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Summer 2004

Volume XLVII, No. 2

WHAT'S INSIDE:

Thank You Joyce Van Tuyl
& Welcome Mary Denault

Textbook Table of Contents
with Braille 2000 and
Duxbury Codes

Conference 2005
Job Fair
Call for Workshops

JOURNAL

The official publication of the
California Transcribers and Educators of the Visually Handicapped

*MESSAGE
FROM
THE EDITOR*

I would like to extend an invitation to all CTEVH members to submit to the Journal. Membership feedback is important and vital. If there is a story you would like shared or a topic you wish discussed please submit your ideas and suggestions.

Our Textbook Format Committee, Patty Biasca, Joanna Venneri, and Linda McGovern have collaborated and blended their knowledge of formats and Braille 2000 technical expertise to provide an especially helpful combination of articles. I want to also thank Bonnie Grimm for her contribution. I know their articles will be a valuable resource for all who find themselves transcribing Table of Contents.

THE CTEVH JOURNAL

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Summer 2004

CTEVH JOURNAL



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PRESIDENT'S MESSAGE

~PAULA LIGHTFOOT

Workshop forms for the March 2005 CTEVH conference are in this issue. They are due by October 1st, 2004. Please share your special knowledge with others. The workshops are the core of our conference. The more in numbers and diversity the more we gain. Steve Goodman and his committee are busy preparing for the San Francisco conference and they would love to be swamped with workshop requests!!!

Keith Christian, a teacher member, was featured in an article in the LA Times on June 16th. The article is entitled *When Teaching Visually Impaired, Being One of Them Has Advantages*. It is an excellent commentary of teaching blind children in early grades. Keith often posts articles on the Braille-n-teach list serve. I enjoyed working with Keith when he taught for LAUSD and it is nice to see him recognized. Congratulations Keith!

The importance of Braille is highlighted in the *Spring 2004 NBA BULLETIN*. When questioned in an interview about using taped materials, Dr. Abraham Nemeth said:

"... But I am a dedicated braille reader. I don't like listening. Listening is not reading. Do you think you're reading when you're listening to the radio or television? It's a different activity. If all you ever did was listen, it would be a long time before you spell Chicago correctly. I can stop and digest a point that I want to think about, or I can skip a paragraph that I'm not interested in."

Paula Lightfoot

Gifts and Tributes

General Fund

Chandra Neal-Shutte

Antone Sousa

Steven Wimbish

Caroline Vasquez

Aurora Ministries Inc.

Bette Llewellyn

Estate of Estelle Barris

Jusith Yellen

Ken Smith in Memory of Diann Smith

Kathleen Shawl in Memory of Marcie Leibowitz

Richard & Martha Simonton in Memeory of

Veronica Panella

Katie Sibert Fund

Janne Wong

Stacy Johnson

Debbie Liebermann

Donna Coffee Fund

Stacy Johnson

Helen Richards

Evelyn Samartha

Florence Sumitani

Contributions to the CTEVH Gifts and Tributes Fund

will be used to improve services to persons who are visually impaired.

Please make checks payable to CTEVH and mail them to:

CTEVH Gifts and Tributes

Iona Luke

1301 Ashwood Court

San Mateo, CA 94402

Donor's Name, Address, Zip _____

In honor of: _____

In memory of: _____

Please direct contributions to:

___ THE KATIE SIBERT MEMORIAL SCHOLARSHIP FUND

___ THE DONNA COFFEE YOUTH SCHOLARSHIP FUND

___ CTEVH GENERAL FUND

All contributions to CTEVH are tax deductible.

CTEVH Membership Application

CTEVH membership dues are for the calendar year. **Any dues received after October will be applied to the following year.** Membership includes the *CTEVH Journal* as well as pre-conference materials for the Annual Conference.

CTEVH MEMBERSHIP DUES ** 2004

Annual dues \$25 Renewal New Member

Life Membership \$300 Foreign Membership \$35 Institutional Membership \$100

Donation:

Katie Sibert Memorial Fund \$ _____

Donna Coffee Youth Scholarship Fund \$ _____

TOTAL AMOUNT ENCLOSED \$ _____

Please make all checks and money orders payable in United States funds to **CTEVH** and return payments with this form. Transactions can also be processed on-line at **www.ctevh.org**.

Check for address change on renewals.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (*optional*) _____

E-MAIL _____

Do you consider yourself primarily (*circle one*)

TRANSCRIBER **EDUCATOR** **PARENT** **OTHER (*specify*)** _____

If you require specialized media, do you want **CTEVH** publications in: (*circle one*)

BRAILLE **TAPE** **TAPE w/BRL Examples** **FLOPPY DISK (.rtf format)**

Return application and payment to:

CTEVH Membership Chair
741 North Vermont
Los Angeles, CA 90029
323-666-2211 (*messages*)

News of Groups

VALLEY BRAILLE SERVICE, INC.

Richard H. Dortch, President/CEO
Edward C. Bakken, Vice President

Valley Braille has become a Non-profit corporation as of March 1, 2004.

