and wanting to move into another, to small groups hoping to grow larger, and even to successful sophisticated groups looking for new and perhaps more effective ways of doing their work. We are very proud that all three

of these publications have been printed and are being distributed free of charge by the Library of Congress, Division for the Blind and Physically Handicapped, as part of its program to serve volunteer transcribers everywhere.

One additional manual has been completed and is now ready for the printer - the NBA Handbook for Braille Music Transcribers, which we hope will be an additional and valuable tool for these highly skilled specialists.

Two new committees, Educational Aids and Raised Line Drawing, began with some tentative exploration and now seem to be moving ahead on firm ground to develop these areas of service to transcribers. Drawings and dimensional aids are problems which frequently confront transcribing groups who then have to resolve them alone, themselves, every time they occur. We hope these committees will be able to put together practices and systems so that individual groups won't always have to keep inventing the wheel all over again.

Since the last Biennial Conference in San Francisco, we have met in New York, Cincinnati, El Paso, St. Petersburg, and now Milwaukee. We already know that we will be meeting in Cleveland, Chicago, Boston, Detroit and Rochester. We are truly a National Braille Association, and to these communities we have taken, or will take, workshops to fill the needs as expressed by these host groups, and led by our experts and specialists. In the matter of workshops there is another aspect that has been under discussion here. As an honor to our beloved past president, NBA established the Robert S. Bray Community Workshops Fund, for the purpose of making available special skills workshops in communities where we do not have a planned meeting, for an area which feels it has a specific or particular need. We have spent some time here at this meeting creating guidelines, some sort of ground rules for how this Robert S. Bray Community Workshops Fund shall function, and we will be announcing the program in future issues of the Bulletin.

Our membership reached an all-time high. The response to our new Life Membership program has brought us 31 Life Members and four who are committed to it through our three-year payment system.

Inflation has not spared NBA. As every one of us knows, costs are up for services of all kinds, and for materials, including

paper - and especially, as a petroleum derivative, Brailon. Our Fund Development Committee, in an effort to cope with this, has reached out to broaden our base of financial support. We have received some small grants for some specifics: the Weston Fund for our Administrative Guidelines and our Music Catalogs; the Cohen Foundation for the braille edition of the Bulletin; the Braille Transcribers Club of Illinois for the BBB; the Ziegler Foundations for general operations; but most of our support, as always, comes from the response of you, the members, and from the friends you make for us. Without your continued help in this way, our activities and our services could not grow - indeed, they could not even continue.

Your Board of Directors, all twenty-three of us, allotted some time at each of our meetings when our regular reports and business had been concluded, to discuss growth and development for the organization - into what directions we ought to move, what are the indications for the future, what are the unmet needs we have not recognized. These are continuing discussions, but already some patterns have emerged. As a result, all of our organizational materials, our brochures describing NBA, describing Braille Book Bank services, have been made available in braille, and contact was made with every state agency or service known to have a college preparatory program so that we could deliver information directly to individuals who could benefit from the services.

Another, and perhaps the most exciting result of these Board discussions, was pinpointing a realization that while some groups and non-affiliated transcribers were frequently feeling that they did not have enough work, there were blind readers "out there" desperately wanting and needing personalized and specialized materials, either for their situations of daily living, or job-related, but non-textbook highly individualized needs. We asked our members through our Bulletin to indicate their willingness to participate in a program to bring such readers' and transcribers' needs together. Volunteer News also helped us to ask them, and the response was enthusiastically affirmative. At the same time, we placed notices in a number of braille periodicals - The Matilda Ziegler Magazine, the Braille Monitor, The Braille Forum - asking blind readers if they did in truth feel the need as we thought we had perceived it, and the response has been overwhelming. So we have begun, tentatively, a pilot project, really a field trial to

test the possibilities of a Reader-Transcriber Registry to bring together transcribers when they have time that does not interfere with their local commitments, and blind readers who need special personalized services. This, too, you will hear more about in our Bulletin, but if any of you has not yet offered your skills in an "off time" or "slow season", let me urge you to do so at once. There are a number of obvious difficulties to be surmounted, and problems to be resolved - and probably many we have not even anticipated - but we are committed to try.

So far I have talked only of actions and projects, but these only become possible through people. It has been said before - it is astonishing what can be accomplished when no one cares who gets the credit. I have purposely not named names here, because there is no way to tell you all the people who have worked so hard to bring NBA to the position it holds today. As president and spokesman for the organization, I have represented you at the American Printing House for the Blind, at the American Association of Workers for the Blind, in negotiations with the Braille Authority, at the American Foundation for the Blind, and at the National Accreditation Council for Agencies Serving the Blind, and you would be proud, as I was, to feel the high regard, the respect these organizations have for us, the volunteers. You, over one hundred of you, have served on NBA committees. Another hundred or more worked to make our Regional Meetings, this Conference, and our workshops all the fine reality that by now is almost our trademark. It has been a group effort all the way.

The Board of Directors especially has worked with me through many problems, some of them extremely difficult. I cannot thank them enough. If what we think of as "this administration" has been successful, it is because they have helped to make it so. When I first became president I leaned very heavily on my predecessor, Fran Sobel, and she never failed me. Later, in the natural course of events, I turned more to the president-elect, Bobbe Richman, to share the planning and management of what would ultimately become her responsibility. And I can assure you, from the prodigious amount of work she has already done, and from the relationship I have enjoyed with her, we are going to be in very good hands.

Being a volunteer has been described as working for free, but not for nothing. Volunteers are the ones who do what has to be done because they want to do it. The training, the skills, the responsibilities in our work have created what has been called "the professional volunteer", because we bring that kind of dedication to the work. NBA therefore, in my mind, is the most magnificent kind of

an organization there could be - volunteers helping one another, cooperating to serve their fellow beings. It has been a privilege, and honor and a joy to be your President. My thanks to all of you.



Mrs. Lawrence M. Levine and officers
at Speakers' Table



Mrs. Irvin F. Richman, NBA's new
president, accepts her office.

ACCEPTANCE SPEECH

Mrs. Irvin F. Richman, Incoming President

Madam Immediate Past President, Members and Friends:

As Oscar Wilde said in The Importance of Being Earnest, "On an occasion of this kind it becomes more than a moral duty to speak one's mind. It becomes a pleasure." And while I realize that the quotation appears in a far different context, it is nonetheless applicable tonight, for the "moral duty" to "speak my mind" indeed gives me much pleasure.

It is a pleasure to have the opportunity to thank Helen Levine for the wise and thoughtful leadership she has given NBA, and especially for the help she has given me in preparing to become President. It is also a pleasure to be able to warn her publicly that I am planning to continue to call upon her for guidance and support.

It is a pleasure to be able to tell such a large audience of members and friends that I have enjoyed my years as a member of NBA's Board of Directors, and have never ceased to marvel at the harmony and cooperation achieved by such a diverse group of people, and to marvel also at the long hours of hard work they give so willingly and graciously in order to better serve our common purpose. With the Board's continued cooperation and devotion, the next two years should also prove to be exciting and productive ones for NBA.

And it is indeed a pleasure to announce to this meeting that I have appointed to our Board, Mrs. Herman Lass and Mrs. Alvin A. Sobel. Muriel, to continue the fine work she has begun as Fund Development Chairman, and Fran, to continue her dedicated service as National Office and Braille Book Bank Chairman.

It is, again, my "pleasure and moral duty" to draw attention to the vital role played by all our members, who by their participation in and support of NBA's activities make our achievements possible, and to urge all of you who are not members to join us.

Custom seems to dictate two quotations in a presidential acceptance speech, and for my second quotation, I would like to paraphrase Epicurus' letter to Menoeceus, wherein he cautions that though "Pleasure is the first good and natural to" man, we must often "pass over many pleasures" in order to avoid greater future pain. I am receiving into my hands tonight the leadership of a growing organization, in glowing good health, with a wealth of projects in progress and yeasty with ideas for the future. I pledge myself to do all I can to pass the leadership of NBA on to my successor, Betty Epstein, in equally good condition, so that my "pleasure" tonight will not be marred by "future pain."

REPORT OF RESOLUTIONS COMMITTEE

Miss Catherine Earle, Chairman of Resolutions

WHEREAS we appreciate the efforts of the Volunteer Services Center for the Visually Handicapped, of Milwaukee, Wisconsin;

WHEREAS the excellence of this Conference is due to the outstanding efforts of Mrs. R. James Horton, Mrs. Jack Prochnow, and their committee chairmen, Mrs. Robert Atkinson, Miss Rose Twohig, Mrs. John Grausz, Mrs. William Frazier, Mr. Paul Cooke, Miss Mildred Fine, Mr. Randy Black, Mrs. Norman Savignac, Miss Marjorie Mattlin and Mrs. Fred Goldsmith; and to their committees, including the Sisterhoods of Congregation Sinai, Congregation Shalom, and Congregation Emanu-El B'ne Jeshurun, the Milwaukee Delta Gamma Alumnae, the Wisconsin Telephone Company Pioneers, the Zonta Club of Milwaukee, the Marian Club, and the Bookfellows of Milwaukee;

WHEREAS we are grateful for the blessings of Sister Anne Columba and Father Robert Ries;

WHEREAS we enjoyed the fine music of the Wisconsin Telephone Company Chorus;

WHEREAS we were interested in the many exhibits from the American Printing House for the Blind, Louisville, Kentucky; the American Thermoform Corporation, Pico Rivera, California; Howe Press of Perkins School for the Blind, Watertown, Massachusetts; IBM Corporation, Franklin Lakes, New Jersey; the Library of Congress, Washington, DC; Southwest Plastic Binding, Maryland Heights, Missouri; Telesensory Systems, Inc., Palo Alto, California; Visualtek, Santa Monica, California; and NBA Volunteer Aids, Louisville, Kentucky;

WHEREAS we appreciate the contributions of Hammersmith-Breithaupt Printing Corporation, the Marc Plaza Hotel, Commercial Stationery and Supply Company, Radio Doctors, Photoart, Alan Preuss Florists, Milwaukee Convention and Visitors Bureau, the Milwaukee Public Library, the Faye McBeath Foundation, the First National Bank of Wauwatosa, Ideals Publishing Company, Shallow Jewelers, Henri's Food Products, Mr. Ted Glorioso, Heinemann's Restaurants, Lenore Wilson, Boehm Bindery Company, Milwaukee Florists Association, Pabst Brewing Company, Wauwatosa State Bank, the West Allis West Lions Club, West Allis Office Supply Company, Vernice Lersch, and Miss Laura George;

WHEREAS we appreciate the stimulating workshops under their knowledgeable leaders;

WHEREAS we are always appreciative of the dedicated services of the officers and directors of NBA, Inc., presided over by Mrs. Lawrence Levine;

THEREFORE, BE IT RESOLVED that we extend our heartfelt thanks to all who made this Thirteenth National Conference such an outstandingly informative, entertaining and enjoyable occasion.



Mrs. Irvin F. Richman proudly accepts
gavel from Mrs. Lawrence Levine

PRESENTATION OF N.B.A. GAVEL
Outgoing President, Mrs. Lawrence M. Levine
to
Incoming President, Mrs. Irvin F. Richman

A gavel is a symbol. What it is a symbol of depends on where you're coming from. I remember once during a meeting in New York I had put the gavel down on the desk in my room. The hotel maid came in and took a good look at the desk, and then she said, "Hey, lady, you a judge?"

One thing you are not entering into, Bobbe, is a judgeship. For NBA, what this gavel symbolizes is the opportunity to serve, to guide, to represent your colleagues. In an organization like ours, with no local chapters, a strong national administration is essential, while it is understood that "national" in this case means representing not constituent groups, but all the individual persons who make up the membership. Of course it is not possible to be all that every member would like us to be and do - but the handling of this gavel will help determine the choices.

I turn it over to you with great confidence in your talents and strengths. I turn it over to you with the assurance of continuing support from your Board of Directors and from me. And lastly, I turn it over to you with great affection.

PRESENTATION OF PAST PRESIDENT PIN OF N.B.A.
Immediate Past President, Mrs. Alvin A. Sobel
to
Outgoing President, Mrs. Lawrence M. Levine

It has become the privilege of the immediate past president to present the retiring president with the presidential pin. This is a particularly auspicious occasion because you are the first president to be presented with our brand-new design. The handsome NBA logo at the top, the years of service engraved below, and then the gavel, the symbol of the office which you served so well. In the head of the gavel there is a diamond, which symbolizes the brilliance and sparkle of your leadership.

Upon pinning it to your clothes, you join that very exclusive club of NBA past presidents. Would our fellow past presidents join with us in standing at this time?

On behalf of the entire membership of NBA, we present this pin with our deepest respect, admiration and gratitude.



Mrs. Alvin A. Sobel "pinning" Mrs. Lawrence M. Levine.

PRESENTATION OF NBA CONTINUING SERVICE CERTIFICATES
Sister Anne Columba, C.S.J., Awards Chairman

In recognition of continued service to visually handicapped persons, the National Braille Association presents Continuing Service Certificates to those members whose volunteer work has extended five, ten, fifteen, twenty and twenty-five years beyond their receiving the Distinguished Service (Diamond) Award. In May, 1975, the following Continuing Service Certificates were presented:

25-YEAR CERTIFICATES

Mrs. Harry J. Finke - Great Neck, NY
Mrs. Harry A. Platt - New Rochelle, NY
Mrs. Paul Smith - Greensburg, PA
Miss Anna Vander Valk - Hawthorne, NJ

20-YEAR CERTIFICATES

Mrs. Dave Blank - Chicago, IL
Mrs. Oscar Lee - Chicago, IL

15-YEAR CERTIFICATES

Mrs. Daniel Epstein - Fort Lauderdale, FL
Miss Florence L. Hallock - Southold, NY
Mrs. Lloyd F. Hawkinson - Piedmont, CA
Mrs. Milton R. Rubin - Fresno, CA
Mrs. Virginia Brooks Scharoff - Merrick, NY

10-YEAR CERTIFICATES

Mrs. Justin Bacharach - Great Neck, NY
Mrs. Lottie Korsh Berchenko - Bellerose, NY
Mrs. Charles Cohen - Chicago, IL
Mrs. Sylvia Cohen - New York, NY
Mrs. John P. Collins - Hillsborough, CA
Mrs. Sarah Iger - Woodmere, NY
Mrs. Le Roy King - Rockville Center, NY
Mrs. Wolf B. Lasker - Pittsford, NY
Mrs. Mervin N. Levey - Toledo, OH
Mrs. Morton Levine - Newton, MA
Mrs. D. N. Lynch - Fort Wayne, IN
Mrs. F. Donald McLean - South Orange, NJ
Mrs. Abraham Sperling - Hollywood, FL

5-YEAR CERTIFICATES

Mrs. Ida A. Alexander - New York, NY
Mrs. A. R. Andersen - St. Louis, MO
Mrs. Harry Bame - Toledo, OH

Mrs. Louis Cancell - Bronxville, NY
Mrs. J. R. Chenault - Sun City, AZ
Mrs. Julius Feingold - Seal Beach, CA
Mrs. Frances Gershwind - Great Neck, NY
Mrs. Hymen S. Gratch - Miami Beach, FL
Mrs. George B. Haaf - Wyckoff, NJ
Mrs. Allen James - Chicago, IL
Mrs. Martin Kahn - Hallandale, FL
Mrs. Robert Knisely - Sylvania, OH
Mrs. Edward A. Mowerson - Wyckoff, NJ
Mrs. Edwin I. Oppel - Upper Montclair, NJ
Mrs. Leigh Palmer - Deerfield Beach, FL
Mrs. James Perlow - Seal Beach, CA
Mrs. Ruth M. Peters - Royal Oak, MI
Mrs. Herman Priegnitz - Fair Oaks, CA
Mrs. Paul Reithel - Birmingham, MI
Mrs. Frank W. Rising - Troy, MI
Mrs. Charles P. Roman - West End, NJ
Mrs. Meyer Schneider - Cincinnati, OH
Mrs. Edward F. Shepter - Baltimore, MD
Mrs. Herbert Stark - Clifton, NJ
Mrs. George Timmons - Long Beach, CA

EXHIBITORS

American Printing House for the Blind
Louisville, Kentucky

American Thermoform Corporation
Pico Rivera, California

Howe Press of Perkins School for the Blind
Watertown, Massachusetts

IBM Corporation
Franklin Lakes, New Jersey

Library of Congress
Washington, D. C.

Southwest Plastic Binding
Maryland Heights, Missouri

Telesensory Systems, Inc.
Palo Alto, California

Visualtek
Santa Monica, California

Volunteer Aids - NBA
Louisville, Kentucky

Museum Exhibit

The Milwaukee Public Museum offered an innovative exhibit which may prove helpful to local communities in search of additional ways to augment their services to the visually handicapped. Both blind and sighted persons attending the Conference viewed the special displays as they followed the braille tour guides.



Bernard M. Krebs, the Jewish Guild for the Blind, leads group singing at Convention festivity.



Linda Horton, Conference Co-Chairman, presenting a welcoming gift from the Milwaukee Convention and Visitors Bureau to Mrs. Lawrence M. Levine, NBA President, during the Monday night Reception in the Lorraine Room of the Marc Plaza Hotel.

Mrs. Levine and Mrs. Horton both extended a welcome to all those attending the Conference, taking particular note of the four people who had traveled to Milwaukee from New Zealand.



Linda Horton, Conference Co-Chairman, and Registration Committee await new arrivals.

WORKSHOP REPORTS

ADMINISTRATIVE GUIDELINES (A)

LEADER: Mrs. Harold Ahrbecker, Chairman NBA Administration of Volunteer Groups Committee, Sun City Center, FL

PANEL: Mrs. Lester Rice, Johanna Bureau for the Blind, Chicago, IL
Chairman NBA Tape Recording Committee
Mrs. William Kaplan, Materials Coordinator, Desert Volunteer Braille Guild, Scottsdale, AZ
Mrs. Arthur E. Hoffheimer, Jr., Large Type Chairman, Aid to the Visually Handicapped, Cincinnati, OH
Mr. Carl Lappin, IMRC Director, American Printing House for the Blind, Louisville, KY

Attendance: 36

GENERAL SECTION: Mrs. Harold Ahrbecker

Mrs. Ahrbecker began the session with an overview of the purposes and functions of a good administrative structure. The chief goal of administrative procedures should be the management and quality control of all transcriptions, including the record keeping pertinent to them. Visually impaired persons have the same right to error free reading materials as the sighted, which means that all transcriptions must be carefully checked against the original text.

If a group is just starting and does not have facilities or financial support to maintain a repository, it should be kept in mind as a desirable objective for the future. A repository with duplicating facilities, or one from which masters can be sent out for duplication, insures the continued use of a volunteer's work. It also means that, by having an original transcription permanently available, another volunteer will not have to transcribe something that has already been done. Volunteer time is too valuable to be squandered.

All titles should be filed with the APH Central Catalog or with the Library of Congress, DBPH, Union Catalog, to insure knowledge of their existence. This is the best avenue for letting students and other readers know of the availability of your work.

TAPE RECORDING SECTION: Mrs. Lester Rice

Specifications and requirements for tape recording equipment and supplies are fully documented in the NBA Tape Recording Manual and the Guidelines for the Administration of Groups Producing Reading Materials for the Visually Handicapped. Both publications are available free of charge from the Library of Congress, DBPH.

In the near future the Tape Recording Section of the Library of Congress, DBPH, expects to set new standards for the production of recordings which will be listed with a quality control code in the Union Catalog. First, the tape recorders used will be required to have VU meters that register in both record and playback modes. The majority of machines now in use have meters which function only in record. This change will enable the reviewer to judge the volume of the recording accurately. Tape recorders with three heads rather than two are recommended; these produce a better quality transcription because each head is designed for a separate function and utilizes a separate set of electronics. This insures better reviewing and evaluation of the quality of the recording.

Secondly, in addition to the initial proofreading or monitoring, tape transcriptions will be monitored a second time. If VU meters do not function in the playback mode, no objective check on the voice level is possible.

Two corrections should be made in the Guidelines for the Administration of Groups ... Since the word "tape" refers to both open reels and cassettes, change p. 75c to read, "Duplicating Tape (reels)." Secondly, also on p. 75, in Section b (2), after the words, "corresponds to a 900 ft. reel," insert, "are available from the Memorex Corp." The 3M Company now manufactures only the 1650 ft. pre-timed tapes. The shorter ones are available from Memorex, at this time, only in large quantities, however. A 1650 ft. Master Tape can be duplicated onto a C-90 Cassette which will be played at 15/16 ips; for a cassette played at the more common 1 7/8 ips, a Master Tape 825 ft. long is necessary.

The organizational set-up for a tape recording group was touched on only briefly, since this is discussed in detail in the Guidelines for the Administration of Groups ... The group should have a chairman who supervises all facets of administration. Under the chairman could be: (1) an audition committee of three members, at least one of whom is visually handicapped; (2) a vice-chairman in charge of training new narrators; (3) a vice-chairman in charge of duplicating, if this is a part of the service offered by the group; and (4) a librarian, if a repository of Master Tapes is planned.

In answer to a question concerning auditions for prospective narrators, Mrs. Rice gave her opinion that, while most people can read, very few can read aloud well. Therefore, it is mandatory that screening of narrators should be done with the utmost care and caution. There are narrators who read textbooks very well, but cannot do justice to fiction. The reverse is equally true so that a voice test and evaluation of every applicant is a must. Monitors are equally important and must also be screened.

A suggested, workable administrative set-up for an ideal tape recording group is outlined in the NBA Guidelines for the Administration of Groups ... It is hoped that a careful reading of this manual and the NBA Tape Recording Manual will enable any group, new or established, to produce first quality recordings with the least amount of confusion.

BRaille SECTION: Mrs. William Kaplan

Recruitment of volunteers is a high priority in administering any group. No volume can be completed without the assistance of transcribers, binders, collators, and proofreading, secretarial and financial help. The director in charge of volunteer recruitment makes contacts with local civic organizations, social and service clubs, asking permission to present the needs of the volunteer group. Although these contacts are the major source for volunteers, word of mouth and publicity are also valuable resources. Many volunteers may phone for information upon recommendation from a friend, or as a result of newspaper publicity. Additional sources for volunteers are:

1. The local Volunteer Bureau. Most communities have a Metropolitan Volunteer Referral Bureau, and if apprised of your specific needs can refer interested volunteers to your agency.
2. Retired Senior Volunteer Program (RSVP). RSVP operates under the federal aegis of ACTION. Many retired persons who could not otherwise afford to volunteer are made available through this program because it provides transportation or car allowance and a stipend for lunch or other arrangements for meals while on volunteer duty.

Investigate these two sources within your local community.

All volunteer applicants should be screened to ascertain their area of skill or interest, and to determine whether they are qualified for any of the jobs the agency has available. Volunteers may have a preconceived idea of what they would like to do, but after explaining the needs within the agency, they could change their minds and find themselves interested in a different phase of the work.

The type of assignments and the talents of a transcriber should be compatible. Do not assign a book to a transcriber who has little or no knowledge of the subject matter. If an assignment is made via the mail, be sure to include written instructions concerning the format. The proofreader of that title should also receive the same format instructions before checking against the first completed volume to be sure format instructions are being followed.

The Desert Volunteer Braille Guild has its titles for transcription submitted to it by resource teachers in the spring, so titles can be completed, in so far as possible, by September. The Guild keeps an individual listing under each student's name, including the title, author(s), publisher(s), copyright date(s), and grade level of each of his orders. Of course, all titles are checked with the APH Central Catalog and with their own catalog, which is always kept current. A card file is also kept on 4x6 cards containing the same information, white for elementary grades and blue for high school level, as a cross file on the individual student listing. College level texts are not accepted until all elementary and high school transcriptions have been completed. The Foundation pays for all supplies, equipment and proofreading, and the schools are charged a fee per student per school year.

Emphasis should be placed on consideration of volunteers. At all times do everything possible to make them feel welcome, and always thank them adequately for their service. If your headquarters should be closed for any reason, be sure to inform volunteers scheduled for that day so they can make other plans. If a slack period occurs, explain it to the transcribers. All volunteers deserve this kind of consideration, and if it is extended to them they will be staunch supporters and workers for your group.

LARGE TYPE SECTION: Mrs. Arthur E. Hoffheimer, Jr.

AVH (Aid to the Visually Handicapped) is funded by the Cincinnati Section of the National Council of Jewish Women. A Conference Fund has been established by them to send a representative to meetings such as NBA regionals and conferences. This enables AVH volunteers to keep current with changes in transcribing techniques and other pertinent information.

AVH was a comparatively small group of 9 typists, 6 proofreaders, 5 duplicators and 4 illustrators. The group is now experiencing growing pains and is in the process of changing operational and administrative procedures. The NBA Guidelines for the Administration of Groups ... are being used for this purpose.

Most of the titles transcribed by AVH are for the Cincinnati Public Schools. Titles are accepted from other sources, but these are not considered until all titles for the Cincinnati Schools have been completed. AVH has a revolving fund arrangement with the Public Schools for reimbursement for the paper used, and the Board of Education supplies the electric typewriters.

After a title is accepted, it is edited and then assigned to a typist who is qualified to transcribe that particular book. There are instances when several typists must, of necessity, work on one title. In this case a title is divided into approximate volumes before being assigned.

Special instructions are given to each typist concerning supplementary pages, facing pages, illustrations, etc. Typists are required to proof-read each page before it is removed from the typewriter. Mistakes are easier to correct while the page is still in alignment.

After a volume is complete, it must be proofread with a monitor. A second proofing of the volumes is done by someone who is not familiar with the book's contents. After these proofings, the volumes are returned to the transcriber for all corrections. When this is completed, the volumes go into duplication.

Special instructions are given to the duplicator re facing pages, punching holes on the correct side of the plastic sheet, etc. Copies of these special instructions are filed with the master copy of the title. When this title is again requested, all necessary information for the binding of the volume is readily available, so that no time is lost in having to prepare special instruction sheets a second time.

Recruiting of volunteers is usually done by contacting the 1600 members of the Council. Non-members are accepted if they are qualified for transcribing or other available jobs. Word of mouth is always a good way to interest new volunteers. Newsletters and Council publications are also used for recruitment, as are TV, radio and the newspapers.

Luncheons and coffee get-togethers are scheduled so transcribers can become acquainted with their colleagues and also see the finished bound volumes of their transcriptions. NBA awards are usually presented on these occasions.

Training of Large Typists is done on both an individual and group basis. The NBA Manual for Large Type Transcribing is used to teach this technique. A 3M representative trains volunteers in the use of the duplicator. When a volunteer is trained in this manner, it helps cut down on the repairs of the machine.

AVH is growing. This report tried to show why it is so important to anticipate growth and to establish proper operational and administrative procedures from the very beginning of a group's existence. This can be accomplished by adhering to the NBA Guidelines for the Administration of Groups ...

COPYRIGHTS AND FAIR USE: Mr. Carl Lappin

Authors can copyright their work for 28 years and renew the copyright for an additional 28 years. "Public domain" means that the work is not protected by copyright and may be used without obtaining the author's permission.

When dealing with permission to copy, blanket or otherwise, remember that no transcriber, individual or school can grant such permission. The publisher (copyright holder) is the only person who can grant permission, and he is the person to contact.

When considering whether a particular transcription is covered by a blanket permission, please remember, that not only must the publisher be on the blanket permission list, but that the permission applies only to transcriptions for the blind and visually handicapped. The permission does not apply to the physically handicapped. Blanket permission also does not cover books published by the Children's Book Council. Permission must be obtained directly from CBC.

Permission to transcribe any title not covered by a blanket permission must be obtained directly from the publisher. A sample form letter for this request is printed on page 46 of NBA Guidelines for the Administration of Groups ... Permission to transcribe paper back books is granted by the original publisher, not the publisher of the paper back edition. Anthologies are never included in a blanket permission. However, since the publisher may have obtained permission from several or all of the copyright holders included in the collection, he should be contacted first. This may eliminate writing to every copyright holder included in the anthology.

The Library of Congress, DBPH, secures copyright permission before making an assignment.

Transcriptions made for use by a single individual and from which no copies are to be made need not be reported to the APH Central Catalog.

The APH Central Catalog cannot operate effectively without the cooperation of all volunteer transcribing groups. Be sure to file Intention and Completion forms for every transcription assigned so the Catalog can be kept current. Forms are available for registering transcriptions in all three media: braille, large type and recordings.

Most groups are very careful about sending in these forms. However, many send in the Intention form, but neglect to send in the Completion form. If an Intention form is on file at APH and no Completion form is received within 3 years, the title is deleted from the Central Catalog. It is also very important to inform APH if a title is retired or lost.

Most titles are kept in the APH Central Catalog for a period of 5 years with the exception of classics, some foreign language texts, dictionaries and special college texts. Volunteer groups should also eliminate old titles from their repositories. Policy concerning the age and type of titles to be eliminated is, of course, the prerogative of each group.

New APH forms are being planned. Letters will be received in the near future concerning these new forms and listing the proposed changes. It is hoped all groups receiving this letter will suggest any changes they think pertinent. The letter will ask if a group's name or address has been changed, if duplication is part of their service, and if an exchange of Brailon or tape is acceptable.

A few miscellaneous points concerning filing with APH:

1. If an Intention form has been filed and no reply from APH is received within one week, proceed with transcription of the title.
2. If a title is not completed, inform the Central Catalog.
3. Be sure to place the name and address of the repository at the bottom of the Intention form.
4. If a book is lost or retired, please inform APH Central Catalog.

ADMINISTRATIVE GUIDELINES (B) - - FUND RAISING

Workshop Leader: Mrs. Herman Lass, Chairman, NBA Fund Development Committee

Panel: Mrs. Harold Ahrbecker, Chairman, NBA Administration of Volunteer Groups Committee

Mr. Harry Blomgren, Vice-President, Cramer Krasselt Advertising Co., Milwaukee

Mrs. Edward Blumberg, NBA Administration of Volunteer Groups Committee

Ms. Derse Smith, AD II, Milwaukee (Junior Advertising Club)

Attendance: 14

Mr. Blomgren described an innovative program in Milwaukee, the Volunteer Advertising Council, formed by members of the Milwaukee Advertising Club, and AD II, a junior advertising group. VAC helps worthy non-profit organizations communicate their services and needs to the local community, and AD II has done public service campaigns. The VAC objectives are not fund-raising, but rather to help publicize the volunteer services of a group, which in most cases will not have the funding, expertise or production facilities to accomplish this alone. Although the program is continuing in Milwaukee, it is even more feasible in larger communities. A number of Advertising Clubs have expressed interest in the program. Volunteer groups interested in receiving such professional help at no cost might contact the Advertising Club in their community or Milwaukee Volunteer Advertising Council, 407 E. Michigan St., Milwaukee, WI 53202.

Ms. Smith presented valuable information on how to have the media cover a group's activities, and discussed TV, radio and newspaper coverage systems separately. TV and radio stations can deliver a message in three ways: 1) on the scene news coverage of an event, 2) interviews, and 3) public service announcements. The Public Affairs Director of a station will respond to a request for his advice on the proper TV or radio procedures, and will direct the group to the News Assignment Editor or the News Director if appropriate. Whenever the media is contacted for coverage it is important to have at hand the information to be disseminated, to go to the right person, and to allow enough "lead time." In seeking newspaper space, it is well to know what assignments particular reporters cover, and to talk to the Photo Editor. In all cases a well-informed volunteer should be appointed liaison person with the media to provide information by the deadlines, be available to explain the organization, and express thanks for coverage.

Community and ethnic newspapers should not be neglected as sources for publicity.

A basic factor in the philosophy of fund raising was brought up during one of the question periods. "What is the message?" is the concern of many people. By this was meant the social impact of the publicized message about the work of the group for whom the money is being raised. The dignity of the blind should never be exploited in order to arouse sympathy. Appeals should be made on the basis of explaining opportunities for the blind. Achievements of the group should be cited, emphasis should be put on the potential capabilities of those blind persons who are the recipients of services, and there should be explanations of the services which enable visually impaired persons to receive education and training in order to compete with sighted peers.

Although statistics indicate that a high percentage of people respond to newspaper, TV, radio and mail contact, the personal contact was emphasized by Mrs. Edward Blumberg, who based her presentation on experiences with a volunteer group in Washington, DC. Sponsorship by a group of individuals was described, with the necessity of follow-through and further involvement being stressed. Beginning volunteers should consider a dues structure and printed "memorial" and "in honor of" cards for contributions.

The group was directed by Mrs. Ahrbecker to two pamphlets, in addition to the NBA Guidelines for the Administration of Groups Producing Reading Materials for the Visually Handicapped, Fund Raising Section, page 7. An informative booklet entitled Ways and Means Handbook, A Chairman's Guide to Money Making Projects, is available for ten cents from Consumer Relations, The Sperry & Hutchinson Co., P.O. Box 935, Fort Worth, TX 76101. Another helpful booklet is If You Want Air Time, available from the National Association of Broadcasters, 1771 N St., NW, Washington, DC 20036.

BRAILLE MUSIC CODE SCAN

LEADER: Mrs. Irving Schuman
Chairman, NBA Music Committee

CONSULTANTS: Mrs. Edward Krolick
Member, NBA Music Committee
Miss Sandra Walberg
Braille Music Adviser, Library of Congress

REPORTERS: Mrs. Paul Smith
Mrs. Edward Krolick

ATTENDANCE: 18

An overview of the basics of braille music was the nature of the Code Scan sessions. It dealt generally with the concepts of the music code, covering "signals", abbreviations, and clarity of presentation. Introduction to Braille Music Transcription was used throughout the sessions as the basis for covering all concepts of the Code.

Signals cover signs indigenous to braille only, and have no ink-print equivalents. These come generally from the right side of the braille cell and "signal" a braille concept which has a direct effect on the braille signs they precede. Whereas in literary, these would be such signs as those for italics, letters, and capitals, or keys to the 2-cell initial- and final-contractions, in music these would be equated with uses such as the octave sign which places the note it precedes at its proper position on the full keyboard grand staff.

Abbreviations, as well, are found in both literary and music. In the former, this concept would fall into the area of the doubling of the italic sign, while in the latter it is in the doubling of signs for slurs, symbols of expression, intervals, and others. Additional devices for abbreviating fall into the areas of combining measure rests, key signatures, repeats.

The concept of clarity, for easier reading, emphasized the grouping device which presents smaller value notes in clearly recognizable groups or packages. Also, in contrast to literary in which all space possible is used on the braille line, space may be sacrificed at the ends of music parallels, and music continued on another parallel.

Q: How are the necessary texts obtained?

A: The Dé Garmo book will be sent to anyone taking the music course, with the aim of becoming certified. Requests should

go to Volunteer Training Section, Division for the Blind and Physically Handicapped, Library of Congress, Washington, D. C. 20542. The Spanner Lessons (formerly used as a teaching manual) which contains inkprint equivalents of braille music signs, may be requested from the Music Section, Library of Congress.

Q: What is necessary for certification?

A: Literary certification is necessary before studying the music code. All lessons can be done with the Library of Congress or with a certified music brailist approved by L.C. In the latter instance, the course is transferred to L.C. starting with Lesson 17.

Q: Is there a way to locate fellow music transcribers?

A: Contact Sandra Walberg, Braille Music Adviser, L.C.

Q: After certification, what is the source for assignments?

A: Library of Congress or any local source.

Q: What about copyright permission?

A: L.C. gets copyright permission on their assignments. For assignments coming from other sources, the transcriber must obtain copyright permission direct from the publishers. Transcriber may proceed with the transcription while applying, as publishers are generally very cooperative.

Q: Should signatures be centered if the line of music is short?

A: Only if the line of music is very short, may the signature be placed over the music or even placed on the same line preceding the music.

Q: Which is preferred, the doubled slurs or the brackets?

A: Brackets are generally preferred by most musicians.

Q: Should end of Piano or Forte be indicated?

A: Only if so indicated in the print, such as with a dotted line of continuation - and then only if another sign of expression does not automatically end it.

Q: May contractions in tempo and mood words be used?

A: Only in English words such as Fast, Softly, etc.

Q: How would an x over a note be indicated?

A: Word-sign followed by x (arx) may be used together with a T.N. explanation.

CARE AND USE OF BRAILLER AND THERMOFORM

LEADERS: Mr. Robert Dasteel, President, American Thermoform Company, Pico Rivera, CA

Mr. Wilson Mayer, Milwaukee Typewriter Company, Milwaukee, WI.

REPORTER: Mrs. Richard Cowle, Volunteer Services, New Berlin, WI.

ATTENDANCE: 20

Mr. William Mayer demonstrated how to take a braille apart. He advised against it, since any lack of knowledge can cause serious problems. He did suggest removing the bottom of the braille and brushing away any accumulated debris. Any person wishing to learn how to repair braille can make an appointment with Howe Press of Perkins School for the Blind, Watertown, Massachusetts, and arrange for an instruction course.

Mr. Mayer also demonstrated the thermoform machine while explaining its construction. He emphasized the importance of keeping the filters clean. He also called attention to the durability and long-lasting use of the machine.

CHALLENGES IN ENGLISH BRAILLE

LEADER: Mr. Bernard M. Krebs, Librarian
Jewish Guild for the Blind, New York, NY;
Chairman, AAWB-AEVH-NBA Braille Authority

CONSULTANT: Mrs. W. K. Tate, Jr., Chairman,
NBA Literary and Textbook Braille Committee

REPORTER: Mrs. W. K. Tate, Jr.

Attendance: 45

Official Code Reference: ENGLISH BRAILLE, AMERICAN EDITION - 1972
Revision

Sheets were distributed containing sentences devised by Mr. Krebs to illustrate a wide variety of problems encountered by transcribers. All workshop participants were assigned certain sentences to prepare by referring to specifically cited sections in Krebs' TRANSCRIBERS' GUIDE TO ENGLISH BRAILLE. As each participant in turn presented his sentence, opportunity was given to review the correct interpretation and application of braille code rules.

Following are some of the sentences which received particular attention and discussion during the workshop session. Note: Underlining indicates print italics in the sample sentences, and braille contractions in the answers given below them. All section numbers refer to the 1974 revision of Krebs' TRANSCRIBERS' GUIDE TO ENGLISH BRAILLE.

1. THE TIME is right," she said. Sec. 18
(cell 3) "The time is right," she said.
2. "His feeling of OKness grew." Sec. 39a(1); Sec. 27a(4)
"His feeling of (double cap) okness grew."
3. He said DIS-pose for COM-pose. Sec. 11
He said (double cap)dis(termination sign)-pose for (double cap)com(termination sign)-pose.
4. I lost the "A" of the A B C blocks. Sec. 12b(2); Sec. 12b(1)
I lost the (letter sign)A of/the (letter sign)A(letter sign)B
(letter sign)C blocks.
5. In question iiii the (?) is missing. Sec. 30b; Sec. 3b
In question (letter sign)iii(letter sign)a the (?) is missing.
6. Apartments 6j and 6k are in Ai condition. Sec. 12a(1);
Sec. 12a(2)
Apart/ments #6(letter sign)j and #6k are in A#1 condition.