Valley Braille is no longer a for profit corporation. They have been granted a non-profit status. "We intend this move to a non-profit corporation to benefit the blind community in that we will not have to raise our transcription prices and will be able in the near future to do more pro-bono work," said Dortch, CEO.

For further information contact:
Richard Dortch, CEO, Valley Braille Service
4615 Swenson, Suite 210-B
Las Vegas, Nevada 89119

UNIVERSAL MEDIA SERVICES: *formerly Braille Institute Press*

Interesting Transcriptions

Angus, Thongs, and Full-Frontal Snogging, by Louise Rennison, copyright 1999, 2 Volumes, \$25.00

Princess In Waiting, by Meg Cabot, copyright 2003, 2 Volumes, \$26.00

The Land, by Mildred D. Taylor, copyright 2001, 4 Volumes, \$56.00

My Name is America: The Journal of Ben Uchida, copyright 1999, 1 Volume, \$13.00

Guess How Much I Love You, by Sam McBratney, copyright 1994, 2 Volumes, \$10.00

For more information please contact the Universal Media Services at (323) 663-1111 extension 1342

Braille Transcription Project of Santa Clara

Interesting Transcriptions:

Tears of the Giraffe
by Alexander McCall Smith
Copyright 2000
In 7 Volumes

Atlantis Found
by Clive Lussler
Copyright 1999 In 18 Volumes
available in braille to lend

Before I Say Goodbye
by Mary Higgins Clark
Copyright 2000
In 12 Volumes
available in braille to lend

Contact : Braille Project
101 N. Bascom Ave.
San Jose, CA 95128

Transcribers of Orange County

Braille Transcription Class:
Meets at Braille Institute, Anaheim
Sept. 15th through June.
Contact instructor Diana Burkhardt
714-742-6385

Recent Transcriptions:
The Power of a Praying Wife

Various titles from the
Orange Unified School District
Elementary reading list
Contact Alice Schultz
(714) 731-5899

San Fernando Valley Braille Transcribers

Interesting Transcriptions:

*Ultimate Unofficial Guide to the
Mysteries of Harry Potter
Analysis of Books 1-4*
by Galadriel Waters
assisted by Prof. Astre Mithrandir
Copyright 2002
In 9 Volumes

True Blue
by Jeffrey Lee
Copyright 2003
In 1 Volume

For more information please
contact the
Universal Media Services at:
(323) 663-1111 extension 1342

A Message From Peggy Schuetz

I would like to take this opportunity to thank all of the CTEVH members and Braille groups who sent cards, emails, flowers and memorial contributions to the Hospice organization in remembrance of my husband, Darrel Schuetz.

In Memory of Darrel Schuetz

Darrel's first love was music—he taught himself to play the trombone at the age of eight. For the last 20 years he was a member of two seventeen piece rehearsal bands in Marin County, playing at least two times a week until early 2004. Fortunately, I had a tape of one of the big bands, featuring Darrel singing two solos, which I used at the funeral. So, Darrel was able to play and sing at his own funeral!

His second love developed late in his life, after the age of eighty. He volunteered at Transcribing Mariners (a depository/production center) an average of four days a week, becoming an expert at thermoforming! He could fine tune the burster, the thermoform machines, and was beginning to learn all about the Braillo embosser. His handiwork is evident throughout our office—carts for trundling the heavy boxes of paper, racks for shipping boxes, shelving, even a scaffold for lifting that heavy Braillo cover! He was our "go-for" and "step-and-fetch it" without a grumble or complaint.

Darrel was very well known and will always be remembered for his endless encyclopedia of jokes and stories and the laughter he invoked.

Thank you, Darrel, we will miss you!

Our Distinguished Member

Dr. Joy Efron

Thank you very much. I am deeply honored. It is especially meaningful to be presented this recognition by Paula Lightfoot, CTEVH incoming president—my friend (since college) and a truly outstanding educator of blind and visually impaired children.

Other Distinguished Members: It is easy to stand tall when you are standing on the shoulders of giants. I refer to the previous Distinguished Members of CTEVH, starting in 1984 with Fred Sinclair and Jane O'Connor. Fred was known as “Mr. CTEVH” and “Mr. VH Education in California.” Jane was the embodiment of volunteerism to support education and achievement. Fred is here and I would like to ask him to stand and be recognized for his contributions to the field.

SRA and Blanket Permission: In the 1960's, I was a new itinerant teacher. I had two students who were in classes using SRA reading materials (the forerunner of the current *Open Court* reading program). I sent a “routine” letter, asking for permission to enlarge and braille the materials and was shocked when my request was DENIED. I wrote back, explaining about my two students in more detail, and my request was DENIED again. So, I wrote to the president of the company, stating things such as, “I hope you never lose your vision or your children lose their vision or your grandchildren lose their vision and have someone deny you or your family members the right to read.”

Well, I got my permission—but only for those two students. Nobody else (no other students) could read what we were enlarging and brailleing without specific permission in the future.