7. THEY CALLED HIM AL. Sec. 12c(2)
THEY CALLED HIM (Letter sign)AL
8. Should the actor say hm! or hmmm!? Sec. 47h
Should the actor say h'm! or hmmm!?
9. Mac: (center stage) To be or not to be... App. A Sec. 8b(3);
App. A Sec. 8a(1)
Mac. (center stage) To/be or not to/be (ellipsis)
10. "I think you___ Why can't you remain here till ___" Sec. 6;
Sec. 6b
"I th/ink you(dash) Why can't you remain here till(dash)"
11. From 9-12 40--50 would be too much--children will be en
route to Coney Island. Sec. 28i; Sec. 6c; Sec. 24a(4);
Sec. 45a
From #9-12 #40(dash)#50 would be too much(dash)children will
be en route to/Coney Island.
12. The class was held from 10:30-12:30. Sec. 28i
The class was held from #10:30-#12:30.
13. 6½-10 ¾ are our hat sizes. Sec. 28d(2)
#6-1 (dots 3-4)2(dash)#10-3(dots 3-4)4 are our hat sizes.
14. "The safe was open.... The door slowly..." Again he paused.
Sec. 7; Sec. 7c
"The safe was open. (ellipsis) The door slowly (ellipsis)"
Again he paused.
15. Can I use "sh" or Sh! and Shhh!? Sec. 38d
Can I use "sh" or Sh! and Shhh!?
16. At 8 P. M. G.B.S. met J. F. Wright for a quiet tet-a-tete.
Sec. 27; Sec. 27c; Sec. 24
At #8 P.M. G.B.S. met J. F. Wright for/ a quiet t(dot4)a-t
(dot 4)ete.
17. Can a poet use wherever or where'er? Sec. 45f
Can a poet use wh/er/ever or wh/ere'er?
18. Your sure the depity must er gone thataway? Sec. 47o
Your sure the depity must er gone thataway?
19. The lieutenant-commander is not ready to disengage his troops.
Sec. 44(1); Sec. 44b
The lieutenant-Command/er is not ready to/disengage his troops.
20. As he went by the crowd shouted. Sec. 41a
As he went by the crowd sh/outed.
21. As he went by the crowd they shouted. Sec. 41
As he went by/the crowd they sh/outed.
22. The problem to be gone into is his self-conceit. Sec. 38a;
Sec. 41d; Sec. 41a; Sec. 43(3)
The problem to/be gone into is his self-conceit.

23. He must certainly not decide to remain--indeed not--in the enemy fortress. Sec. 41; Sec. 40c(1); Sec. 40(3); Sec. 39a(1)
 He must certainly not decide to/remain(dash)(italic sign) indeed (italic sign)not(dash)in the enemy fortress.
24. "X crosses ab midway in the line." Sec. 8; Sec. 10b; Sec. 12b(1); Sec. 12c(1)
 "(double italic sign)(letter sign)X crosses (letter sign)ab midway in the (italic sign)line."
25. Civil Rights. Freedom of the Press and free speech are guaranteed. Sec. 10b; Sec. 10h(4)
 (italic sign)Civil (italic sign)Rights. (double italic sign)Freedom of/the (italic sign)press and (italic sign)free (italic sign)speech are guaranteed.

CONSUMABLE MATHEMATICS FOR THE ELEMENTARY GRADES

LEADER: Mrs. David H. Van Tuyl, Sixth District California State
PTA Braille Transcription Project, North Branch
Los Altos, CA; NBA Mathematics Area Representative
CTEVH Mathematics Specialist.

REPORTER: Mrs. Van Tuyl

ATTENDANCE: 23

I. WHY CONSUMABLES IN BRAILLE?

- A. The books can be made more like the inkprint, with less change in directions. The blind child can then follow the classroom teacher's instructions more easily, and work along with his sighted classmates. It saves the reader time; formerly, he had to copy the entire problem, while his sighted peers were writing in their books. In many cases, it facilitates the checking of the student's work by the classroom teacher.
- B. It helps the blind student to learn about his braille-writer - he is inserting and removing a great many pages, and he must write in specifically designated places. (If the student has difficulty inserting Brailon, trim about 1/4 inch from the binding edge.)
- C. With duplication, consumables are feasible. It was formerly discouraging to braille a master; then have it "consumed" by one reader.

II. THE GENERAL APPROACH TO CONSUMABLES

- A. Determine the concept being taught. What is the author trying to do? Elementary texts often help in this regard; the concept is printed in small type on a corner of a page. In comparison of sets, for example, various objects are often shown, say apples and oranges. In a case like this, the student is NOT being taught about apples and oranges - he is to count. So give him countable symbols. It is easy to make these symbols with the braillewriter, although "paste-ons" may be used. The advantage of using braille symbols is twofold - first, the student sees an example of how HE can make "pictures" of sets when the text instructs him to do so. Secondly, of course, it is faster for the transcriber. Paste-ons are useful when it is desired to teach the young student basic shapes - triangles, circles, etc. A mixture of the two techniques is recommended. Never use the full cell for a counting symbol.

- as it is the general omission symbol. A good counting symbol is dots 4-5-6 (or 1-2-3), since it takes only one side of the cell; they can be counted quite readily without spacing between them. Be careful to get good separation of sets - by use of the tracing wheel, for example. Always use one-cell symbols when counting is involved. Although textbook format provides for the use of brailled "boxing lines", the use of tracing wheel is recommended.
- B. Leave plenty of room for the student to write his answer. Do not try to have a reader braille above a brailled line. The pattern of writing the answer directly following the omission symbol is recommended. Leave at least two cells more than will be required for the answer. Be sure that there are at least two blank lines available for writing the answer - don't expect a reader to be "right on" just one blank line. Generally, use the omission symbol as indicated in the Nemeth Code. One exception recommended: in spatial problems, do not use any omission symbol - just leave room for the student to write the answer.
- C. Think of the way in which the student will use the page. If possible, confer with a teacher - find someone to help you "test" your work. If a third grader cannot do the work unassisted, a second grader will probably not be able to do it with help. Try to imagine the student actually using the completed page. Example: when there are measurements to be taken (such as the length of line segments), have the answer sheet separate from the line segments themselves. It is difficult, if not impossible, to take such measurements when the paper is in the writer! Test-check your work on the Thermoform machine; although surface textures may differ greatly on the master, all is Brailon after duplication. Check the height of paste-ons; if they are too high, the pages will not go into the writer. Should you provide for the use of pencils or crayons? Some teachers have done this, even using a different color crayon for each year's student, so they can reuse the same copy. However, the use of pencil or crayon has a definite drawback - the student cannot check his work - either before handing it in, or when the class is engaged in self-correction of work. The pushpin board is a good device when specific answers are not required, only choices. Use a board larger than the pages and of a material into which pushpins can be inserted fairly easily, but will remain

- until deliberately removed. Cover the board with self-adhesive paper. Place a row of pushpins at the top. These pins are then used by the student to mark his selections.
- D. It is recommended that large size paper be used, even in the first grade, although textbook format calls for the smaller size at this level. The smaller size limits variety of presentation of various concepts. You can use three hole binders; keep the number of pages in a volume relatively low.
- E. Order. The order of presentation occasionally offers difficulty, as the problems at the first and second grade levels are frequently unnumbered. Sometimes, various problems are related; that is, there will be two or more columns on the page, with the top problems of each column involving the same number facts; the second problems of each column involving another set of number facts, etc. In this instance, keep the related exercises together - go "across". If there is no such correlation, we generally go "down" - doing all the problems in the first column, then succeeding columns. If there are only two short columns on a page, and you can duplicate the page exactly, with room for answers, etc., it seems permissible to do so. Be sure to separate the columns - by using the tracing wheel, for example.
- F. Although there is usually not much braille on a page, this type of work takes a great deal of time. Often, you will want to redo a page, because you have a better idea or your first or second efforts do not satisfy you, even though all the braille itself is correct.

III. DISCUSSION OF SPECIFIC EXAMPLES

A discussion of specific examples followed. Inkprint was projected onto a screen. Participants were given braille transcriptions of suggested methods of transcribing each page or portion thereof. The examples dealt with: a comparison of height; set membership; the numbers 1 to 4; the number zero; counting symbols, writing numerals that "match" the number of symbols shown in inkprint; pennies; the numbers 0-5; order; shapes; a typically "impossible" page; graphing, comparing sets; meaning of addition; place value; bar graphs; locating positions on cartesian coordinates; print columns of linear problems, spatial row of problems at the bottom of the page; work problems in which print uses pictures in portions of sentences; using the braillewriter to make number lines; inches-measurement; "connect-the-dots"; matching digits, words and sets of pictures, which are shown in columns.

In conclusion, the chair emphasized that none of the transcriptions discussed is necessarily a "correct" one; these were merely suggestions. Feedback from teachers using consumable materials is needed. This approach to consumable mathematics has also been employed in consumable materials in other fields; for example, grammar.

DIMENSIONAL AIDS

LEADER: Mr. Kendrick Coy, Educational Aids Technician,
American Printing House for the Blind, Louisville,
Kentucky; Chairman, NBA Educational Aids Committee
CONSULTANT: Sr. Melmarie Stoll, Milwaukee Public Schools, Milwaukee, WI
REPORTER: Sr. Melmarie Stoll
ATTENDANCE: 32

The workshop was opened with a discussion of the use of the Thermoform machine to produce Dimensional Aids of all types.

Various forms of thermoform masters were shown and their preparation explained. These covered general useful aids: biology, botany, land forms, maps (textured), and games.

Do's and Don't's of master preparation and duplication were discussed.

There was a complete step-by-step instruction session for reproducing of aerial textures in latex and use of this end product in preparing masters for textured maps and other types of dimensional aids.

Sister Melmarie Stoll explained how these various aids could be of benefit to a teacher, and suggested methods of using them.

A Resource List and thermoform sheets (most easily discriminated aerial textures and point symbols) were distributed.

DUPLICATION OF TAPE RECORDED MATERIALS

LEADER: Ms. Grace Rice, NBA Tape Recording Chairman
REPORTER: Mrs. Richard Weiner, Tape Recording Chairman,
Johanna Bureau for the Blind and Visually Handicapped,
Chicago, Illinois
ATTENDANCE: 10

Since, in the time allotted, it was not possible to cover all facets of tape duplication in detail, only those areas which present problems in office procedures for the handling of duplicate tapes were discussed. Also covered were selection of tape for both duplicate and master, helpful hints in the duplicating procedure, care and feeding of the duplicators and emergency situations which might arise.

It was pointed out that in the Tape Recording section of the NBA Manual for the Administration of Volunteer Groups, which is available free of charge from the Library of Congress, DBPH, office procedures, standards for equipment and a suggested routine for the actual duplication are discussed minutely. All present were urged to procure copies of the Manual. Emphasis was placed on the use of timed Master tapes - especially important when material will be duplicated onto cassettes. Tapes pre-cut to 1650' are obtainable from the 3M Company; Memorex Corporation produces tape measured to 815' \pm 20'. With a master tape made at 3 3/4 ips, the former can be duplicated onto a C-90 cassette playing at 15/16 ips while the latter will fit onto a C-90 cassette playing at a speed of 1 7/8 ips.

The importance of using open reel Masters rather than cassettes was mentioned. Tape in a cassette is so thin that no technology has yet been devised to measure the amount of tape in a cassette accurately; one can never be certain that a given cassette will not be excessively long so that it is not possible to be sure that all the material recorded on it will fit onto a second cassette. Revolution counters on tape recorders are also notoriously inaccurate; these provide only a guide to the amount of tape used, rather than an actual measure. Also, cassettes are much more trouble-prone than are open reels and must be carefully handled. Various brands of cassettes were discussed. It was agreed that those made by Ampex showed a strong tendency to jam; good results were reported with Capitol Learning Tape, BASF and Highlander brands. Rapping the cassette sharply in the palm of the hand and tightening the tape

on the spindle with a screwdriver or the end of a ball-point pen before placing the cassette on the duplicator, helps to avert trouble.

In order for the visually impaired recipient to be as independent as possible, duplicates should be labelled in both print and large type or braille, whichever is pertinent. If the duplicate tape is labelled before placing it on the duplicator, any possible mix-up is prevented and time thereby saved in the duplicating procedure. ALL DUPLICATE TAPES SHOULD BE AT LEAST SPOT CHECKED if there is not time to listen to the tape completely. An accurate, high-quality duplicate can be produced only from an accurate, high-quality Master, so that this procedure checks both tapes at one time. It was strongly recommended that when an error is found, the master tape be returned to its narrator for correction. This tells the narrator that the work is indeed reviewed and will insure more care in the future. It also prevents the disruption resulting from a strange voice suddenly appearing on the tape.

Tape duplicators were discussed next. A duplicator is essentially two tape recorders patch-corded together. While a high-speed duplicator cuts down tremendously the time necessary to copy a Master tape, the cost is high. A new group or one that does little duplicating can use two ordinary machines hooked to each other. This can also be used for special duplication or as an emergency procedure. When patch cords with alligator clips are used, it is important that the clips be insulated and kept from touching each other. A demonstration of duplicating by this method followed.

The majority of duplicators on the market are not equipped with erase heads so that clean tape must be used for the duplicate. A bulk eraser which erases an entire tape in a few seconds is recommended, and its use was demonstrated. The better the quality of the eraser, the better the result; a group should invest in the highest quality eraser it can afford, concomitant with its needs.

Cleaning and demagnetizing the heads on the duplicator as well as on machines used for production of Master tapes was stressed. Heads should be cleaned after every four hours of use, using a cheap grade of alcohol. A demagnetizer is an inexpensive, vital piece of equipment which should be used regularly. Heads which are used primarily for play-back have a greater tendency to become magnetized than those used only for recording.

It was also pointed out that while a cassette whose "ears" or tabs have been broken off to prevent re-use will not receive a signal in an ordinary cassette recorder, this does not hold true for the high-speed duplicator. These cassettes can therefore be erased and re-used.

Styrofoam "peanuts" used for commercial packing or 1/2" squares of foam rubber make excellent stoppers to prevent reels from unwinding. Mailing can be done safely in Jiffy bags, but if these are not available, a section of newspaper will serve as padding. When covered with ordinary brown wrapping paper, this packaging proves quite satisfactory.



Mr. Kendrick Coy, Chairman, NBA Educational Aids Committee, American Printing House for the Blind, Louisville, Kentucky

EDUCATIONAL AIDS

LEADER: Mr. Kendrick Coy, Educational Aids Technician,
American Printing House for the Blind, Louisville,
Kentucky; Chairman, NBA Educational Aids Committee
CONSULTANT: Sr. Melmarie Stoll, Milwaukee Schools, Milwaukee, WI
REPORTER: Mrs. Joan Badten, Volunteer Services, Milwaukee, WI
ATTENDANCE: 19

General introduction of topic "Junk Heap to Classroom" with discussion of how materials normally thrown away can be recycled into useful, inexpensive educational aids.

Ms. Sara Mullen and Ms. Anna Rice, members of the NBA Volunteer Aids Group of Marion, Indiana, showed several books they had prepared from scrap items.

Samples of aids made by other groups, namely those located in Louisville, Kentucky; Elmira, New York; Valley Stream, New York; Newport News, Virginia; and Denver, Colorado, were shown by the leader and materials and preparation of aids discussed.

Following this "show and tell" period, we had a general discussion of how such NBA Educational Aids Groups were formed and guidelines for their formation.

The second "show and tell" section covered button aids, sound cans, object dominos, number wheel, tactile match cards, graduated cylinders, tactile steps, number and letter cans and jars, bottle stopper peg board, yarn sewing frame, poker chip symbol match set, bath stopper board, location concept peg board, number concept cards, photo puzzles, triangle directional aid, and peg board templates.

Following this we had, prompted by a question from the group, a very spirited discussion of the blind child in a regular class. This teacher was experiencing this for the first time. She seemed to benefit from the many suggestions she received from the experienced teachers in the workshop.

Sister Melmarie Stoll reviewed the materials covered in the session, offering suggestions for their use and voiced her gratitude to volunteers producing such materials.

The session closed with a general discussion of various materials, glues, tape, etc., that had been found helpful by the participants.

A Resource List was passed out to each person attending, as well as a copy of "Basic Concepts" by Natalie Barraga, Barbara Dorwood and Peggy Ford, compliments of the IMRC of the American Printing House for the Blind.

FORUM ON BRAILLE MUSIC FORMATS

LEADER: Bettye Krolick, Member, Advisory Committee on Music
Notation to Braille Authority
CONSULTANT: Sandra Walberg, Braille Music Advisor, Library of
Congress
REPORTER: Adaline Skavnak, Volunteer Braille Services of Minn.
ATTENDANCE: 16

This workshop answered questions on format, most of which were submitted in advance. Print examples were shown with an overhead projector, and a board with large braille characters showed the suggested answers.

Q: How do you braille chord symbols such as D7, Gm, etc., which appear along with staff music?

A: "Short-form" scoring is one possibility. See Table 24 of the Revised International Manual and Section XXIV. These symbols are not widely used, however. If they are used, (1) include a table of their meanings in your T.N.'s; and (2) include them in the music line - not on a separate line. Literal presentation is often more satisfactory to both the reader and the transcriber. Ex. 235 of the Manual shows this format. These further suggestions have not been formally authorized but are in current use by APH.

Symbol: Gm7

1. Use T.N. "Within the chord symbols, grade 1 is used exclusively." Then capitalize according to the print. (Do not use both capital and letter signs.)
2. Number appears in normal position with numeral prefix. No space between m and numeral prefix.
3. 3-line parallel: line 1 is words, line 2 is chord symbols with no prefix or identification at beginning of line, line 3 is music (indented 2 cells.)
4. First letter of chord symbol is located directly above first note where it is to be used. If several chords appear within one measure, space the notes in music line as necessary. Use the music hyphen if notes are spaced within the measure. On chord symbol line leave at least one space between each complete chord symbol.

Symbol: E^b maj7

1. Add to T.N. above, "The sign" (then show music prefix,

- A: Rehearsal number or rehearsal letter appears first at margin followed by: segno or coda sign, metronome indication such as $\text{♩} = \text{♩}$ (do not use parens), tempo indication "very rhythmic rock" within parentheses, change of key or time signature, then music itself.
- Q: How do I braille 1st and 2nd clarinet if they are both shown in one part?
- A: Make a separate part for each instrument. However, in case of only a temporary divisi, use in-accord signs to separate the parts.
- Q: In theory and harmony texts, how do I transcribe symbols such as V_7 ?
- A: More research is needed. General agreement indicates that a single capital sign may be used in front of chores such as IV and VII in order to save space and still present them literally. (Use T.N.) If transcriber is given assignment with these symbols and/or figured bass, he may obtain the braille copy of Harmony by Piston from DBPH, Library of Congress. This was done by Howe Press in 1968 and has many good examples which can be found by comparing it to the print copy.
- Q: I have devised a better system which takes less space. The person I transcribe for likes it. Can I use it with T.N.'s to explain?
- A: Please avoid adding any more systems. There are too many already. We need standardization! Reader may be temporarily inconvenienced, but if he learns correct system he will be able to use music from other sources as well.
- Q: Is open-score format to be desired rather than in-accords?
- A: Use in-accords in most cases. Reserve open score for extremely complex music or music where the print is shown on extra staves.

Other questions asked were answered either from the Manual or from the Addendum to the Manual which is currently being published. Transcribers needing this Addendum may now send their name and address to Sandra Walberg, Volunteer Training Section, DBPH, Library of Congress, Washington, D. C. 20542.

GENERAL MUSIC PROBLEMS AND AUTHORIZED MUSIC CODE REVISIONS

LEADER: Sandra Walberg, Braille Music Advisor, Library of Congress
CONSULTANTS: Ethel Schuman, Chairman, NBA Music Committee
Betty Krolick, Vice-Chairman, NBA Music Committee
REPORTER: Adeline Skavnak, NBA
ATTENDANCE: 14

The entire session was devoted to the presentation of the changes, modifications, and clarifications of the music code as compiled in the Addendum to the Revised International Manual of Braille Music Notation and as amended and updated by the Advisory Committee on Braille Music Notation. Since this Addendum will be available to music transcribers in its entirety, and because it is impossible to include that great amount of material here, it is being omitted from these Proceedings.

Q: Is there a print symbol which indicates a query?

A: Although Par. 191 of the Manual discusses the manner in which the situation is conveyed in braille, there was no conclusion as to the print symbol. Further research has turned up the query in the form of a print question mark.

Q: How does the transcriber indicate the end of a cadenza?

A: (1) If the cadenza is in small size type, the special sign for small type would be doubled at the beginning of the cadenza and used once before the last note of the cadenza; (2) if the cadenza is in regular size type, the word "unmeasured" may be used to designate the beginning of the cadenza and the word "measured" or the restated meter may be used for the continuation of the music.

Q: What is the best way to show measure numbers in vocal ensemble music?

A: Put the measure numbers at the left margin on a free line above the first line of the parallel.

Q: How does one indicate a variation of the words in one part?

A: The variation may be indicated in parentheses bearing the initial of the voice in which it occurs. (See Manual, Par. 245, Ex. 210).

Q: How many cells should be used in one braille line?

A: The Library of Congress asks transcribers to use a cell count of 38 cells with the 39th cell saved for emergencies. This

facilitates the binding process. However, we do not refuse a transcription on the basis that a 39- or 40-cell line is used.

Q: Does the Library have a policy concerning the size of paper used for the transcription of scores?

A: Our scores are transcribed on 11X 11 1/2 paper. However, the scores in our stacks - especially the older ones - are done on paper of different sizes.

Q: What if some readers prefer their vocal transcriptions done by the poetry phrases or musical phrases? Would the Library accept a transcription done to meet the needs of an individual if the individual's needs don't conform to established standards of format?

A: No. Format specifications and code principles were set down by experienced people who gave these matters a great deal of thought before making recommendations. Decisions were based on ways in which reading can be made easier for all. We blind readers can adapt to established standards; sighted musicians do. A transcriber's effort can be wasted if he/she departs from established procedures, because the usefulness of his or her transcriptions is limited.

Q: If, in a keyboard piece, the right-hand line of the last parallel on the page is lengthy and the left-hand line contains only one whole note, must the transcriber align page changes in each hand even when he must fill up the left-hand line with tracker dots, or may he state the page change in the right-hand part only?

A: The page changes should appear aligned in both hand parts.

There was a suggestion re the number of pages for hymnals: for practical purposes, hymnals should be done by hymn numbers instead of page numbers.

Q: In transcribing piano music, how does one indicate that the middle pedal is to be used?

A: The letters "sp" (sostenuto pedal) may be transcribed as a word-sign expression followed by lines of continuation to indicate the length of time the pedal is to be depressed.

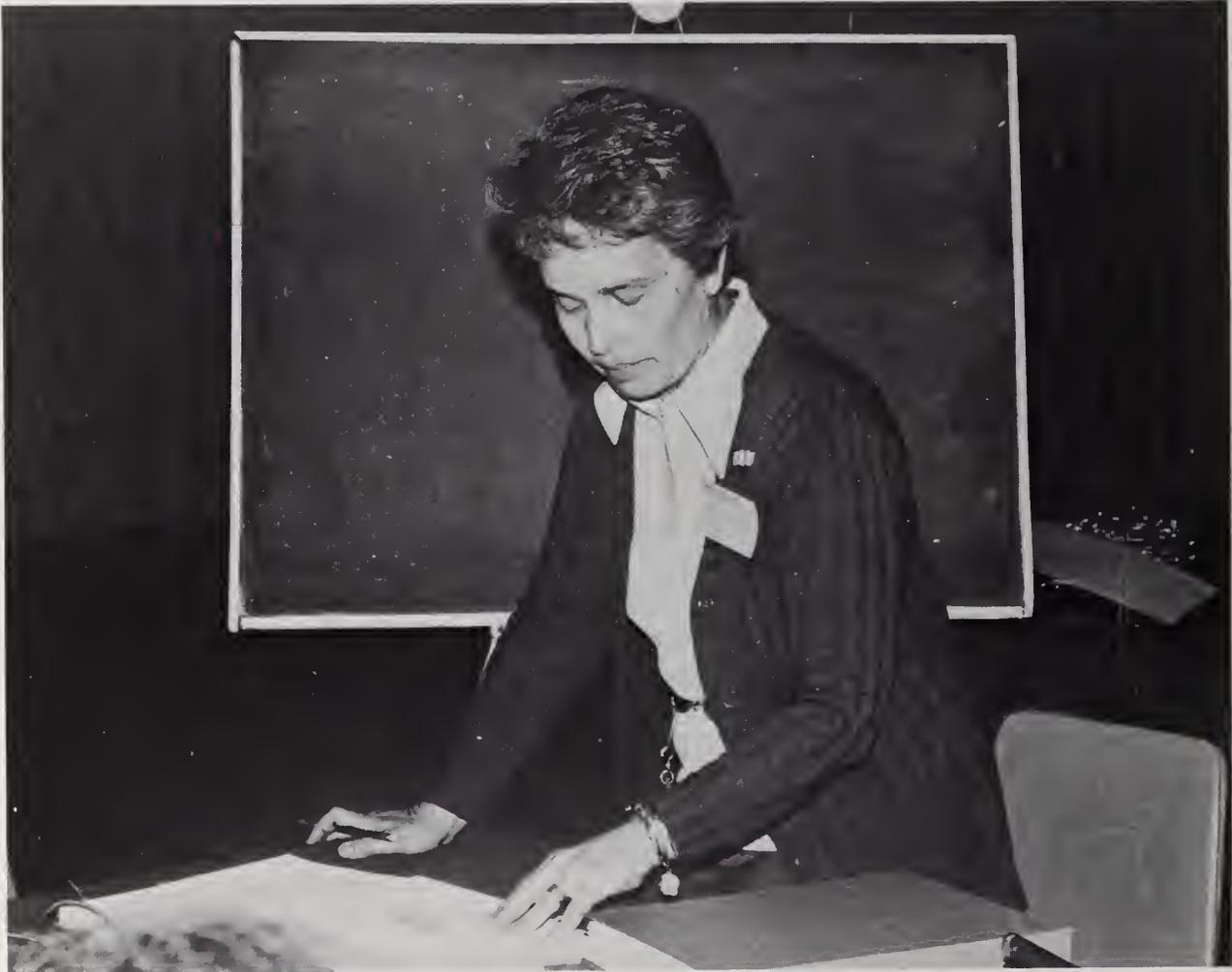
Q: Is it easier for a braille reader to find volta 2 if it is placed on another line?

A: Many people find reading easier if the second ending is placed

on another line, even if there is room to transcribe it on the first line.

Q: Can a whole rest be used to indicate a measure rest in three-four meter?

A: Yes.



Ethel Schuman, Chairman, NBA Music Committee

HOW TO READ AND TEACH BRAILLE MUSIC

LEADER: Bettye Krolick, NBA Music Committee
REPORTER: James E. Druse, Music Teacher for the Blind,
EMH and TMH, Milwaukee Public Schools
ATTENDANCE: 10

One of the workshop participants, Sid Wharton, itinerant teacher of the blind for Fairfax County, Va., did not know anything at all about the music code of braille, so the leader taught Sid to read braille music as the other participants watched and followed the same materials. At the end of the session, Sid was delighted with the fact that he was reading short passages of instrumental, vocal and piano music, including various forms of repeat signs, chords and in-accords. Each participant was given the booklet, How To Read Braille Music, Book I, in both print and braille. This booklet was used as the teaching aid to help Sid learn the code, and it contains an Index of music symbols so that he will be able to identify new symbols as he finds them in more complex music.

Q: Does the Library of Congress have a Braille Book Bank?

A: The Library of Congress is the central clearing house for braille, large type (bold notes), and recorded music. The Braille Book Bank of NBA has a special catalogue of its music selections, and these selections are also listed with L.C.

Q: At what age should a blind child start music?

A: He may start at the same age as his sighted friends. Braille music can be successfully introduced at the 4th grade level and should be introduced before his music becomes too complex. It is quite practical for him to take class lessons in a public school and to participate in the band, chorus or orchestra.

Q: Can he study with a sighted teacher?

A: Yes. Do give the teacher the following information.

1. Braille music is not written on a staff. Note names are used directly.
2. The student will refer to "octaves" to determine pitch. He may play the correct notes an octave too high or too low.
3. Obtain the same edition of print as the braille reader is using, and then hold the student responsible for everything on the page; all dynamics, fingerings, slurs, tempos, etc.

4. The student will need to understand intervals up and down as soon as possible.

Q: Can a photostatic enlarger be used to create large type music?

A: Yes, but it may have to be enlarged more than once. Cut the page into sections before the first enlargement so that it can be enlarged about three times before running off the paper. The workshop booklet is available.

How to Read Braille Music, Book I, by Bettye Krolick

Print copy - \$1.50

Order from: Stipes Publishing Co.

10-12 Chester St., Champaign, IL 61820

Braille copy (thermoform) - free on loan from:

Music Services

Division for Blind & Physically Handicapped

Library of Congress

1291 Taylor St., N.W.

Washington, DC 20542

IMPROVING YOUR OWN PROOFREADING

LEADERS: Maxine B. Dorf, Head, Volunteer Training Section, LC/DBPH,
Vice-chairman, NBA Literary and Textbook Braille
Committee, Washington, DC
Helen Hubman, Volunteer, NBA Literary and Textbook Braille
Committee, Chairman of By-laws Committee, Denver, CO

REPORTER: June Pease, Volunteer, Brookfield, WI

ATTENDANCE: 58

The proofreading of braille manuscript is not an easy task, nor is it one which can be performed rapidly. One should have good lighting, and there should be a lapse of time between the actual transcription and the proofreading so that familiarity with the content does not enter into the reading. When there is doubt about spacing within a line or placement of dots within the cell, either the line above or below can be used in the determination.

The subject of variations in spelling was discussed. Examples of such words are fiber, fibre; theater, theatre; traveled, travelled; honor, honour; civilization, civilisation.

When dividing words at the ends of lines, use the maximum number of available spaces. For example: the word in question, say, is continue. Let us assume that there are four spaces which can be utilized. More often than not, the brailist will write con- and tinue on the next line. However, contin- takes the same number of spaces as did the first syllable, uncontracted. A number of similar instances were pointed out.

We shall continue to have variations in syllabication in different dictionaries and even in different editions of the same dictionary. This is why it is important for a transcriber to let another proofreader know her source of reference for division of words. If this is not done, it is assumed that she has used the recommended dictionary - Webster's New World Dictionary of the American Language. Volunteer News, No. 25, carries an article entitled, "The Brailist and the Dictionary", by Earl Scharry which has proved to be helpful to a number of people. Copies of this issue of the publication are available on request from the Division for the Blind and Physically Handicapped, Library of Congress, Washington, DC 20542. When you are dealing with an unusual word or name which cannot be found in your dictionary, call on your local librarian for help. Also, you might peruse the print copy of the book to see if it has been divided at the end of a line by the publisher.

The contents listing at the front of each volume should be checked against the actual headings and page numbers throughout the transcription.

At the request of a participant, the A and B Certifications for blind proofreaders were explained. The A Certificate represents competency in both proofreading and correcting, while the B Certificate is only for proofreading.

The evaluation of test transcriptions was discussed - the grading system, how irregularities are treated, etc. If a test transcription cannot be accompanied by print copy, there should be a note to the proofreader explaining irregularities or peculiarities encountered in the brailleing process.

The question was asked as to whether post office abbreviations or dictionary abbreviations should be used for states on title pages. Dictionary abbreviations should be used except in rare instances where the print copy uses postal abbreviations in the material itself.

In counting braille lines, each of the 25 lines, whether or not the line has been utilized, should be considered. By counting each line, it is easy to work from either the top or the bottom of the page.

The proper name Theremon should be contracted by using the the sign rather than the there sign. In order to use the latter, it would be necessary to establish that there retained its original sound; since the word is not in the dictionary, this cannot be done.

When an italicized passage or quoted material is encountered, you should establish a method for reminding yourself of the closing word, especially in the case of italics.

Examine the number of dots when an ellipsis is encountered so that you can determine which dot, if any, represents a period.

Considerable time was spent in proofreading exercises. First, a title page with set errors was distributed. The two errors which were overlooked by most participants were, (1) a line that was not centered properly; and (2) Volume i included when the line above stated that the transcription was in one volume.

Next, two pages of an article in which all types of errors occurred were distributed. All errors with the exception of one were recognized by one or several of the participants. A closing quotation mark was missing.

Finally, a list of words showing misused contractions was distributed. Seeing some of the strange combinations enlightened the group as to how disturbing misused contractions can be to the braille reader. The correct way of brailleing each word was explained and code references cited.

Judging from comments on the evaluation sheets, this portion of the session was particularly helpful.



Mr. Kendrick Coy fascinates his listeners with the versatility of thermoforming.

INTRODUCTION TO FOREIGN LANGUAGE BRAILLE

LEADER: Mrs. Yancey B. Smith, Chairman, NBA Foreign Language Committee, Belmont, CA

CONSULTANTS: Mrs. W. D. Earnest, Jr., Vice-chairman, NBA Foreign Language Committee, Wyckoff, NJ
Mr. Bernard M. Krebs, Chairman, AAWB-AEVH-NBA Braille Authority; Librarian, Jewish Guild for the Blind, New York, NY

REPORTER: Mrs. Marge Daniel, Milwaukee Volunteer Service

ATTENDANCE: 14

In both this session and the session on Textbook Format for Foreign Language, a brief up-date of the NBA Foreign Language Manual was given. An official revision cannot be prepared until the rewrite of the Textbook Format Code has been approved. A detailed "Interim Supplement" to this Manual is available from the National Braille Association, Inc., 85 Godwin Ave., Midland Park, NJ 07432. Please enclose 10¢ in coin or stamps to cover cost of materials.

It was stressed that any workshop comments which are contrary to (or are additions to) an existing Code are to be considered UNOFFICIAL possible solutions for problems not presently covered. There were no formal question and answer periods. All questions from the floor are included in the comments. Unless otherwise specified, all references are to Appendix E, Textbook Format Code.

This was a workshop designed for those with little or no experience in transcribing foreign languages. General discussion was limited to books entirely in a foreign language (or with completely separate foreign and English sections) and vocabularies. It was stressed that grammars employing two languages should be avoided by beginners.

Detailed discussion was limited to the languages in which participants were interested. It was pointed out that for French and German a basic knowledge of the written and spoken language is essential. For the other languages discussed, at least a slight acquaintance is useful.

Two helpful "tools" for all languages were recommended:

1. A "pronouncing" dictionary (any good paperback which indicates the pronunciation of foreign words).
2. A syllabication list (available for some languages in the NBA Foreign Language Manual).

Syllabication is rarely shown in a foreign-language dictionary. However, most good dictionaries include a discussion of the basic rules in their prefaces. A good dictionary may also clarify the rule for hyphenation.

Discussion of Specific Languages

French. To the list of accented letters, add the letter y (y with diaeresis--dots 3-4). This is a letter from Old French which should be listed only when used.

When dividing words between braille lines, do not carry a mute syllable to a new line.

When in print, a line ends with a hyphen, ascertain whether or not the hyphen is an integral part of the expression.

German. List only the accented letters on the special symbols page. Change the Code order to a, o, u and substitute the words "with umlaut" for "modified."

In braille, always use ss for "es-tset". When dividing words, if three s's occur together in print, divide after the second s.

Transcribers must be able to recognize the "component parts" of German words.

Latin. It was suggested that the braille diphthong symbols be used only when letters are ligatured in print--for æ and œ but not ae and oe.

Lithuanian, Portuguese, and other languages not listed in the Code. The chairman can provide alphabets for many languages upon request. If any list proves defective (as is the case with Lithuanian), it is important that the chairman be informed so that the Braille Authority is made aware of the problem and further research may be undertaken.

Russian. The alphabet in the present Code has proved to be unsatisfactory. Upon request, the chairman can provide a corrected list which gives both normal and italic letters, as well as their transliterated names.

Spanish. To the list of accented letters, add the letter ç (c cedilla--dots 1-2-3-4-6). List only when used.

For the special punctuation symbols, use the names "question mark" and "exclamation point" when listing the first two symbols. Delete the "conversation signs" and their explanation--this is an OFFICIAL change approved by the Braille Authority. For dashes in Spanish,

see the discussion of Punctuation below.

General Discussion

Follow print whenever a braille symbol or usage exists, provided however, that it is not specifically modified by Appendix E-- c.f. slash marks, stress, headings, etc.

In texts designed for use in a foreign-language class, all foreign words and proper names should be written in full spelling and with the accented letters. The braille symbols represent both the accent and the letter. When an accent is omitted in print, it should be omitted in braille.

The letter sign is not used before single letters (or letter combinations which correspond to English contractions) when these constitute whole foreign words; e.g., y in Spanish, c in Russian, al in Italian.

English words and proper names which occur in a foreign-language passage must be written in full spelling.

Errors in print: Mr. Krebs: Correct only obvious misprints. Texts often contain intentional errors. If you are sure that the print is in error, braille what is given and insert a transcriber's note to this effect--I believe that "xxx" should be "yyy".

Capitalization must follow print for all titles and headings, except that all book titles must be in double caps. Any wording in small capital letters should be double-capped in Braille. The rules of English Braille may not be used to indicate the relative importance of headings. (After the workshop, Mr. Krebs offered a possible solution for the shortening of running heads--choose key words and braille these in double-caps.)

The punctuation symbols of English are used in foreign-language braille except for the additional signs of Greek and Spanish. The print order of these signs must be followed and not changed in English usage.

Quotation marks may have unusual placement or unfamiliar print shape; e.g., (()), « >>, „ “ . These are brailled according to standard usage and the "reversed" marks are shown in English order. When the print makes no distinction between outer and inner quotes, no distinction should be made in braille.

Dashes, regardless of their significance, should be represented by dots 3-6, 3-6 and print spacing should be preserved. A dash may begin a new braille line if it is spaced or if it is joined to the following word. Dashes followed by punctuation are never spaced. (Exception: when followed by a colon in a Vocabulary.)

When mathematical symbols such as =, +, -, ~~X~~, etc., occur in print, they should be represented by their English names in italics (see Sec. 8e). Contractions may not be used when these words are in wholly foreign context. Delete Sec. 1j in its entirety.

Ordinal endings must always be preceded by the letter sign even when they begin with letters other than a through j. The endings should be represented as printed except for the indication of a superscript position.

When slash marks are used to separate words, the symbols in Rule XX should be used. For all other languages, the symbols are given in Sec. 7c. When vowel stress is shown, the symbol should be brailled immediately before the affected vowel.