I complained to Fred Sinclair who extended this “little victory” into a major change affecting generations of blind and visually impaired students. Within a couple of years, largely due to Fred's efforts, a new law was passed in California mandating that if a text is to be used in California schools, permission is automatically granted by publishers to make braille and large print copies for visually impaired students!

from

*CTEVH
Conference
2004*

Sputnik: 45 years ago, in 1959, America had been embarrassed by the Russian launch of Sputnik. I had been a math major who decided to switch majors to become a teacher of blind children. My math advisor was very upset. He shook his finger in my face, stating: “America needs mathematicians and scientists. You have let your country down. You will live to regret this day.” I want you to know that I have never regretted my decision, not for one second!

I appreciate being termed “distinguished.” BUT I share that honor with those of you who may not have been given this title. We frequently hear people say, “I’m only a transcriber.” Or “I’m just a teacher.” We are dedicated and passionate about the education of blind and visually impaired students.

- You are people who have “just” brailled materials to provide students with access and opportunity for 20, 30, 40 years most of that time as volunteers.
- You are people who have “just” taught blind, low vision, multi-handicapped and deaf-blind students or have provided support services so our students can be all they can be and feel good about themselves.
- You are people who have “just” developed, produced and made books, materials and innovative equipment that provide access to information and promote independence.
- You are “just” parents who, to paraphrase Erik Weihenmayer, continually “sweep your children into society like a broom” and “gather up the pieces in a loving dustbin” to get ready to “sweep them out again.”
- You are the consumers who “just” prod the rest of us to do the best we can, to listen to your life experiences and advice, and who serve as role models for our students.
- You are the community agencies and organizations who “just” provide social and recreational opportunities, vocational training, social and medical services, and a myriad of support.
- AND some of you here tonight are the students in whom we take such pride. We believe in your capabilities and you do not let us down.

CTEVH: CTEVH is a special organization and I am proud to have been a member for 40 years. When I joined CTEVH, it was a special partnership between volunteer braille transcribers and teachers. I remember when private and community agencies started actively participating. Then came the active involvement of inventors and vendors, accompanied by consumers, parents and yes students! Each of us is a link in the chain of opportunity for blind students. If any link in this partnership is missing or broken, the chain is non-functional.

We have changed and grown. In preparation for retirement, I’ve been cleaning files. I recently found the conference program from 1981 (with my \$6.00 conference registration receipt—and a \$1.00 late registration fee). Entitled, “The Golden Era, Technology of the 80’s,” there were sessions on the newest technology.

The program included the latest information on large print typewriters, using dittos effectively, use of calculators, teaching typing (using a large print typewriter), the Optacon, voice indexing, the new paperless braille, the new Patterns reading series, and the best technology aid of all: Fingermath!

Low Incidence: Students with visual impairments constitute only one of every 1,000 students in the general population. Braille readers are 1 in 10,000. With this extremely low incidence, it is up to each one of us to continually explain, educate and advocate for the needs of our students, explaining their right to access information, their capabilities, and their need to learn disability-specific skills—accomplishing tasks with different strategies—and having the full range of placement and instructional options to meet a particular child’s needs at a particular time.

Tend to Become: Three decades ago, a professor in one of my graduate classes made a statement that I have found to be profoundly important. The statement is as follows:

“We tend to become—what we think—other people think—we are.”

Think about that statement. Many people had told me that I’m an advocate and that I am persistent and articulate about the needs of blind students. I had not thought of myself that way. As people told me how they felt and I perceived that this is what they thought—I placed more importance on those skills and developing skills related to advocacy for blind students.

Let’s look at this in relationship to our students. They tend to become what THEY think WE think they are capable of becoming. When we prepare braille materials, we communicate that we think they are capable of reading and learning. When we teach skills of independence, we communicate that we think that they are capable of becoming independent travelers who are successful in school, society and life. When we adhere to high standards, but respect individual differences and learning styles, promoting self-esteem, we communicate our beliefs in what they can accomplish.

I want to thank my parents, my husband Len, and my family, Paula Lightfoot, Carol Morrison and the CTEVH Board, LAUSD staff, and all of you who are links in the chain of passionate partners who believe in children, who believe in their rights and capabilities, and who are dedicated and selfless.

It is a privilege to be a part of a group of people who continually communicate our beliefs—by actions, words and example—to students about their capabilities who guide students **to become what we think they are capable of becoming.**

Conference 2005

THE VIEW FROM HERE:

Learning from the Past, Planning for the Future



Join us in San Francisco

CTEVH 2005

March 3-6, 2005

(Preconference March 3, 2005)

featuring

Kim Charlson, BANA

Phil Hatlen, TSBVI

And Our SURPRISE GUEST

San Francisco Airport Marriott

1800 Old Bayshore Highway

Burlingame, CA 94010

(650) 692-9100

Hotel registration available as of

April 2, 2004

Conference Airline-American (800) 433 1790

Use Authorization # A8435AB

**46th CTEVH CONFERENCE
CALL FOR WORKSHOPS
MARCH 4-6, 2005
Marriott Hotel, Burlingame**

Response must be returned by October 1, 2004

Name _____

Title/Affiliation _____

Address _____ Phone _____

Email _____

Title of workshop _____

Description (less than 100 words) _____

Panelists _____

Seating preferred Classroom Theater

AV equipment required (provide as much as you can) _____

Return to:

Educators: Sharon Sacks
5099 Monaco Dr.,
Pleasanton, CA 94566

Transcribers: Ann Kelt
514 Freya Way
Pleasant Hill, CA 94523

O&M: CSB O&M
500 Walnut Avenue
Fremont, CA 94536

Thank You Joyce Van Tuyl!

On behalf of the CTEVH board of Directors and the entire membership of CTEVH past, present and future, I would like to thank Joyce Van Tuyl for her contribution as our Braille Mathematics Specialist and a founding force of our organization.

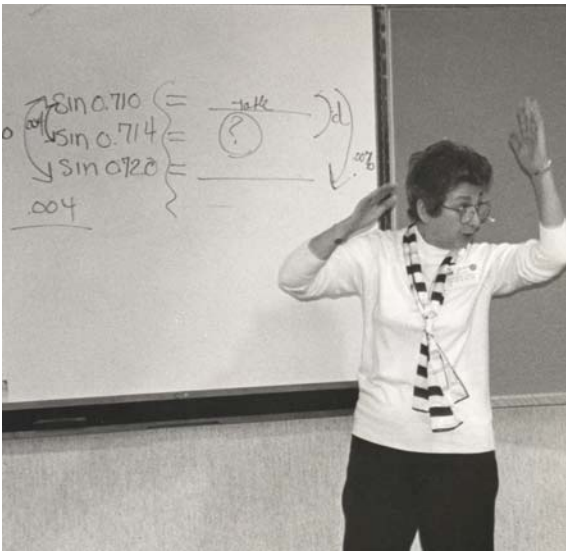
Joyce's accomplishments and participation tell a story of a dedicated and enthusiastic woman. She is committed to sharing her own skills and talents to help inspire the lives of others. Joyce is truly a mentor, a leader, and most importantly, an inspiration in the Braille community.

The numerous amount of children whose lives have been enriched by Joyce Van Tuyl's dedication to improve educational needs, has only multiplied over the years. The books Joyce has transcribed over the course of her career have encouraged many others to help create Braille educational materials. Joyce's work and confidence in others has helped produce the highest quality of educational materials to give everyone the same chance for education and the joy of learning.

Joyce is an excellent example of how one person can make the world better one step at a time. In 1956, she was shocked when she heard children were not going to learn to read because there weren't enough Braille books. Joyce let nothing stand in her way and her accomplishments will be forever remembered. Joyce Van Tuyl, we applaud you!

Bonnie Grimm
CTEVH Vice-President
Specialist Committee Chair

Joyce Van Tuyl is recognized nationally as an expert in the Nemeth Code. She served in the late 70s and early 80s on the committee that developed *Guidelines for Mathematical Diagrams*. She has participated on the National Library Service committee revising the transcriber certification test for the Nemeth Code. She has been a member of the Braille Authority of North America's mathematics technical committee from the 80s until just last year. During her service on this committee, it has developed and has had adopted by BANA, *Learning the Nemeth Braille Code, A Manual for Teachers and Students; The Computer Braille Code Supplement: Flowchart Design for Applicable Braille Codes; The Braille Code for Columned Materials and Tables; and the Braille Code for Chemical Notation*.



Dr. Abraham Nemeth, Detroit, MI, entertaining NBA luncheon guests in the Tudor Room of the Palace Hotel (San Francisco) during NBA 12th National Conference. Our most delightful, charming, gracious and efficient Conference General Chairman, Joyce Van Tuyl, joins in the fun.



Los Altos resident Joyce Van Tuyl is to be installed as president of California Transcribers and Educators of the Visually Handicapped during the organization's 18th annual conference March 10, 11 and 12 at Le Baron Hotel, San Jose. She is now chairman of the CTEVH Northern Santa Clara County branch, which meets at Hillview school, and is sharing chairmanship of the conference with Sylvia Cassell of San Jose. The latter is general chairman of the Sixth District, California State PTA Braille Transcription Project, which is hosting the gathering.

Joyce was President of CTEVH in 1977, as well a chairing two conferences and serving on various other conference committees.



As a Specialist, Joyce has contributed to the ongoing education of transcribers and teachers by submitting articles to our publication. Over the course of these many years Joyce has never failed to give at least one workshop at the annual Conference. Her workshops have always been highly anticipated events enormously enjoyed by participants.



CTEVH CONFERENCE 2005

The View From Here: Learning from the Past,
Planning for the Future
March 3-6, 2005

NEW THIS YEAR!!

***JOB FAIR: THE place for employers and
prospective job candidates to be!***

Employers: Advertise positions by providing a job description, the school district, job title, job duties, contact person, and other pertinent information.

Your Conference committee is designing the publication to be made available to job seekers at the conference.

Interviewing space is available upon request at a fee of \$200.
Information to be published must be received no later than
February 15, 2005.
Space is limited.

Applicants: Make your availability known by providing a statement of your availability, job desired, credentials possessed, area of California desired, salary requirements, and any other information that you believe will be useful to perspective employers.

Registration forms for both job applicants and employers will be available at www.ctevh.org by August 31, 2004. Or contact the committee through:

Stephen A. Goodman
Conference Chair
500 Walnut Avenue
Fremont, CA 94536
(510) 794 3800 FAX (510) 794 3993
sgoodman@csb-cde.ca.gov

Don't Be a Pain in the Perkins!