Footnotes and Marginal Material should usually be shown as in Rules VI and VII. However, many texts include Reading Sections which include gloss notes--notes which translate or give idioms for unfamiliar words. (A "Glossary" is a collection of "glosses.") For this type of note, the technique given in Sec. 5 should always be used, regardless of the number of notes, placement on the print page, or rules for formats such as poetry and plays.

A special braille symbol (dots 2-3-5-6, 2-3-5-6), the gloss indicator, should be used in place of any unnumbered reference indicator (asterisk, dagger, double dagger, etc.) or for the braille asterisk before a numbered or lettered print indicator. The rules for the braille asterisk apply to this special symbol.

If there is no printed reference indicator in the body of the text, the gloss indicator (preceded and followed by a space) should be inserted after the glossed word or phrase.

If glossed words are indicated by italics or other typeface in the body of the text, retain the italics and also insert the indicator.

The braille gloss indicator may not begin a new braille line.

(Exception: when in print, indicators precede words, they must precede the word which begins a new braille line.)

If gloss notes are printed on a facing page, the combined print page numbers must be shown. EX: 142-143, a142-143, b142-143.

When writing the note, the gloss indicator must precede the note. If a braille line contains more than one reference indicator, each note must begin on a new braille line.

If, in a gloss note, the foreign word is followed by its English translation, a colon should be inserted. (See Vocabularies.) If the explanation is an idiom in the same language and an equals sign is used, write "equals" in italics.

If a gloss note contains an ellipsis and there is no printed indicator in the body of the text, insert the braille indicator after the word which precedes the ellipsis. EX: no solo. . . sino que--insert the indicator after solo.

Vocabularies should always be brailled. In addition to the provisions of Sec. 8, all subentries should begin in cell 5 with all runovers in cell 3.

The reference to the omission of variations in typeface applies only when all entries and/or definitions are in a special typeface and to abbreviations for gender and parts of speech. All other typefaces should be represented by italics.

In Sec. 8b, the reference to a "special print symbol" does not include the ellipsis. An ellipsis should always be brailled as printed.

Sec. 8c does not make it clear that a braille hyphen must be used even when the print shows a dash to represent an entry word to which an addition is made.

For Sec. 8d, a change has been recommended. The print format should be followed and an unspaced dash should represent the special print symbol before or after the braille symbol for the "middle" hyphen.

Proper syllabication must be carefully observed. Division of words should be avoided unless seven or more cells would be left blank at the end of a braille line. When words are divided at the end of a print line, it is necessary to ascertain whether the print hyphen

is an integral part of the word.

Numbered or lettered material in questions, exercises, drills, etc.:
If numbered or lettered material is printed consecutively across a line (in paragraph form), in braille, the number or letter of each sentence should be placed at the margin and be followed, on the same braille line, by the sentence. All runovers should begin in cell 3.

If an individual entry has no subdivisions, runovers should begin in cell 3.

If an individual entry has subdivisions, the main entry should start at the margin; the subdivision in cell 3; a sub-subdivision in cell 5; and so on. All runovers should be indented two cells beyond the beginning of the farthest indented subdivision.

Notice that within a single entity, the runovers of individual entries may be indented to different depths.

No lines should be skipped between entries or their subdivisions.

Preparation of a Special Symbols Page: Accented letters and non-Roman alphabets (such as Greek and Russian) should be listed in the preliminary pages of every volume. Any other symbols (including those substituted for special purposes--the slash mark, the gloss note indicator, etc.) should be listed in the volumes in which they occur.

The symbol should begin at the margin and be followed by one blank cell. The letter sign should not be used before any marginal symbol.

Dot numbers must be given after any symbol composed of right-side only or lower-cell dots. The word "dots" should precede the numbers and the whole expression should be enclosed in parentheses. EX: (Dots 2-5)

The explanation, worded according to the text, should follow on the same braille line with all runovers in cell 3.

When explaining the accented letters of a Roman alphabet, the letter sign should precede the ordinary braille letter and be followed by the contracted English name for the accent.

When explaining Greek and Old or Middle English alphabet letters, the names should be written in contracted English. For all other alphabets, the transliterated names should be given in uncontracted braille.

In an explanation, a letter sign must be used before any single letter and any modified letter or combination of letters which corresponds to an English Braille contraction or short-form word.

Pronunciation and/or illustrative words should be given only if they are provided in a print listing in the text.

LARGE TYPE WORKSHOP

Leader: Mrs. Virginia Brooks Scharoff, Coordinator of Library & Transcribing Services, Industrial Home for the Blind, N.Y., Chairman NBA Large Type Committee

Consultant: Mrs. Virginia B. Katz, Itinerant Teacher, Vision Impaired Program, BOCES, Nassau County, N.Y.

Reporter: Mrs. Bernice Tess, Volunteer Services, Milwaukee, WI.

Attendance: 9

The workshop dealt primarily with format problems in transcribing workbooks. This subject is not covered in the NBA Manual for large Type Transcribing 1973/5/ Participants were given a copy of the print page together with a copy of a large type transcription illustrating a suggested presentation for the example. A discussion was entered into for each example. The necessity to preplan by scanning the text prior to typing was stressed.

The problem of duplicating pictures, which are often essential, in workbooks was discussed. The ideal solution is to have a volunteer artist enlarge and simplify the drawings. When an artist is not available, enlarging copying machines can be used, but the results are not always satisfactory, especially when working with a colorful original.

Packets of outline maps, which can be purchased for many areas, were found to be of great value. These can be used in whole or part, as a foundation to which information appearing in the text can be added, e.g., products, population, rainfall, etc.

The danger of reversing the axes of graphs was illustrated. A "keying" technique was recommended for condensing information along the axes.

It was also pointed out that the capital "I" should be used for typing the capitalized Roman numeral (s) rather than the lower case letter "l" which is used to represent the Arabic one.

Participants were cautioned against the excessive use of Transcriber's notes since they often make it more difficult for a visually impaired student to keep up with his classmates.

It was suggested that the purchaser of large print typewriters be familiar with the standards Recommended by the National Accreditation Council.

Anyone desiring copies of the materials that were distributed may obtain them by writing to:

Mrs. Florie Feder
CIMC/VH, Colorado State Library
1362 Lincoln Street
Denver, Colorado 80203



A group listens intently to workshop discussions.

THE LIBRARY OF CONGRESS: AN OVERVIEW OF SERVICES

LEADER: Mr. Frank Kurt Cylke, Library of Congress, Washington, DC
CONSULTANTS: Miss Mary Leon Miller, Wisconsin Regional Library for
the Blind and Physically Handicapped, Milwaukee, WI
Mr. James Burns, Iowa Library for the Blind and
Physically Handicapped, Des Moines, Iowa
Mrs. Maxine B. Dorf, Library of Congress,
Washington, DC
REPORTER: Miss Mary Leon Miller
ATTENDANCE: 34

Mr. Frank Kurt Cylke opened the session by presenting the following facts about the activities of the Division for the Blind and Physically Handicapped of the Library of Congress: A national program of free Library services to blind and physically handicapped persons is administered by the Library of Congress Division for the Blind and Physically Handicapped in cooperation with a network of regional and subregional libraries throughout the United States. The Library of Congress selects and produces full-length books and magazines in recorded form (disc and cassette) and in braille, and distributes them to 53 regional and nearly 100 subregional libraries which circulate them to eligible persons. Reading materials are sent to readers and returned to libraries by postage-free mail.

FUNDING. Established by an act of Congress in 1931 to serve blind persons, this program was expanded in 1966 by Public Law 89-522 to include those with physical impairments that prevent the reading of standard print. Appropriations for the Division for the Blind and Physically Handicapped (DBPH) are made annually by Congress (\$11,400,000 was appropriated for 1975). Regional and subregional libraries receive funding from State and local expenditures for this library program totaling more than \$17,000,000.

ELIGIBILITY. Anyone who is unable to read or use standard printed materials as a result of visual or physical limitations may receive service. A recent survey indicated that as many as 7.6 million persons are eligible. Of this number, over one million have visual handicaps and six million have physical handicaps such as paralysis, lack of muscle coordination, or prolonged weakness.

READERS AND CIRCULATION. Approximately 420,000 readers, both children and adults, are using talking books or braille through the program. Of this number, 19,000 readers borrow braille, and 401,000 borrow materials in recorded formats. In 1974 nearly 12,000,000

items circulated to readers in the United States and Puerto Rico and to American citizens temporarily living abroad.

BOOK COLLECTION. Books are selected on the basis of their appeal to a wide range of interests. The Bible, best sellers, biographies, and how-to books are popular. Print/braille and other special format books are popular with very young children and with visually handicapped parents of young children. Approximately 1,200 titles are produced annually for distribution through network libraries. Several thousand additional titles are recorded on tape or transcribed into braille by volunteers. Readers may select from among 71 magazines, including Harper's, National Geographic, Good Housekeeping and Jack and Jill. A large collection of braille and large print music and recorded instruction for musical instruments are also available for loan.

SPECIAL EQUIPMENT. Playback equipment is loaned free for use with books and magazines which are recorded at a very slow speed (8 and 16 rpm disc recordings and 1 7/8 and 15/16 ips cassette recordings). Accessories supplied on request include earphones, pillowphones, and remote control and speed control units.

VOLUNTEER SERVICES. DBPH trains and certifies volunteers in braille transcription and tape narration. Last year over 500 volunteers became braillists, narrators, or braille proofreaders. Several thousand volunteers are actively engaged in producing books for libraries or individual readers. Approximately 3,000 Telephone Pioneers (senior or retired telephone industry workers) contribute their skills on a volunteer basis to help maintain and repair playback equipment.

INFORMATION SERVICES. Questions on various aspects of blindness and physical handicaps may be submitted to DBPH or to any network library. This service is available without charge to individuals, organizations, and libraries.

FUTURE DEVELOPMENTS. A National bibliographic information service that will enable libraries to identify and locate any book produced in a special format for handicapped readers is being developed. Research is progressing on the development of a projected book system that will permit the reading of print by persons who cannot hold a book or turn a page. New playback equipment that will accommodate both disc recordings and cassettes is being considered.

FOR FURTHER INFORMATION. Information may be obtained from local

public libraries. Or you may write to the Library of Congress, Division for the Blind and Physically Handicapped, Washington, D.C. 20542.

The leader then called on Mrs. Maxine B. Dorf to discuss specifically the problems of Braille mass production. She indicated that, statistically, Braille readers, currently 18,000 in number, represent only 5% of the total readership, while the cost to produce 300 titles a year is about 10% of the total budget. This points to the need for Volunteer-produced literary titles which are done for the Regional Libraries, listed in the national catalog and circulated by these libraries on inter-library loan.

A questionnaire she circulated through Volunteer News recently led her to believe that Volunteers are currently producing about 1,500 additional titles each year, while Library of Congress Volunteers are doing about 440 titles. These latter are listed on bibliographies sent to Regional Librarians and will soon be included in the national catalog.

The first national catalog, a list of books available from the Library of Congress Division for the Blind and Physically Handicapped will be ready in December of 1975, and will be distributed to the Regional Libraries. Later, catalogs will be made available to other groups.

Mr. James Burns of the Iowa Library and Miss Mary Leon Miller of the Wisconsin Library, next described the philosophy of service of their respective libraries.

Miss Miller stressed the fact that libraries vary in location - some in State libraries, some in public libraries, some in schools for the visually handicapped, some as parts of State Commissions or Bureaus, and some independent - and vary in types of funding, but that all basically perform the same services with the same materials supplied by the Library of Congress, Division for the Blind and Physically Handicapped, and supplemented, as each library is able, by purchased and/or volunteer-produced materials.

She further stressed that all of the regional libraries maintain catalogs of L. C. and locally produced materials, that they maintain reading records for each individual patron, encourage readers to select their own books, but will select books if readers so desire, and make every effort to supply books to readers in the quantity and at the time they prefer. Readers are also encouraged

to come to the libraries and are offered reference services similar to those available to sighted library users. Some libraries circulate large-print materials, and maintain low-vision equipment for loan and trial.

Volunteers, who are so important to the successful operation of the Regional Library program, were urged to contact their local Regional and Subregional libraries, (local librarians or the Library of Congress, Division for the Blind and Physically Handicapped will locate these) and get on mailing lists for book catalogs, newsletters, etc.

Under Miss Miller's guidance, the group toured the Wisconsin Regional Library for the Blind and Physically Handicapped.

MATHEMATICS FORMAT AND TABLES

LEADER: Mrs. Ruth M. Peters, Vice-Chairman, NBA Mathematics Committee; Chairman, NBA Braille Technical Tables Bank; Royal Oak, Michigan

CONSULTANT: Dr. Abraham Nemeth, University of Detroit, Detroit, Michigan

REPORTERS: Mrs. James O. Keen, Secretary-Treasurer, NBA Braille Technical Tables Bank; Volunteer Braille Transcribing Group, Birmingham, Michigan
Mrs. A. Lawson Potter, Grosse Pointe Braille Club, Grosse Pointe Woods, Michigan

ATTENDANCE: 29

In opening the session, Mrs. Peters stated that two distinct subjects would be discussed in this workshop. The first subject would be FORMAT relative to Nemeth Code transcribing; the second subject would be TABLES as might be found in math textbooks.

FORMAT

Each participant was given a twelve-page typescript of Mrs. Peters' pre-planned presentation and she stated that all examples used in this handout material were hypothetically constructed. The format material dealt exclusively with the subject of "Runovers". and this subject was further refined, giving special emphasis to "How to Select a Runover Site."

The Nemeth Braille Code for Mathematics and Science Notation - 1972 Revision. page 206, Sec. 195a and b was the only reference quoted, and Mrs. Peters stated that her common-sense approach to and application of the "priority list" for runovers should be accepted as suggestions for handling the examples shown in the handout material. She further pointed out that if and when brailleists attempted strict adherence to the "priority list" for runovers shown on page 207, Sec. 195e, of the Nemeth Code book, they sometimes encountered difficulties with their transcriptions. Dr. Nemeth concurred that the "priority list" for runovers was loosely assembled and should be used only as a general guide. He further stated that the braille reader encountered difficulties if runovers were not made in a systematic manner.

Subject matter of the handout material was outlined as follows:

I. Runovers (General)

II. How to Select a Runover Site:

- A. For a Displayed Enclosed List of Items
- B. For a Displayed Unenclosed List of Items
- C. For a Single Displayed Linked Expression

Each subject was elaborately dealt with and included multiple examples which were shown being run over in various Acceptable ways and in various Not Acceptable ways. The general theme throughout the presentation and its stages of exemplification was: "The transcriber must, if possible, select a runover site by its importance of position and depth within the mathematical expression as a whole, and then, if necessary, select a runover site within an individual component as a whole."

TABLES

Each participant was given a 33-page handout of Mrs. Peters' pre-planned presentation. The material consisted of eight examples. Each example was set up in the following manner: first, the table was shown as it appears in inkprint; and second, the table was shown in simulated braille as it appears in transcription. Mrs. Peters' judicious selection of the eight tables used for examples brought out eight distinct and different methods for handling "tables" material.

The examples showed methods for:

1. Where to divide a table lengthwise between columns and crosswise between rows when the table is wide and long.
2. How to interchange the roles of columns and rows when the table is wide but not long.
3. How to run over individual entries at a decimal point when the table is wide but not long.
4. How to set up a mini table used in itemized material as part of an exercise.
5. Where to divide a table lengthwise between columns when the table is wide; how to align entries when a column is summed; and how to use numeric keys for lengthy column headings.
6. How to transcribe an entire table, whose entries are both narrative statements and mathematical expressions, by using a numeric key for each entry, and how to use a "skeleton" for showing the location of each entry.
7. How to establish a patterned format for transcribing a table whose entries are lengthy narrative statements, and how to use

alphabetic keys for column headings.

8. How to align digits of entries when a column is summed; how to use numeric keys for column headings; and where to place material shown within the table that is not columnized.

Some of the participants asked if wide tables should be transcribed using "facing pages." Dr. Nemeth and Mrs. Peters both concurred heartily that this method should be avoided and need never be used. Dr. Nemeth further pointed out the difficulties a braille reader would encounter if "facing pages" were used. He demonstrated the "cross-hair" technique a reader employs when looking up specific entries in a table; i.e., the right hand selects the proper column and proceeds downward while the left hand selects the proper row and proceeds from left to right. Where the two hands meet, the entry at that point is the one being sought. If "facing pages" were used, the reader must proceed with the left hand through the margin at the end of one page, over the book binding, and through the margin at the beginning of the other page. It is at this point the braille reader may find himself "derailed" to possibly one line above or one line below the desired row; consequently, the entry arrived at may be the wrong one. The need for showing column headings and row headings on every page of a table was emphasized and, by conclusion, if this were done, the reason for using "facing pages" would become invalid.

A tremendous amount of detailed material was covered in this workshop. All participants agreed that more definitive format rules were needed and that the subject of tables should be considered for possible inclusion in the Nemeth Code. This material, in its entirety, will be submitted to the Braille Authority for review and future action.

The material presented in this workshop will be reprinted as: Presentation and Outcome of the Mathematics Format and Tables Workshop - Milwaukee, 1975. This publication will contain the typescript format material, the inkprint and simulated braille examples of eight tables and, where appropriate, comments pertinent to the material will be given. An announcement of the availability and cost of purchasing this material will appear in the fall, 1975 issue of the NBA Bulletin.

NEMETH CODE

LEADER: Mrs. A. E. Eulert
NBA Mathematics Committee; Midway-Kansas Chapter,
American Red Cross Braille Service, Wichita, Kansas

CONSULTANT: Dr. Abraham Nemeth
University of Detroit, Detroit, Michigan

REPORTERS: Mrs. Ruth M. Peters
Vice-Chairman, NBA Mathematics Committee; Chairman,
NBA Braille Technical Tables Bank, Royal Oak, Michigan
Mrs. James O. Keene
Secretary-Treasurer, NBA Braille Technical Tables
Bank, Volunteer Braille Transcribing Group, Birmingham,
Michigan

ATTENDANCE: First Session: 25 Second session: 27

Mrs. F. J. Mann, Chairman of the NBA Mathematics Committee and member of the Braille Authority introduced the panel. She also introduced the Area Representatives on the NBA Mathematics Committee who were present.

Mrs. Eulert welcomed the participants and each was supplied with inkprint and braille handouts of the problems to be presented. The official codes used during the morning and afternoon sessions were: The Nemeth Braille Code for Mathematics and Science Notation - 1972 Revision and the Provisional Braille Code for Computer Notation, 1972. It was pointed out that, in addition to the Provisional Braille Code for Computer Notation, 1972, anyone engaged in transcribing computer materials should also use the publication: Presentation and Outcome of the Computer Notation Workshop - San Francisco, 1973, obtainable from the National Braille Association, Inc.

The handout material prepared by Mrs. Eulert consisted of 45 questions, each with its own related inkprint example and accompanying braille transcription of the respective example. All 45 problems were covered during the morning and afternoon sessions.