JUMBO JOTTINGS - 1

Once upon a time, long long ago, there was a coveted machine called the Jumbo-Dot Perkins Braille intended to serve touch-impaired diabetics. It could produce a maximum of 20 lines on a standard 11 x 11-1/2 page, with 27 cells per line.

One year our Beach Cities Braille Guild won a generous Disneyland Award, enabling us to get the use of such a magic machine. With it we promptly began turning out lessons for the diabetic clients of our friend, Millie Hartford.

All succeeded except one lady, who still couldn't read the dots. She finally put her fingers on the seat of the trouble, saying "It's like trying to read baby marshmallows!" I promptly called Harry Friedman, Manager and Chief Engineer at Howe Press.

"Could you re-engineer our Jumbo Perkins to produce pointier dots, to give a sharper sense impression?"

"I don't know - just send it to me and we'll see what we can do."

Thus was born the Perkins Large-Cell Braille.

The student lady was delighted - her fingers could read perfectly whatever came out of our machine. So we began using the new braille for all our touch-impaired clients.

One of my pen-pals, Mimi Winer, was steadily losing her remaining vision. She had tried looking at braille, but could make out nothing from the confusing dots.

"Would you try Jumbo braille?" Soon Mimi was off and running, getting a lesson a week in the mail.

Then somebody suggested making a book from the lesson notes, which turned into "The World at My Fingertips," a Jumbo primer for use by Rehab teachers with touch impaired clients.

However, once they learned to read, there was almost nothing available to read, until the warmly caring action by Kim Charlson, resulting in the following.

by
Norma
Schechter

FOR IMMEDIATE RELEASE:

Beach Cities Braille Guild is pleased to announce that its collection of books in jumbo braille is now available for loan through the Perkins Braille & Talking Book Library in Watertown, Massachusetts

The Harold Luther Memorial Jumbo Braille Library, a small collection of recreational books produced by Braille Institute Press with funding from the Beach Cities Braille Guild, is available for loan by readers nationwide who find reading jumbo braille easier. The Beach Cities Braille Guild also plans to provide recreational children's books, converted from standard to jumbo braille.

"Perkins Braille & Talking Book Library is happy to assist with distribution of these special jumbo sized braille books. This collection will enable people who are blind with an impaired sense of touch, such as those with diabetes, to read more easily," said Kim Charlson, Director of Perkins Library and Chair of the Braille Authority of North America.

Norma Schecter, founder of Beach Cities Braille Guild, the author of its jumbo instruction book, *The World At My Fingertips*, and the impetus behind the jumbo braille lending collection, noted that book donations will be acknowledged by decorative book-plates with the names of the donor and the person being honored or memorialized. The book-plates are designed by Robyn Ready Voth, a Southern California massage therapist, art student and horse trainer.

If you would like to volunteer as a transcriber, or as a reader you wish to suggest additional titles, please contact Lynne Laird, BCBG Jumbo Braille Coordinator: e-mail andlyn@aol.com

If you would like to sponsor the production of a book in jumbo sized braille, please contact: Norma Schecter at 714-536-9666.

To borrow a book from the Harold Luther Memorial Jumbo Braille Library collection at Perkins Braille & Talking Book Library, contact:

Kim Charlson, Director
Perkins Braille & Talking Book Library
175 North. Beacon Street
Watertown, MA 02472
Phone: 617-972-7240
e-mail: kim.charlson@perkins.org or visit www.perkins.org.

Our Specialists Say:

TEXTBOOK FORMATS Tables of Contents

Hi all. My name is Linda McGovern, and until a couple of years ago I was going merrily along transcribing as a volunteer with Beach Cities Braille Guild in Huntington Beach. Then I was asked if I would help out with the formatting of some of the books for the state adoptions. I didn't think I knew enough to do it, but said I would give it a try. Now I have been asked to contribute an article for the Journal on any part of the Formats book that hasn't been done lately. Once more I don't think I know enough to do this, but will give it a whirl. Let me know if I should quit now!!

I picked Tables of Contents as my subject because it is one of the many areas I have to look up in Formats each time I do one. Either I have a short/long-term memory problem or I just don't do them often enough to make it worthwhile remembering everything there is to do. So here, in my very own words, are what I do when confronted with T of C's.

Some general things to remember.

1. No print page numbers are used even if they are numbered in print.
2. No contents may be on line 25 if there is a p-page number present.
3. A line is skipped between main divisions.
4. The word Contents, Chapter or Page are not repeated on continuing pages of a contents.
5. Continuation of contents pages starts on the line immediately following the running head (use of a running head is assumed.)
6. Use every available line on a braille page, even if content line is split between pages. Available means use line 25 if there is no p-page number on the page.

*Linda
McGovern
CTEVH
Textbook
Format
Committee*

First thing to determine is whether the book will be only one volume or more than one volume.

Single Volume Contents

Line 3, 1st page of T of C - follow print for exact wording and capitalization for Contents. If none given, use CONTENTS.

Line 4 - Page will be at the right margin. If print uses Chapter or Stories or similar wording, put that word at the left margin. If the word Chapter precedes every chapter number, put Chapter on line 4, and do not repeat the word in the individual listings.

One-Volume T of C

1	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠
2									
3									
4	⠠	⠠	⠠	⠠	⠠				
5									

Multiple Volume Contents

Volume 1

Line 3 1st page T of C - same as above. Follow print or use CONTENTS.
 Line 4 - blank
 Line 5 - Volume 1 (centered)
 Line 6 - Chapter (if in print - at left margin), Page (at right margin)

Subsequent Volumes

Line 3 - Follow print or use CONTENTS
 Line 4 - Chapter (if in print - at left margin), Page (at right margin)

HANDY HINT #1 - Page line is either 4 or 6 - line 6 for Volume 1 of multiple volume book, otherwise on line 4.

Some examples of how to set up your multiple volume headings are shown below - maybe they will help.

Multiple-Volume T of C - Volume 1

1 ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠

2

3 ⠠⠠⠠⠠⠠⠠

4

5 ⠠⠠⠠⠠⠠⠠ ⠠⠠

6 ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠

Multiple-Volume T of C - Volume 2 etc.

1 ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠

2

3 ⠠⠠⠠⠠⠠⠠

4 ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠

In volume 1 of a multiple volume book, the entire T of C must be included. If you know where the division occurs, center Volume # with a blank line above it where it happens. If you do not know how many volumes will be in a book, after the first volume ends, skip a line and center "Following Volumes" and just keep going. No headings need be repeated in the full Table of Contents where units, parts etc. are split between volumes.

In subsequent volumes you DO NOT put in the volume number. If a unit, part, chapter etc. are split between two volumes, the headings must be rebrailled, with the word (cont) ⠠⠠⠠⠠⠠⠠ after the last item listed. We do try, however, not to split chapters between volumes, if possible.

When a listed item starts on a lettered continuation page, the letter must appear on the T of C page. In the full Table of Contents in the first volume, exact lettered page numbers must be indicated for the contents items in volume 1. When it is possible to do so, lettered page numbers should also be given for the contents of all other volumes. If not possible, use the page numbers as in print. In all cases, for the individual volumes 2 and on, the lettered pages will be shown in their proper volumes.

Any print material that is not included in braille must be noted in a Transcriber's Note at the end of the Contents in volume 1 only. These can include maps, pictures, etc.

For All Contents

- ◆ A unit or part heading is centered in braille and preceded by a blank line. No blank line follows it.
- ◆ If there is more than one consecutive heading, no blank lines are used other than that preceding the first line
- ◆ The body of the contents is brailled in outline form (1-5, 3-7 etc.) with the page number on the last line of the contents text at the right margin.
- ◆ A series of dot 5s preceded and followed by a blank cell separates the text from the page number.
- ◆ There must be room for at least two dot 5s – otherwise leave blanks.
- ◆ There must be at least one blank cell between the text and the page number.
- ◆ When text requires more than one braille line, at least 6 blank cells must be left after any braille line that is not followed by a page number.

HANDY HINT #2 - For the standard 40-cell line, braille up to cell 35 – if the word ends in cell 35 or after, bring whole word down to next line (indented) and continue until you braille the page number.

HANDY HINT #3 - Use a braille software program that can keep track of this 6-cell margin for you. An added bonus is that some programs can automatically add your guide dots for you and adjust them when you add and delete cells within the line!! See Joanna Venneri's Braille 2000 article and Bonnie Grimm's Duxbury article following this article on just this subject!!

BRAILLE 2000

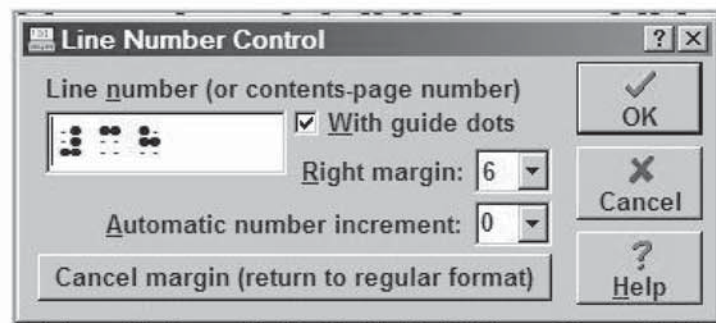
Neat Things to Know in Braille2000

Note: This is the first in a series of articles based on the workshop “Ten Neat Things to Know How to Do in Braille2000” given at the Spring 2004 NBA Conference in Philadelphia.

Page Numbers For Table Of Contents Entries

The structure of braille Contents is automated through the **Line Number** feature. The actual numbers, of course, must be entered by the transcriber, but the position, guide dots, line 25 and other Contents rules are observed automatically.

The blinking I-beam pointer should be located in the Contents item where the page number will go, or on the line where the item will be entered. The paragraph setting should be as appropriate (1-3, 1-5, etc. although that can be altered at a later time.) From the **Do** menu, select **Line Number**. This feature can be used at any time in the process of transcribing or entering in the Contents items that have page numbers—as each item is entered, after the item is entered, or after all of the items have been entered.