Problems presented covered such subjects as: arrows; "boxing" of material within spatial arrangements; cancellation and borrowed numbers; computer notation "program"; ellipses within matrices; Greek letters; grouping symbols, drawn, enlarged, regular; matrices, diagonal and triangular; modifiers; multipurpose indicator, between decimal point and non-numeric symbol, in configuration containing Roman numeral with English letter suffix; placement of spatial arrangements, in itemized material, within displayed expressions;

primes, simultaneous, non-simultaneous, to subscripts; spacing, between abbreviated function name and shape indicator, with spatial arrangements containing borrowed numbers, with spatial arrangements containing cancellation, with spatial arrangements containing decimal points, with spatial arrangements for addition, subtraction, multiplication, and division, within matrices; spatial arrangements, alignment of addends, containing cancellation, placement of operation symbols; transcriber-devised, "color" designators, shapes of omission; type-form indicators used with compound expression, containing numeral, containing "single letter"; type-form indicators used with function name or its abbreviation; use/non-use of contractions, adjacent to grouping symbols, preceding and following comparison symbols; use/non-use of English-letter indicator, with column headings, with letter preceding omission symbol, with letter preceding left parenthesis, with "single letter", with Roman numeral followed by English-letter suffix, with Roman numeral following slash, within grouping symbols; use/non-use of level indicators, between degree symbol and shape indicator, between superscript and transcriber's grouping symbol, with comparison symbols and operation symbols at subscript level, with non-simultaneous subscripts and superscripts containing primes, with numeral following letter at same level, with "plus followed by minus" at base line level, with "plus followed by minus" at superscript level; use/non-use of numeric indicator, with spatial fractions, within matrix; use/non-use of punctuation indicator, with question mark enclosed within quotation marks, with sequence of punctuation marks; use of spurred-in lines to represent arrows, enlarged grouping symbols, straight lines.

Dr. Nemeth was called upon to clarify certain rules of the Nemeth Code. Mrs. Eulert's handouts contained several problems that could not be solved by Code book rules, and Dr. Nemeth was asked to give suggestions for handling their transcription. Mrs. Eulert instructed the reporters to make special note of these problems and their suggested solutions, as they would be submitted to the Braille Authority for consideration and future action.

The material presented in this workshop will be reprinted as: Presentation and Outcome of the Nemeth Code Workshop - Milwaukee, 1975. This publication will contain all questions, inkprint examples, simulated braille transcription of each example, and relevant comments for clarification of each problem. An announcement of cost and availability of the material will appear in the Fall, 1975, issue of the NBA Bulletin.

OUR READERS TELL US

LEADER: Mr. Gordon Haldiman, Vocational Rehabilitation Counselor, Wisconsin State Services for the Blind, Milwaukee

PANEL: Mr. Randy Black, UW-M Graduate, Communications
Mrs. Margaret Freer, Homemaker and Free-lance Writer
Mr. Howard Kaufmann, Senior at UW-M
Miss Pat Keating, Taxpayers Representative - IRS
Miss Jane McNally, Itinerant Teacher for the Blind and Visually Handicapped, Milwaukee
Mrs. Rachel Wilson, Homemaker and presently Choir Director

RECORDER: Miss Lorraine Minehan, Volunteer Services, Milwaukee

ATTENDANCE: 48

Jane McNally, the only sighted panelist, explained their program, which was begun in 1907. At the present time 17 teachers are employed, serving 225-250 children. This includes the legally blind and the partially sighted. She elaborated on the specific needs of the visually impaired students, emphasizing their accompanying problems. Mere enlargement of ink-print material is not sufficient.

BRAILLE - Panelists dependent on the use of braille are those engaged in such occupations as taxpayers representative, choir directors, mathematicians and homemakers. It was pointed out by the taxpayer representative that ink-print braille page numbers are imperative to provide on-the-spot information to telephone inquiries. It was suggested that when a two-page spread has a center binding, tables can be read from the left page of the binding continuing on to the right page. For the choir director and students of music, there is no substitute for the use of braille music notation. Reliance upon music notation in recorded form serves as a supportive measure in this area. The homemaker pointed out the importance of having at one's fingertips recipes and other related information in braille. The use of thermoform material was considered most advantageous.

TAPE - University students pointed out the infeasibility of dependence upon brailled material for course work assignments and stressed the importance of having available taped material. Care should be taken to control sound level and other factors to accomplish good taped reading material.

LARGE TYPE - The participating panelist who is associated with the school system stated that the large print material bore little significance to the educational processes because of the visual perceptual problems prevalent in the student population serviced.

GRAPHS AND DIAGRAMS - Some excellently executed graphs and diagrams were distributed to panelists and members of the audience. Considerable study and familiarity with this mode of information is imperative. As noted by one of the panelists, a university student, serious consideration should be given by educators of the visually handicapped and blind to place emphasis on the familiarization and interpretation of graphs and diagrams.

TRI-MODAL TRANSCRIBING - Use of braille-taped information is most advantageous when a verbal explanation of a graph or diagram might be more explicit than depending upon one's tactual sense to decipher a rather complex concept.

RADIO READING SERVICES - With increasing interest in the number of programs related to radio reading services throughout the country, there are new challenges for volunteer services. Readers for newscasts, in-depths, current periodicals, etc., are needed. There is also a demand for editing, proofreading, typing, etc.

Leader's Observations: Through personal use of thermoformed reading material, it was noted that a variation in the texture of the sheets exists which either hinders or facilitates reading. Rougher surfaced sheets are preferable. "Finger drag" can be decreased by using a light lubricating substance on the fingers or by reading with a light-weight nylon covering on the page, or worn on the hands. It works! Also, it was pointed out that some very dedicated volunteers had never experienced associating with their readers. Positive measures should be taken to develop communications between volunteers and consumers of these much appreciated services.

RAISED-LINE DRAWING FOR MATHEMATICS

LEADER: Mrs. Alice M. Mann, Johanna Bureau for the Blind,
Chicago; Member of the Braille Authority, Chairman,
NBA Mathematics and Science Committee

ATTENDANCE: 19

The introductory remarks by the leader made it very clear that as there are no guidelines and only two stipulations in the Nemeth Code, the workshop was being presented based on the personal experience of the leader from information gained by attending previous workshops, by consulting with resource teachers and by experimenting. The ideal situation would be to get feedback from the readers, but very little of that seems to be available. A discussion followed as to ways and means of obtaining feedback from teachers as well as readers to help us improve our skills.

First, the importance of perusing the assignment was stressed to determine what problems would be involved in the field of raised-line drawings. The overall picture of enlargement and special paper necessary to complete the assignment could be gained from such a perusal.

All participants were then given over forty thermoform copies of different raised-line drawing problems together with print copy and the leader pointed out different methods used to do the drawings. The topics covered were: number lines, using the braille writer and also using a spur wheel; graphs, line, bar and circle; diagrams for exercise material; diagrams in text; such miscellaneous items as thermometers, clocks, arrows, numbers within diagrams and polar coordinates; and finally, a few three-dimensional drawings were commented on. Many illustrations pointed out the use of shading and also the keying technique.

Next, each participant received a printed list of various tools, where to purchase them and in most cases, current prices of the items. All tools were displayed and a thermoform sheet demonstrating what several of the tools produced was also distributed.

The balance of the time in this workshop was spent giving a few live demonstrations of how to do several raised-line drawings. The following topics were covered:

1. Determining size of enlargement.
2. Placement on page.

3. Use of carbon paper so reverse method does not have to be used.
4. Use of proportional divider.
5. Tracing from reverse side.
6. Use of soft roller to put in information both inside and outside the figure.
7. Use of the compass.
8. Which tools to use.

A limited number of copies of all of the material presented in this workshop may be obtained by writing to Mrs. Ferdinand J. Mann, 900 Lake Shore Drive, Apt. 2606, Chicago, Illinois 60611.



Mrs. Ruth Peters and Dr. Abraham Nemeth
lead mathematics discussion

RAISED-LINE DRAWING TECHNIQUES

LEADER: Mrs. William Epstein, NBA Raised-Line Drawing
Chairman, Miami, Florida

CONSULTANTS: Mrs. Harold Ahrbecker, NBA Raised-Line Drawing
Committee Member, Sun City Center, Florida
Miss Edna Schmidt, Milwaukee Public School Teacher
of the Blind, Milwaukee, Wisconsin

REPORTER: Mrs. Audrey Moore, Milwaukee Volunteer Services,
Milwaukee, Wisconsin

ATTENDANCE: 20 (including three blind and four educators)

This workshop presentation was built around questions received, problems encountered, and some recommendations in various areas of tactile illustrating. Participant packets which included illustrations for discussion, embossing sample sheets, and a tool source directory, were issued at the beginning of the session. Areas of participant agreement and suggestions follow.

GRAPHS

1. When graph units are represented by people, and a portion (one hand) is shown, how should it be shown in a raised-line drawing? If the supportive text doesn't give a clue, arbitrarily choose a symbol, estimate the percent a hand is of a whole man, and use that percent of the chosen symbol.
2. The question of grid lines remains unresolved. Some readers prefer having them omitted except in special instances; others want them. Teachers of junior high and elementary school students generally feel they should not be eliminated.
3. In a drawing containing numerous curves, each of which must be followed from beginning to end, the drawing can be repeated showing odd curves in the first drawing and even curves in the second, all in the third. There is a difference of opinion as to whether the complete drawing should be shown first, or after the others.

SCIENCE-BIOLOGY

1. Paper tooled, aluminum tooled, and collage illustrations of a microscope and cross sections of a flower and a heart were compared and discussed. The consensus was that aluminum and collage are more suitable for these types of illustrations. The collage examples were most legible; more area contrast was achieved through elevation, as well as texture change. It was recognized that such illustrations are valuable study

tools after examination of models or actual objects.

2. Some of the new American Printing House for the Blind biological models were examined and discussed. It was agreed that they are good teaching aids, but many felt that tactile versions of similar inkprint illustrations should continue to be included in braille textbooks.

TEXTBOOK MAPS

1. Two cells of descriptive letters or contractions, rather than numbers, was recommended for map keying.
2. Varying elevations to accompany texture changes was recommended.
3. Colored maps were discussed. There was some concern that texture contrast would be lessened by painting Braille maps with Testor's enamel, but the blind readers who were present were able to distinguish the various textures.

THERMOFORM

1. Aluminum and collage embossments should be ventilated to allow for free air flow when suction is activated.
2. Collage should not be fully glued to braille backing sheet. It should be glue-tacked in a few spots along the top or left side to allow for free expansion and contraction of both; this will help eliminate wrinkles in the master.

RAISED-LINE DRAWING TECHNIQUES FOR THE BEGINNER

LEADER: Mrs. William Epstein, NBA Raised-Line Drawing
Chairman, Miami, Florida

CONSULTANT: Miss Edna Schmidt,
Milwaukee Public School Teacher of the Blind,
Milwaukee, Wisconsin

REPORTER Mrs. Audrey Moore, Milwaukee Volunteer Services,
Milwaukee, Wisconsin

ATTENDANCE: 34

This workshop presentation was of an introductory nature, geared to textbook raised-line drawing for the beginner. The present status of tactile illustrating was reported upon. This form of transcription for the blind is still in the developmental stage; it has not been codified as yet, nor is it expected to be in the immediate future; therefore, any statements made in this workshop are unofficial and must be viewed as recommendations.

Participants were informed that lack of code or firm guidelines would force them to make more decisions than are required of other transcribers, and that learning to think tactually would help them develop good judgment for these decisions. The differences between visual and tactual perception were discussed. Participants were invited to examine an illustration through a pinhole to better understand tactual perception, and to begin to think in terms of touch.

1. A raised-line drawing should supplement, not replace, the text. It might give an example, or clarify text.
2. A raised-line drawing should transmit only significant information; all else should be eliminated. Significance can usually be determined by reading supportive text.

Packets consisting of thermoformed illustrations, embossing sample sheets, and a tool source directory were received by participants. These were utilized in tool and technique discussions and demonstrations.

Two techniques are used to produce the actual raised-line, or embossed drawing:

1. Tooling. The working drawing, which has been simplified and enlarged enough to be legible, is reversed onto the back side

of braille paper or craft aluminum foil; then the paper or aluminum is tooled.

2. Collage. The simplified, enlarged drawing is placed on the front of the braille sheet; then collage materials in desired shapes, textures, and heights are glued on.

Collage and aluminum must be thermoformed. Three methods of drawing reversal, which sometimes present a problem, were demonstrated. Transcribers who planned to use the collage technique were cautioned to carefully wipe excess glue off in order to avoid unwanted texture.

Enlarging methods and equipment were discussed: proportional divider, grids, compass, protractor, pantograph. The proportional divider was considered to be the handiest - also the most costly.

Before taking up tools and sources for obtaining them, it was pointed out that any figure or illustration can be broken down into lines, points, and areas; sample sheets were set up with this in mind. Transcribers were cautioned to always be alert and test for good line, point, and area contrast when producing raised-line drawings. Because it looks different, does not necessarily mean that it feels different.

Q: Where should the key to a tactile display be placed?

A: Ideally, it should precede the display so the reader will be alerted to what he should be looking for.

Q: How can high points and lines be preserved on masters?

A: Scotch transparent tape applied before tooling, or lacquer or "Elmer" type glue applied after tooling help. Masters (tooled or collage) weather storage and mailing better when protected by a thermoformed "cover" sheet.

RECORDING COMPUTER AND MATHEMATICAL MATERIALS

LEADER: Ms. Grace Rice, Chairman,
NBA Tape Recording Committee, Evanston, Illinois

CONSULTANTS: Dr. Charles E. Hallenbeck, Professor, Department
of Psychology, University of Kansas, Lawrence, Kansas
Mrs. Clyde Colwell, Johanna Bureau for the Blind
and Visually Handicapped, Chicago, Illinois

REPORTER: Mrs. Richard Weiner, Chairman, Tape Recording
Department, Johanna Bureau for the Blind and
Visually Handicapped, Chicago, Illinois

ATTENDANCE: 10

The increasing number of requests for recordings of highly technical materials, notably in the computer and mathematical fields, indicates that the time has come to propose uniform standards for the recordings of those materials. A uniform method of presentation would greatly assist the visually handicapped reader; it would no longer be necessary for the listener to become acquainted with new terminology, format, etc., each time a recording is received from a new narrator. The purpose of this workshop was to find, if possible, a nucleus upon which to build such standards and it was the opinion of the participants that such a beginning was made.

A short paper on the recording of mathematical material by Dr. Norberto Salinas was distributed and read. Dr. Salinas, who is Professor of Mathematics at the University of Kansas and one of the originators of the Spanish braille code for mathematics, was originally scheduled to be a member of the panel at this workshop, but had to withdraw as the time drew near. In summary, he feels that a bi-modal approach, in which the greatest part of the text is recorded while formulae, mathematical calculations and frequently referred-to graphs or charts are reproduced in braille or raised-line drawings makes an easily used presentation having many of the advantages of each medium. He was quite emphatic about the necessity for new or complicated symbols to be carefully explained and the same terminology used by the narrator each time a particular symbol is encountered - a good argument for the need for universality in this field. Dr. Hallenbeck feels that this applies equally to the recording of computer material.

It was pointed out that the names of many mathematical symbols can be found in the appendix of the dictionary. A more complete listing is given in the Handbook of Mathematical Tables and Formulas

by Richard S. Burington. Mathematical symbols are frequently letters of foreign alphabets such as Greek or Hebrew. It was suggested that a list of symbols with their meanings be printed in a supplement to the NBA Tape Recording Manual.

A recording prepared by Dr. Hallenbeck was played. The tape contained examples of various problems which a narrator recording computer material might encounter. Dr. Hallenbeck emphasized the importance of the narrator describing the text with its symbols rather than giving their meanings. The first example, a simple table containing three columns, illustrated this point. The first column was entitled "graphic" and showed the letter or symbol printed by the computer. The second column gave the meaning of the symbol and the last column gave an example of the use of the graphic. A common error is, in reading the last column, to give the meaning rather than actually describing what is printed on the page; e.g., the narrator read "var x = var a raised to the second power". What actually is printed on the page is "var x = var a **2" so that he should have read "var x = var a asterisk asterisk 2".

Dr. Hallenbeck next explained that, in describing a sample output from a computer program, a distinction must be made between a sample that is illustrative of the general form and layout and a sample that is illustrative of content, or definitive. In the first case, the actual numbers present may not be important; the arrangement of columns and their headings such as names of parts, tallies, etc., is what should be described. In the second situation, the actual contents must be read. The tape contained an illustration of this. A computer manual may contain a listing, from beginning to end, of a computer program and a listing of data values for a problem this program should be able to handle successfully. A sample output from this program will be shown so that the content is what is needed by the listener. Examples were played demonstrating these distinctions; the narrator who reads this material must have the knowledge necessary to make these distinctions.

In reading numbers followed by zeros; e.g., .100000, the narrator might read this as "point one zero zero zero zero zero" or "point one five zeros." Since this latter rendition might be misconstrued by the listener as "point one five zero," the narrator should say, "point one followed by five zeros". This, of course, would hold true for any situation where numbers must be read. Sometimes it is difficult to distinguish between the letter "0" (Oh) and the number "0" (zero). The narrator must examine the type style carefully to make this distinction as there is often no clue in the text to distinguish which is meant. Also, in reading parentheses, it is

important to distinguish between left and right parentheses; the narrator must also be sure that an equal number of each is read. Some programs, notably Fortran, contain English words. All English words should be spelled the first time they appear. One illustration on the tape contained the words Count and Kount. The narrator spelled them and thereafter correctly referred to them as "C Count" and "K Kount". This is vital as the two have entirely different meanings in the text. Sometimes "almost words" appear, e.g., A MAX. These can be read as words providing that they are spelled the first time.

There are many computer "languages", each of which has its own peculiarities. It was explained that in Fortran, for instance, comment information can be included in columns 73 to 80 which will supply extra information to the programmer even though these are not utilized by the computer and should certainly be read.

Mrs. Colwell next discussed recording computer programs from the narrator's point of view. A tape was played on which she had recorded a Fortran program in two different ways; first, as read for a new programmer; and second, with the short cuts which would be easily understood by an experienced programmer. Copies of the text were distributed so that the workshop participants could follow the recording.

Mrs. Colwell stressed the importance of proofing the material carefully. She said that frequently it is necessary to proof the material twice to insure catching any errors. Accuracy is imperative since one error can drastically alter the input into the computer.

A new method of writing computer programs, called "structured programming" was discussed. Here the columns are indicated by indentations in the printing rather than actual columns. Dr. Hallenbeck felt that this will be difficult for a narrator to read. Mrs. Colwell, at his request, had prepared a sample reading; she inserted a Reader's Note explaining that each indentation was indented two columns from the left margin; thus, "one indentation" means that the material begins in the third column from the left. "Two indentations" means that the material begins in the fifth column, and so on. Dr. Hallenbeck feels that this method is the most satisfactory means of reading this material he has encountered.

Mrs. Colwell's next example was the recording of a flow chart. It is important to note the various shapes in the chart since each has a different meaning. The flow is always considered to be in a downward direction; each path should be followed to its completion

before returning to a decision point.

Since there were no further questions, Mrs. Rice expressed her thanks to Dr. Hallenbeck, Mrs. Colwell and Dr. Salinas for their long and careful preparation of the materials used in the workshop.

RECORDING RECREATIONAL AND EDUCATIONAL MATERIALS

LEADER: Mrs. Martin L. Slawsky, Chairman,
Service to the Blind Committee, Beth Emeth
Sisterhood, Albany, New York

CONSULTANT: Mr. Billy R. West, Training Specialist,
Library of Congress, DBPH, Washington, D. C.

REPORTER: Mrs. Lester Rice, Chairman,
NBA Tape Recording Committee, Evanston, Illinois

ATTENDANCE: First Session: 26 Second Session: 16

Participants in this two-session workshop reflected a wide range of experience in tape recording, running the gamut from "beginners" to "very advanced." Special emphasis was placed on the use of the NBA Tape Recording Manual which standardizes the production of material recorded for the use of the visually handicapped and is an invaluable resource for the narrator. Much of the material covered during the workshops can be found in the Manual and all present were urged to obtain a copy. It can be obtained, free of charge, from the Library of Congress, DBPH, Washington, D. C. 20542.