Check the box to include guide dots just for the first time. It will not be necessary to do that again for the current session. Enter the print page number.

Before:



After:



Joanna
Venneri

CTEVH
Textbook
Formats
Committee

The page number entries will maintain through subsequent editing. Note the yellow annotation triangle that is added at the last word of each entry. This can be used to quickly access the page number annotation to remove it or change the number.

What about ...?

- *Entries that take more than one braille line?*

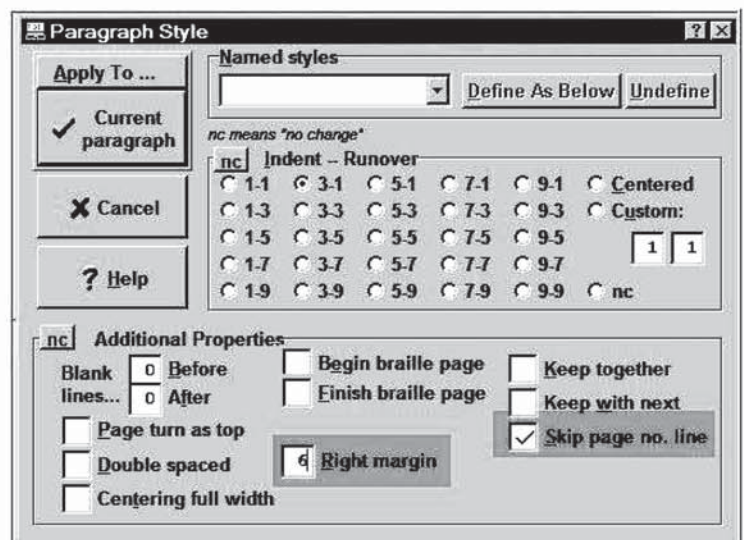
The page number and guide dots are correctly placed according to the paragraph setting of that item. The requirement for the 6 blank cells at the end of the line that does not have the page number is automatically observed.

- *The braille page number on line 25 when a braille page number is present?*

Line 25 automatically omitted as appropriate when a braille page number is present.

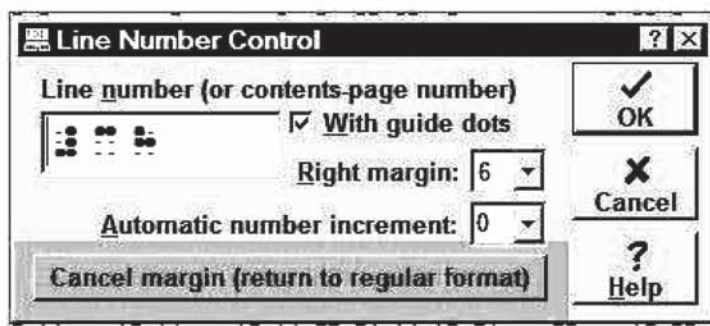
- *Contents items that do not carry a page number?*

Style adjustment may be necessary when text is inserted from another file, especially if it is not a numbered item in the table of contents. With the blinking cursor located within the paragraph, RIGHT click on the style box. In the Paragraph Style dialog, check Skip page no. line and put a 6 in the Right margin box.



- *Terminating this feature at the completion of the Contents?*

Be sure to place the I-beam on the first braille after the Contents and again select the **Line Number Control** box one last time.



Be sure to click **Cancel margin** to cancel the right margin rules, and to ensure that subsequent paragraphs will extend to the full length of the braille line.

Use this same feature for line numbered prose and line numbered poetry. Set the required right margin, do not check guide dots, and enter the line numbers without the number sign. Note that the automatic number increment can be set for line numbered poetry. For line numbered prose, the automatic increment is set at 1 because each line must carry a page number.

Joanna E. Venneri
Transcribing Mariners

DUXBURY

Table of Contents

Using Codes

In my opinion, the fastest and easiest way to create a Table Of Contents (TOC) is using Duxbury Codes. I hope the following information will be useful for those who have yet to take part in this and all that the Duxbury Codes have to offer. After using both of these methods below, you may choose to create your own template. For the upgraded version of Duxbury, check out the new Table of Contents Generator.

I'm starting with a TOC that has been scanned into a Microsoft Word file.

Here are a few things to remember:

- The blinking I-beam pointer should always be located where you want the code to be inserted.
- **F5** gives you the menu and a brief description of all the codes.
- After you select **F5**, type the first letter of the code you wish to use. This saves time instead of going through the whole list of codes.
- If you have a starting code, you must always have an ending code.
- All codes will be in Red.
- [**<**] This code appears when you hit the enter key, for a hard return or to skip a line.

Open your Microsoft file in Duxbury (print document). From the **View** menu, select **Codes**, or use the shortcut **Alt+F3**. Delete the codes that you do not need. There are two ways to do this. It is your choice, whichever way you feel works for you.

1. Use the **Find and Replace**.
2. Delete the codes as you go along doing your TOC.

If you are not familiar with the codes and not sure which to delete, select **F5**, find the code and read the brief description. Another way to get familiar with the codes, is to translate your print file and see how a certain code affects the braille format.