A new "cast of characters" for recording groups was presented: Narrator: the "voice" on the tape; proof-reader: the narrator who checks his own recordings for accuracy and sound track quality by rewinding the machine after each page is completed and listening to the recording of that page; reader: the person who uses the recording; monitor: a second person who holds a second copy of the book being recorded by the narrator. The monitor is usually responsible for the operation of the tape recorder as well as for the accuracy and clarity of the recording; reviewer: a third person who listens to all completed reels, double-checking for accuracy and quality of the sound track before the material is sent to the reader.

Some technical discussion ensued. The reader should not be aware of the point at which a recording session began or ended. Sound tracks can be produced with no audible clicks when the machine is placed into Record mode or turned off. A method for accomplishing this is described in the Tape Recording Manual. Anticipated changes in the standards for acceptance of books which will be listed in the Union Catalogue with a quality control code make almost-perfect sound tracks mandatory. Narrators were urged NOT to use the Automatic Record level on recorders which have this setting since this unit has a tendency to degenerate almost imperceptibly. More consistent volume is obtained by using the manual record level.

Thorough cleaning of the recorder heads after every four hours of use was underscored. Head demagnetization should also be routine. Mr. West outlined the following procedure to determine if complete demagnetization has been accomplished:

1. Thread recorder with a blank reel of tape.
2. Disconnect microphone.
3. Place machine into Record mode and set recording level at the highest volume.
4. Record for about thirty seconds.
5. Rewind tape and playback at full volume. If static, popping or cracking can be heard, there is probably some residual magnetism. If you hear "shhhhh" the machine has been properly demagnetized.

Mr. West also feels that machines used should be equipped with a VU meter which works in both Record and Playback modes, have three heads (erase, record, playback) and have a jack for a head set since listening through a head set gives a more accurate indication of the sound track quality. Further specifications for both machines and tape can be found in the tape recording section of NBA's Guidelines for the Administration of Groups, also obtainable at no charge from the Library of Congress, DBPH.

A question concerning "white box" tape was asked. This is tape which usually has not been subjected to the same degree of quality control in its production as high or medium quality name brands. Mr. West strongly recommended that it not be used in the production of Master tapes. The use of pre-timed tapes for Masters is a necessity to insure that duplication onto the proper size cassette is possible. Since the length of tape in a cassette still cannot be accurately measured, using cassettes as master tapes is inadvisable.

The training of new narrators was discussed. Use of the NBA Teacher's Manual and Lessons was urged; these can be purchased from NBA. (See Bulletin for further information.) Groups who have used them have found them most helpful. It was strongly recommended that the new narrator, after a thorough reading and discussion of the Tape Recording Manual, be permitted to face the challenge of recording the lessons without assistance.

Preread all material before starting your recording session. Prepare a Worksheet, and jot down opening and closing statements for each track, correct pronunciations, etc. Note the point of

reference within the text for the description of illustrations, maps or charts. Double-check pronunciations with dictionaries, libraries, schools, etc.

Hints for Describing Maps, Charts and Illustrations: Write terse descriptions ONLY OF WHAT YOU ACTUALLY SEE. Do not make assumptions! When describing a map, select a point of reference. Logical lines of sequence based on the original point will clarify your statement. Create a "picture" by indicating that "it is basically a square, circle, triangle" etc. Keep descriptions uncomplicated and to the point. Do not fall into the trap of being too "wordy." Consider what the author wants to indicate when describing a graph containing more than one line. Usually points of comparison between the lines should be made.

If you have misjudged the end of a reel and "talked off" the end, locate the point at which you've decided to end the track. Place the recorder in the Record mode, make the closing announcement. Turn the Record Level all the way down, and leave in Record position until the tape runs out. You will then have erased all material not desired on the track. It was agreed that there is no "good way" to handle copious footnotes. The Tape Recording Manual gives several suggestions, but don't underestimate the student's ability to furnish good ideas about their presentation.

Do not insert personal comments on the sound track. Do not reveal your dislike of, or disagreement with the material you are narrating. Do not edit the book. The copyright holder's permission to record it does not extend to changing the author's words. If there is an obvious misprint, insert a Reader's Note indicating the correction you made. When recording recreational material, page numbers are given only at the beginning of the chapters. However, if the book will be used with educational material, it should be handled in a like manner. Do not over-spell. Above all, DO NOT UNDERESTIMATE YOUR READER!

Administration of Tape Recording Groups: NBA Tape Recording Training Material is available in the form of lesson folders, Teacher's Manuals, and both open-reel and cassette recordings of acceptable narrating. (See NBA Bulletin for further information.) Use of the training material varies from group to group. However, it was strongly recommended that the new volunteer face the challenge of the lessons without assistance.

It is imperative that permission of copyright holders be obtained before making the material available to Readers. A limited number

of publishers have granted blanket permission for the transcription of textbooks, if the American Printing House for the Blind, Louisville, Kentucky, has received proper notification. (See NBA's Guidelines for the Administration of Groups Producing Reading Materials for the Visually Handicapped, 1975.)

There are benefits to having all recorded books available to Readers in other locations: avoidance of both duplication of effort and delay in providing recorded books. Equally important is the expansion of the list of available titles. "Miscellaneous material" is often recorded for individuals by volunteer groups. Consider their possible use by others: instruction booklets provided with electrical appliances, for instance, would be welcomed by other Readers. (Remember to request copyright holder's permission, and to register the titles with APH.)

If you anticipate the purchase of a new tape recorder, heed the following. Every good machine should have:

1. A Pause Control (which will lock, and which will not make noise when released).
2. A VU Meter, which will work in Playback, as well as Record.
3. Preferably three speeds.
4. Head set jack or monitor.
5. Manual Record Level.
6. Capability of handling a 7" reel.
7. Three heads (erase, record, and reproduce).

TEACHING BRAILLE TRANSCRIBERS

LEADER: Mrs. Irwin Rosenak
Johanna Bureau for the Blind, Chicago

CONSULTANT: Mrs. Maxine B. Dorf, Head, Volunteer Training Section,
LC/DBPH

REPORTER: Mrs. William Wright, Glen Ellyn, IL

The session was introduced as a workshop for transcribers who are teaching, plan to teach, or hope to teach braille to volunteers. As such, it was aimed at experienced, certified brailleists with a comprehensive knowledge of the rules governing braille and familiarity with the resource books available.

Mrs. Rosenak described the Johanna Bureau's procedure for the introductory lessons, in which, right along with the alphabet, the whole-word meanings of the letters are taught, plus the cardinal numbers and basic punctuation marks. This comprises the first three lessons; it eliminates the drudgery of mastering the entire alphabet at once, gives the student an immediate concept of the "shorthand" aspect of braille, and enables her to write complete sentences almost from the outset. When this method is used, special sets of sentences must be devised to accompany the lessons.

As part of the first lesson, it was recommended that there be a brief biographical sketch of Louis Braille; discussion of the mechanism and care of the braille, if one is used; insistence on proper habits such as using correct fingers on keys and on the space bar, and always using the line-spacer to advance the paper; and instruction and drill on inserting paper in braille or slate. In this regard, the general feeling expressed was that the paper should go as far to the left as possible (in the braille) so as to eliminate the possibility of missing the little drop-wheel at the left. Whether right or left, consistency is most important.

It was strongly urged that the teacher make copious notes in her Manual and teach from it, and that she encourage the student also to write in hers. Thus one can remember to emphasize certain problem words and common pitfalls in each lesson.

Format should be introduced gradually - page numbering, running head, pencil marking in print copy for new braille pages, etc.

Mrs. Rosenak feels that, since students almost always invent a way

of making erasures, they should very early be given an authentic eraser and taught the proper use of it AND THE RESTRICTIONS ON ITS USE - never at the end of a line, never when a blank cell will result, never more than one dot in a cell, never a series of page numbers, never more than three dots on a page. Nevertheless, a number of those present felt that the slate, stylus and eraser should be withheld until the completion of the course.

Several members stated that their groups teach with slate and stylus for part or all of the course. One group starts with the slate, writing from left to right and producing standard characters with depressed rather than raised dots; sighted students read this as easily as standard braille, and transfer quickly to a brailier. Another group uses the "upward" slate, in which the slate itself has raised dots and the stylus has a hollow tip so that inscribing is still from left to right. This little-known device is satisfactory for teaching, note-taking and label-making, but does not, according to Mrs. Dorf, produce acceptable braille.

It was recommended that in Lesson 15, those Drill and Exercise sentences to be written entirely in a foreign language be omitted, since a new transcriber should not have need of this skill for a long period of time, and many transcribers, never. Some teachers also hold Footnotes in abeyance, as the new transcriber should not be given an assignment of such technical nature as to contain them. (If lessons are being sent to the Library of Congress, they must, of course, be done in full.)

It was widely felt that the Exercise in the lesson on italics requires clarification, as even the teachers aren't certain how some parts of it are expected to be handled.

Many of those present said they would like a "Teacher's Copy" of the Exercises. Mrs. Dorf replied that none such is, or will be, available. However, she added, a teacher may braille the Exercises herself, send them to the Library of Congress for proofing, and thus obtain her own correct set of Exercises.

The variations between dictionaries, and even between different editions of the same dictionary, were discussed. Examples: one edition of the approved dictionary gives the phrase, "merci beaucoup," another gives "merci" and "beaucoup" but not the phrase; most show "den-u-da-tion" but one shows "de-nu-da-tion." Mrs. Dorf advised that, if the transcriber is using any dictionary other than a recent edition of Webster's New World, she should so state in a

note to the proofreader; this will help in many cases, although not in those cited above. A reference book highly recommended by a teacher present is: Word Division, a Government Printing Office Style Manual, 1968, available from the Superintendent of Documents, Washington, D. C.

Mimeographed lists of typical problem words and typical problem proper names were distributed, with the warning that proper names deserve especially careful consideration since the same name is likely to recur many times in a given book. It was suggested that there should be a written rule to cover the use of contractions in unfamiliar names where their use would be governed by the pronunciation; examples: Dever, Calderone, Hereman. Mrs. Dorf agreed to make an instant ruling, to wit: if no authority can be found to establish the pronunciation, the contraction in question should not be used. There was also some discussion concerning the use of the en contraction in names such as "Gruenwald," where, to all intents, the u and e comprise a diphthong. Mrs. Dorf stated that the only diphthongs recognized by the Braille Code are ae and oe, therefore the en should be used. As for dividing names between lines, unless the syllabication is completely obvious, carry the entire name over. Some knowledge of foreign languages is often helpful.

It was recommended that, at the end of the course of lessons, the student be given several weeks of practice work and then a fairly short, uncomplicated book to braille; that she be required to proof all her own work before submitting it; that the teacher continue to keep close watch by checking proofsheets; that the transcriber not send a Trial Manuscript until the teacher feels she is competent enough to have a good chance of "passing"; that such Manuscript should, except for spot-checking and assistance with format, be entirely the work of the candidate for certification. After certification, there should be occasional group sessions of Continuing Education, to stress common errors, introduce any new procedures, give textbook instruction, permit fellowship with other braillists, etc.

In response to questions:

1. There is at present no Instruction Manual and no set of guidelines for teachers. There would be no way of enforcing standards, so this remains a local problem.
2. It may take as few as four months or as many as twelve to learn braille, depending on the student's aptitude and industry.

3. Title pages have every line centered in order to give the pages "character." They look more interesting to the blind reader than a solid mass of words at the left margin.
4. Transcribers must make their own corrections in order to learn from their mistakes; otherwise they will not improve.
5. The page number is not brailled on a Title Page (in literary braille) because, being on the same line, in many cases the book title in double caps would then require an additional line or lines in order that proper margins be observed.
6. Trial Manuscripts should be wrapped with great care, and sent by Registered Mail.

A reprint from a copy of Volunteer News of several years ago was distributed giving explicit rules governing the use of single and double caps. These guidelines are useful in changing to single caps for lengthy running heads, in setting up centered headings of a secondary rank, and in a number of other situations. However, if the print itself strays from the standard usage, follow the print - with a note to the proofreader.

Unfortunately, time did not permit sufficient discussion of (1) class teaching vs. one-to-one; (2) dividing books into volumes; (3) textbooks and other Specials. This last merits its own full session; however, there was a Johanna Bureau Comparison Sheet available which points up, in side-by-side related columns, the similarities and differences in the two major types of transcription. This is helpful not only to the new Textbook transcriber, but also to the experienced Textbook transcriber who, for some reason, is returning to Literary work.

Mrs. Rosenak brought the session to a close with a statement of her philosophy: "Students come to us of their own volition, because they want to learn to braille; it is our duty to encourage their enthusiasm, to share with them any helps of any kind we may have gleaned through our own experience or from other students and braillists. We should anticipate and try to prevent the usual errors. We should be strict but understanding. And if students come to us with questions which we - or they - think 'stupid', remember - even stupid questions have answers!"

TEXTBOOK FORMAT

LEADER: Mrs. W. K. Tate, Jr., Chairman,
NBA Literary and Textbook Braille Committee, Erie, PA
CONSULTANT: Mr. Ralph E. McCracken, Editor,
American Printing House for the Blind, Louisville, KY
ATTENDANCE: First Session: 82 Second Session: 42

Official Code References:

CODE OF BRAILLE TEXTBOOK FORMATS & TECHNIQUES - 1972 Revision
ENGLISH BRAILLE, AMERICAN EDITION - 1972 Revision

These two textbook format sessions marked a departure from those offered in the past. As the problems encountered in today's textbooks must be dealt with by all brailleists, no division was made between beginning and advanced transcribers in planning the workshops. Emphasis was placed on clear interpretation and correct application of code rules to insure uniformity in braille transcription. Pre-submitted questions were given priority in the presentation. Because many of these questions fell into distinct categories, several prepared outline sheets were circulated to all workshop participants.

A two-page Pre-Study Checklist was used to review steps necessary prior to beginning a braille transcription. Particular attention was called to the following:

1. It is most helpful when a pre-study outline is prepared by the teacher who will use the text. When this is not possible, try to obtain a Teacher's Edition.
2. The entire print text should be thoroughly examined in order to:
 - a. Determine the hierarchy of print headings based on their treatment on the contents page and within the body of the text. Be consistent in the braille placement of similar headings throughout the text.
 - b. Establish an order of presentation to be followed in braille when there is irregularity in the print page format; e.g., boxed, columned and/or pictorial items appearing in various positions on the print page. Be consistent in following this order so as to avoid text omission or repetition.
 - c. Plan in advance for the braille treatment required for such things as charts, graphs, diagrams, illustrations, print type variations, print shape symbols, and written systems of pronunciation.

3. All special braille symbols, whether set forth in the official code or devised by the transcriber, must be listed and explained in the preliminary pages at the front of each braille volume in which they appear. The code requires that each listed symbol be followed by its dot numbers in parentheses. In actual practice, it is not necessary to identify all symbols. A good rule of thumb is - when a symbol contains only right-hand dots or lower-cell dots, it should be so identified as follows:

(dot #4) accent sign
(dots #2-5) schwa
(dots #6, #3) termination sign

4. Special attention should be given to the wording of all transcriber's notes, and the vocabulary used should reflect the grade level and subject matter of the text.
 - a. Whenever a special usage is employed throughout a transcription, it must be explained on a page headed "Transcriber's Notes" and placed in the preliminary pages at the front of every volume in the braille text.
 - b. Whenever you insert your own words of explanation or description into a braille text, such explanation or description must be enclosed in transcriber's note symbols. There are several instances in the present codebook where the word "Note" is incorrectly shown preceding such material. Do not follow this usage.

Special caution was given about the practice of embossing the braille page number at the lower right corner before brailleing the rest of the page. Slippage of paper in the braillewriter can result in loss of proper register across line 25 when this is done. To alert yourself to the approach of the end of the page, use one of the following methods instead:

1. Use a line counter. Several are commercially available.
2. Put a stripe of nail polish on top of the paper feed rolls when they are turned fully away from you.
3. As a last resort, emboss only dot 4 of the number sign in its proper position on line 25.

Regarding headings, the following points were stressed:

1. One blank line is required preceding and following each complete CENTERED HEADING. At least three blank cells must be left at each end of the braille line.
2. One blank line is required preceding a TOPICAL HEADING beginning in cell 5, with all runovers blocked in cell 5.

3. A line is never skipped following the new page indicator when a heading begins at this point.
4. At the top of a new braille page, all headings should be placed on line 1, unless running heads are used. One blank line should be skipped following a running head and any heading which begins at this point.
5. In textbook format, unless there is space for at least one line of text following a heading, the heading should begin on a new braille page.

An outline sheet containing methods for handling a variety of print placements of Boxed Materials was presented. When applying present code rules, it is frequently difficult for the transcriber to determine proper braille placement for this material and to indicate the correct print page numbers. The following suggestions were given which are not part of the official code.

1. Boxed material shown continued on two or more print pages:
When related boxed material is printed on several consecutive pages, or continued from the bottom of one print page to the top of the next, it should be brailled as if it were a single box.
 - a. Any regular text on the first print page should be completed before beginning the box.
 - b. The opening boxing line should precede only the first line of boxed material, and the closing boxing line should follow only the last line of boxed material.
 - c. The new page indicator should be inserted in accordance with the change from one print page to another. Do not repeat the opening boxing line following the new page indicator.
 - d. When several braille pages are required to contain such boxed material, do not repeat the opening boxing line at the top of these braille pages.
2. Boxed material shown line-for-line across facing print pages:
When boxed material is printed line-for-line across two facing pages, it should be brailled as if it were a single box.
 - a. When there is only boxed material on such print pages:
 - (1) The combined print page numbers should be written unspaced at the end of the opening boxing line. When several braille pages are required to contain such material, do not repeat the opening boxing line at the top of these pages. Any lettered continuation of such pages, however, should include the combined print page numbers.

- (2) The closing boxing line should follow the last line of the boxed material.
 - (3) When the print text contains a series of such related facing pages of boxed material, the new page indicator should be inserted in accordance with the page change in the print text, using the combined print page numbers but not repeating the opening boxing line.
- b. When the boxed material reading across two pages is shown with regular text on one or both print pages:
- (1) The boxed material, preceded by the opening boxing line and followed by the closing boxing line, should be inserted at the most appropriate place on one of these print pages. It should be preceded, unspaced, by a transcriber's note giving the print page placement of the boxed material.
 - (2) All regular text on the pages should be brailled in accordance with the print copy as to print page numbering.

Rule XV, Section 35g of the present code requires that in presenting numbered items in tests, exercises, drills, reviews, and the like, the number of each item should begin in the first cell with all runovers in cell 3, regardless of the print format. The purpose of this rule is to make it easy for the reader to locate these items. In many texts, exercise materials are lettered instead of numbered. Often there is a combination of numbers and letters. The following format is recommended when presenting such material. It is not part of the official code.

1. All such numbered or lettered material, with its accompanying directions, should be preceded and followed by a blank line.
2. Directions, if any, should be blocked in cell 5.
3. When a series of single words or phrases separated by spaces is shown on the same print line, these words or phrases should be separated by three blank cells. The first word or phrase should begin at the margin, with runovers blocked in cell 3.
4. Do not leave a blank line between questions within an exercise unless columned material in a question requires use of the full braille line, or unless space for underscoring is required in expendable materials.
5. Follow the print text as to punctuation and/or capitalization of numerals and letters.
6. If question and answer choices are not numbered or lettered in the print text, consecutive numbers should be inserted for

the questions in braille, but do not letter the answer choices.

7. Numbered or lettered items:
 - a. Begin each main numbered or lettered item at the margin.
 - b. Indent successively two cells for the beginning of each subdivision within a main numbered or lettered item.
 - c. Begin all runovers two cells to the right of the farthest indented subdivision within a main item.
 - d. Treat each main numbered or lettered item in an exercise separately; i.e., if a question does not have subdivisions, runovers in this question should begin in cell 3 regardless of the indentation of runovers in the preceding and following questions.

A print outline of this format is given below:

<u>Numbered Main Items</u>		<u>Lettered Main Items</u>
1. -----	(cell 1)	A. -----
-----	(cell 5)	-----
a. -----	(cell 3)	1. -----
b. -----	(cell 3)	2. -----
-----	(cell 5)	-----
2. -----	(cell 1)	B. -----
-----	(cell 3)	-----
3. a. -----	(cell 1)	C. 1. -----
-----	(cell 5)	-----
b. -----	(cell 3)	2. -----
-----	(cell 5)	-----
4. -----	(cell 1)	D. -----
-----	(cell 7)	-----
1. -----	(cell 5)	a. -----
-----	(cell 7)	-----
2. -----	(cell 5)	b. -----
a. -----	(cell 3)	1. -----
-----	(cell 7)	-----
b. -----	(cell 3)	2. -----

A print sheet outlining textbook format requirements in presenting various forms of poetry was discussed. When poetry is written in verse form, the following should be observed:

1. Each line of poetry, regardless of print format, should start in the first cell of a new braille line, with all runovers in cell 3.
2. Each stanza should be preceded and followed by one blank line.

3. In dividing stanzas between braille pages, no runover of a poetic line should be carried to a new braille page.
 - a. First stanza: Unless there is space at the bottom of a braille page for the title and the first two complete poetic lines, the poem should begin a new braille page.
 - b. Following stanzas: Division should be made so that at least one complete poetic line will appear together at the top or bottom of the braille page.
4. Whenever a stanza (other than the final one shown in print) ends on the last or next to last line of a braille page, a blank line should be left at the top of the next braille page.

In brailleing poetry written in modern form where unusual spatial arrangements are employed, as in poems by e.e. cummings, ignore the spatial arrangements and start each line at the margin. Additionally, the following suggestions were given which are not part of the official code.

1. When it is essential, as in a Teacher's Edition, to illustrate the spatial style shown in print, a transcriber's note of description or one braille sample of the print layout may be included.
2. Items which are widely spaced apart on the same print line should be separated by three blank cells.

When dialogues appear in textbooks, they should be brailled according to the rules given in the codebook for plays. An outline sheet of Plays and Dialogue Format was presented. Some of the suggestions it contained are not part of the official code.

1. When stage directions directly follow the name of a speaker, enclose them in parentheses and insert them immediately before the period following the speaker's name.
2. In plays which are part prose-part verse, stage directions which are set apart from dialogue should be blocked in cell 5 following prose, and blocked in cell 7 following verse.
3. When several characters names are grouped with braces or ditto signs and followed by a single identification in the cast listing, in braille this should be written as follows: Tom, Dick, Harry--the Gang

Workshop participants were reminded that all questions addressed by mail to NBA Skills Chairman or members of the Braille Authority or its Advisory Committees should be accompanied by full identification of the text, author and copyright date and a photocopy of sufficient print text to present the braille problem "in context".

TEXTBOOK FORMAT FOR FOREIGN LANGUAGES

LEADER: Mrs. Yancey B. Smith, Chairman, NBA Foreign Language Committee, Belmont, CA
CONSULTANT: Mrs. W. D. Earnest, Jr., Vice-Chairman, NBA Foreign Language Committee, Wyckoff, NJ
REPORTER: Mrs. Marge Daniel, Milwaukee Volunteer Services
ATTENDANCE: 18

Most problems in foreign-language texts involve format. Participants were urged to familiarize themselves with the Textbook Format Code as a whole, with particular attention to the rules listed at the beginning of Appendix E.

Interest was expressed in Old and Middle English, as well as those languages covered in the first session. The alphabet for this speciality needs additional print examples and the chairman can provide a list for those requesting one. The diacritic marks in these languages are the same as for English.

The letter sign should be used when it represents an actual letter rather than a foreign word. Ex: the plural is formed by adding s.

When slash marks are used to separate parts of words, if syllable division only is shown, the slash mark should be replaced by the hyphen. If diacritic marks are also shown, see Rule XX. When slash marks are used to denote roots, the hyphen is usually appropriate.

In texts for use in a foreign-language class, full spelling and accented letters are used for all words and proper names regardless of context in order that the student may learn the proper foreign spelling. Dot 4 is used only for accents in words "foreign" to the language being studied; e.g., a French word in a German text. English words and proper names are contracted except when they occur in a wholly foreign passage.

Italics, boldface, underlining, color. Italics should be retained when foreign words are italicized in English context. These words are usually the subject of discussion.

Usually, italics are substituted for boldface, underlining or color. If color is referred to in such a way that no substitution is possible, the color indicators should be used.

When it is necessary to distinguish between italics and boldface--

e.g., a boldface foreign word followed by italicized translation-- a new indicator has been proposed (dots 4-5-6, 4-6 for a single indicator and dots 4-5-6, 4-6, 4-6 for a double.) The rules for braille italics apply to this symbol: single before three words, double before four or more with a single before the last.

When simple underlining must be indicated, this may be shown by setting off the words in a pair of symbols of enclosure not otherwise used in the text. (Linear braces are seldom used in literary texts and may serve the purpose.)

When word endings are shown in a special typeface, the typeface should be ignored in braille. If it is necessary to break up a word by the use of italics and termination signs, it is often helpful to the student to rewrite the intact word and enclose it in parentheses.

Long sections of conjugations and declensions should not be transcribed before checking with BBB and APH. It may be possible to substitute an existing section. If the "modeled" words differ from those in a text, a transcriber's note should be inserted to explain the substitution.

Sec. 6 applies not only to English translation of foreign passages but to any order of translation or to translation from one foreign language to another.

In Sec. 6a, it is not necessary that the translation follow immediately.

Sec. 6b is satisfactory for simple sentences such as those in the in the Code examples. However, certain additional formats have proved necessary.

When paragraph format is used, the original should begin in cell 3, with runovers at the margin; the translation in cell 7, with runovers in cell 5. It was suggested that when this format is necessary, a transcriber's note be inserted to alert the reader to the unusual indentation.

When verse or dialogue format is used, the original should begin at the margin; the translation in cell 3; and all runovers in cell 5. Attention was called to Rule XVI for other format problems in dialogue.

In print, liaison (the joining of two words as if they were one) is usually shown by "tie-bars". These marks may be over as well as under words and may represent different intentions in a text. For

the "tie-bar over" a new symbol has been proposed (dots 3-5, 2-6) to be used in the same way as the present (dots 2-6, 3-5).

Elision (the omission of a sound or letter) is not specifically covered in the present Code. When elision is shown in print by crossed-out letters or similar means, the elided portion should be enclosed in parentheses and print spacing should be followed.

When tie-bars join non-adjacent letters in print, the braille symbols should be placed as in the Code examples and an exact spatial reproduction should not be attempted.

Poetic stress is shown by a variety of marks in print; e.g., [˘]˘˘, / \ \, / .., etc. The text should be studied to determine the significance of the marks.

A transcriber's note should be provided whenever a braille symbol must be substituted or devised for a particular purpose; e.g., the separation symbol for the slash, linear braces for underlining, italics for color, etc. The transcriber's note should include the name or describe the shape of the print symbol. (Sometimes it is possible to include the explanation of a substitution on the special symbols page.) It should be born in mind (1) that a student may type material and must therefore know the actual print symbol to use, and (2) that a blind teacher of sighted students must also know the print equivalents of the braille symbols.

It was suggested that transcriber's notes which apply to an entire text be included in each volume rather than in Volume I only.

TRI-MODAL TRANSCRIBING

LEADERS: Muriel C. Lass, Materials Coordinator,
Cincinnati Public Schools; Treasurer, NBA
Mary E. Pinkelton, Supervisor,
Cincinnati Public Schools; Chairman, Tri-Modal
Committee, NBA

REPORTER: Florie Feder, Supervisor,
Volunteer Services, Colorado Instructional Materials
Center

ATTENDANCE: 11

The workshop on Tri-Modal Transcribing was convened by Muriel C. Lass on Tuesday, May 6, 1975, at 8:45 a.m., at the Marc Plaza Hotel, Milwaukee, Wisconsin. Eleven workshop participants represented a broad geographical range and diversified affiliations and interests. Among those present were teachers, volunteer producers of braille, large print and tape, and school and agency administrators.

A brief resume of the origin of the Tri-Modal concept and a description of the field testing in the Cincinnati Public Schools was presented by Mary Pinkelton, Tri-Modal Committee Chairman. Advantages and disadvantages were discussed. Minimum storage requirements and the immediate availability of text and supplementary material were cited as the most positive points in its favor. Disadvantages concerned tape spillage and the weight and cumbersomeness of the experimental editions.

During the discussion that followed, the experimental editions were circulated. Participants reacted with questions and suggestions, and made recommendations for future direction of the committee:

1. It was felt that separate packaging for cassettes and supplements using light-weight, commercially available cassette notebooks might be more appropriate.
2. A reference to the pages on each track of the tape should be included in a Table of Contents.
3. Ideally, references to the appropriate pages in the supplement should be made during the taping process; but the group agreed that this would present a problem in coordinating the media.
4. Cassettes and their corresponding slots could be numbered, with the tracks listed on the cover of the holder.

5. Tone-indexing on cassettes was strongly recommended.
6. Since the proposed registry and dissemination of Tri-Modal information through the NBA Bulletin will limit scope to Bulletin readers, the American Printing House for the Blind should be approached about filing intents and securing a T-M listing.

Several workshop participants are able either to produce or to cooperate with other agencies in T-M production. A few offered to serve on the committee.

The remaining time was spent in developing items for an evaluative questionnaire to be sent to teachers and volunteers. A rating scale of one to five was recommended. Upon completion, the questionnaire will be included in the T-M packages.

WHO, WHAT, AND WHERE: SOURCES FOR MATERIALS

LEADER: Ralph E. McCracken, Editor, American Printing House for the Blind

PANEL: Mr. Frank Kurt Cylke, Chief, Division for the Blind and Physically Handicapped, Library of Congress
Mr. Bernard Krebs, Librarian, Jewish Guild for the Blind.
Mr. Andrew Papineau, Supervisor for the Visually Impaired, Wisconsin State Department of Public Instruction
Mr. Gerald Atkins, Professional Services Center, Janesville, Wisconsin
Mrs. Lawrence M. Levine, National Braille Association, Immediate Past President

REPORTER: Mrs. Jack Prochnow, Volunteer Services, New Berlin, WI

ATTENDANCE: 26

The WHO, WHAT, AND WHERE Workshop was designed to inform transcribers, teachers, and parents as to the material and resources available to visually impaired students.

Mr. Frank Kurt Cylke, Chief, Division for the Blind and Physically Handicapped, Library of Congress, described the proposed National Union Catalog, which will attempt eventually to list all of the braille and talking book titles produced in the United States. This includes both commercially and volunteer produced books. The material will be catalogued alphabetically by author, or in the case of a magazine, by title. It will give the title, author, media, number of volumes, reels, or records, as the case may be, and the source from which it is available. The index would also list the material by title, author, and brailist or narrator. The first edition of the catalogue should be available by December, 1975, and will include all materials at the Library of Congress/DBPH and its Regional Libraries. The first supplement, which it is hoped will be ready by spring, 1976, will add, inter-filed with the original entries, other material from certain selected resources such as APH and NBA. The third supplement, also inter-filed, is planned to include all materials commercially and volunteer produced. It is the hope that this catalogue will go a long way toward eliminating duplication of effort in work for the visually impaired.

Mr. Bernard Krebs, Librarian at the Jewish Guild for the Blind, gave a brief background of that organization. The Guild Library

is a general library, giving all types of services to both general readers and students. The Guild has sponsored and developed The Transcriber's Guide to English Braille, Lessons in Braille Transcribing, Braille in Brief, and ABC's of Braille. This material was authored by Mr. Krebs.

Mr. Andrew Papineau, Supervisor of the Visually Impaired, Wisconsin State Department of Public Instruction, described the state program for the visually impaired. State law dictates that the special needs of handicapped children must be provided for by the educational program. The philosophy is that each child is an individual with the same rights as any other individual. The children are served by itinerant programs, resource rooms, and/or self-contained classrooms, depending on the needs of the individual child.

Mr. Gerald Atkins, Professional Services Center, discussed his program, which is new in Wisconsin. This program, if successful, will provide for the needs of school-age children in Wisconsin. The plan is to provide each child with the same materials as his sighted peers, through the use of braille, large type, and recordings. Compressed Speech material is envisioned as a viable media for meeting the special needs of the visually impaired. The Optacon is also seen as a means of helping the student to be independent.

Mrs. Lawrence M. Levine, Immediate Past-President of NBA, gave a description of the services of the Braille Book Bank. This primarily is a college and career-oriented service. At the moment, there are approximately 1,500 titles available, plus a more limited music collection. The Book Bank encourages transcribers and owners to deposit master copies of braille with the Bank so that thermoform copies can be provided for those who need them. Braille Book Bank and Music Catalogs in print or in braille are available from NBA, free of charge. The Braille Technical Tables Bank is also sponsored by NBA. A pictorial catalogue, giving information about the available tables, is in the offing. Reprints of an article from New Outlook for the Blind were circulated, describing methods of locating college materials, or having them prepared. The article, "Recorded and Braille Textbooks: Everything the Blind College Student Needs to Know," is directed primarily to the students themselves, and is available in print and braille from NBA, at no cost.

Mr. Ralph E. McCracken, Editor, American Printing House for the Blind, gave a resume of the services provided by the Printing House, and distributed a list of sources of material. The American

Printing House for the Blind publishes books and manufactures educational aids for the visually impaired. The American Printing House for the Blind is the oldest, national, non-profit organization for the blind in the United States. It publishes the following catalogs: Braille Publications, Vacuum-Formed Publications, Regular Run Large Type Textbooks, Short-Run Large Type Textbooks, Talking Book Publications, Cassette Publications, Braille Music Publications, and Educational and Other Aids. These catalogs are available for the asking from APH. The Instructional Materials Reference Center at APH provides reference service for books and materials for the visually impaired. Mr. Carl Lappin is the Director, and requests for reference should be directed to him.

Questions and Answers Session: Most of the questions were directed to Mr. Cylke. The participants of the workshop were quite excited by the prospect of the National Union Catalog. Mr. Papineau was asked if there was a requirement that a student must be of a certain mental age before he could attend public school. Mr. Papineau replied that there was no such requirement.



Workshop participants study problems relating to expendable materials.

WORKBOOKS AND EXPENDABLE BRAILLE MATERIALS

LEADER: Mrs. Virginia B. Scharoff
Industrial Home for the Blind, New York,
Chairman, NBA Large Type Committee

CONSULTANT: Sr. Anne Columba, C.S.J.
Itinerant Program for VH Children in Catholic Schools,
Brooklyn and Queens, NY, NBA Vice-President

REPORTER: Mrs. William Mueller, Burlington, WI

In preparation for this workshop, many workbooks were examined and some of the more unusual problems have been noted. These problems had been worked on by Mrs. Scharoff's braille volunteers, reviewed by teachers and by Sister Anne Columba, and in some instances, worked on again.

Should workbooks be brailled so that they could be used once and replaced? Discussion centered around the wasting of paper at a time when the economy is tight, the difficulty of re-inserting paper (for the younger children especially) and the necessity of leaving so much space for an answer that the end of a sentence could be lost. Some suggestions were given: duplicate only sheets with fill-ins on them; train the child to write the answers on a separate sheet of paper. An important consideration should be that methods be kept simple for children, even though older children and adults can handle more exacting methods. If a blind child has to take extra time to figure out a set-up of a book, we are slowing him up.

Underlining and circling can be taught to the student. The children enjoy being able to do this, along with their sighted peers. However, if there is a book containing only a limited number of such pages, it is suggested that copies be made of those pages so that the complete book is not rendered unusable.

Any workshop of this kind is only a guideline. You must be flexible and sometimes use your own judgment. Keep as close to the ink-print as possible while keeping the material workable for the child. If transcriber's notes must be used, they should be written in words suitable to the age of the student. However, it is strongly recommended that transcriber's notes be kept to a minimum. At this point, eight printed sheets with a braille copy of each attached were given to each participant and each sheet discussed in turn. These sheets were actual pages from various books and contained many odd formats. The braille copy had been made after much consultation between braillists and teachers. Explanations

and reasons for each finished format were given and discussed by the Workshop Leader, the consultant and the participants - blind and sighted. (It would be impossible to detail the items here without having the actual sheets before you.)

Some points that can be mentioned are: (1) if the wording of instructions must be changed for the braille student, a transcriber's note would not be necessary; (2) catalog card format is found on Page 148 of the Textbook Manual but one must check to see if this format will be readable since readability is most important; (3) if there are questions that are not numbered, it is suggested that you number them so that the blind student can refer to them more readily; (4) a letter attached to a question should not stand alone at the end of a line; leave blank spaces and move the letter to the next line so that it is near the question; (5) books are becoming more involved; the keying process is being used more frequently to overcome the need to use facing pages (now taboo!); (6) when translating pictures into words, be sure to call the item by the name the child will need to do the exercise (example - "cap" not "hat"); no matter how pressured we are, we must take time to produce a good workable product.

Mrs. Scharoff explained that new rules for doing puzzles will soon be published. A question arose as to what should be done if a puzzle does not fit on the page. Mrs. Scharoff agreed to bring this point to the attention of the Braille Authority.

One of the sheets involved a map with questions involving the time zones of the United States. Mrs. Virginia Woodward, a Regional librarian from Oklahoma City, suggested using the Milton Bradley Jigsaw Puzzle to thermoform the states in the various time zones. The puzzle is quite thick and large enough for the new abbreviations of the states. It costs \$3.95.

The participants were reminded that all directions for students should be blocked starting in cell five. It was also suggested that at least headings of sections be interlined in the lower grades so that a teacher could assist a child to find the correct section, if necessary.

WRITTEN SYSTEMS OF PRONUNCIATION

LEADER: Mrs. Yancey B. Smith, Chairman, NBA Foreign Language
Committee, Belmont, CA

CONSULTANTS: Mr. Bernard Krebs, Chairman, AAWB-AEVH-NBA Braille
Authority Jewish Guild for the Blind, New York, NY
Mr. Ralph E. McCracken, Editor, American Printing
House for the Blind, Louisville, KY
Mrs. William K. Tate, Jr., Chairman, NBA Literary
and Textbook Braille Committee, Erie, PA

REPORTER: Mrs. William K. Tate, Erie, PA

ATTENDANCE: 45

The material presented in this session consisted of proposed methods for the braille transcription of Respelling, Diacritics and Phonetics and/or Phonemics. By agreement with the Braille Authority, the distribution of the proposal was limited to Workshop participants and therefore, no report may be included in these Proceedings.

It is suggested that transcribers encountering problems in this field send their questions either to Mrs. Tate, 219 Nevada Drive, Erie, PA 16505, or Mrs. Yancey B. Smith, 1920 Notre Dame Ave., Belmont, CA 94002.

OUR THANKS

. . . With much appreciation to those who have made contributions to our Conference.

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