Bonnie
Grimm

CTEVH
Vice
President
and
Duxbury
Contributor

Now, we are ready to work on the format of the TOC. To center the word “CONTENTS” (and anything else that needs to be centered), select **F5**, then choose **[hds]** (starting code). At the end of the word CONTENTS (or the last word to be centered), choose **[hde]** (ending code).

To right justify the word “Page”, select from the code menu **[fr]** (flush right) or use the shortcut **Shift+F7**.

This is what it will look like in the dxp file.

```
[hds]CONTENTS[hde]
```

```
[<]
```

```
Chapter[fr]Page[<]
```

After translation:

```
. . . ⠠ ⠠ ⠠ ⠠ ⠠ ⠠
```

```
. ⠠ ⠠ ⠠ ⠠ ⠠ ⠠
```

```
. ⠠ ⠠ ⠠ ⠠
```

TOC with No Subdivisions

1. This code goes at the beginning of the contents page text. Find the code **[rm]** (set right margin). Before pressing OK, you must enter the number 6 in the Code Parameters box. This automatically puts in the 6 blank cells needed for text that requires more than one braille line.
2. **[ptys]** (poetry start) goes directly after **[rm6]**. All run-overs will be automatically indented to the third cell.
3. To add guide dots, after each item choose code **[fr;p~”.]** A much faster way is to use the shortcut, **Alt+F7**, then enter page number. Use no spaces between last word in item, code and page number.
4. At the end of the TOC, it is necessary to change the right margin back and to end poetry. Enter the codes **[ptye]** (poetry end) and **[rm0]** (set right margin), don’t forget to put 0 in the Code Parameters box.

[rm6][ptys]The town we live in[fr;p~".]44[<
 Sally and I[fr;p~".]50[<
 My Grandfather and Grandmother live in that big house[fr;p~".]60[ptye]
 [rm0]

.

.

TOC with Subdivisions

1. Repeat step one above using the [rm6] code.
2. When you insert the (poetry start) code you need to put number 4 in the Code Parameters box, [ptys4], this will place the run-over in the fifth cell. Remember: You do not need to put in an (ending poetry) code until the end of the TOC, go on to step 3.
3. Use, [ptys6], to make the run-over into the seventh cell. After entering the (poetry start) code, press the **tab** key (on the keyboard) to place the first subdivision in the third cell.
4. Throughout your TOC continue to change the, [ptys], adding to the Code Parameters box whatever number you need for the proper run-over.
5. Repeat step three above for your guide dots and page numbers.
6. At the end of your TOC repeat step four above for your (ending poetry) and the [rm0].

[rm6][ptys4]We live in a nice Neighborhood in Los Angeles[fr;p~".]44[<
 [ptys6][>]All the Wonderful and Beautiful things you can see in Los
 Angeles[fr;p~".]50[<

.

Our Specialists Say:

Before I introduce myself I want to express my appreciation for the magnitude of Joyce Van Tuyl's contribution as our Nemeth Braille Specialist. Joyce's articulation, and many times her animation, has clarified how the rules of the Nemeth Code relate to the constant changes we find in textbooks. Her clarity, can-do attitude, and thorough understanding of the Nemeth Code has inspired and instructed all of us to transcribe our finest braille. Her workshops, along with being extraordinarily informative, have been fun and entertaining, and her articles peppered with wit and good humor. Somehow she intuitively knows just what we need to hear and how we need to hear it.

I have big shoes to fill! Joyce has offered to provide support to me in my new position, and I plan to take her up on her generous offer.

My name is Mary Denault, I live in Grand Forks, North Dakota. I have been a transcriber for 12 years. After becoming Literary Certified, I began the Nemeth Code coursework. All of my Literary and Nemeth Code lessons were prepared on a Perkins braillewriter. I was thrilled to complete my Nemeth test on a computer!

I became interested in braille while a student in our elementary school was reading to me from one of her books. I continued on to braille chapters from her books, daily materials, and adapted maps and diagrams. This was a wonderful opportunity for me to see how a student uses braille, and to better understand how formatting and consistency is crucial.

I became an Orientation and Mobility Assistant during this time to reinforce routes to classrooms and work with teachers and students to create a supportive environment for the student. When the student graduated, I became self-employed to continue to do the job I had grown to love.

Self employment can be wonderful, working at home, making your own schedule, but it can also be isolating. As a member of CTEVH I have a community of people to learn from, exchange ideas with and this has broadened my skills as a brailist and enriched an already very fulfilling profession.

I am honored to be your new Nemeth Code Specialist, and very fortunate to have the support that Joyce will provide.

*Mary
Denault
CTEVH
Braille
Mathematics
Specialist*

Our Specialists Say:

*Len
Dozier
CTEVH
Pokadot
Specialist*

POKADOT

Free Braille Transcribing Software

Diagnosing Errors in Pokadot: If your error is failure to be able to braille a six-dot character it is **not** due to the Pokadot program. It is due to your keyboard and you should read the file KEYBOARD.DOC to learn how to test for that. But if you encounter another type of repeated unexpected behavior in use of the Pokadot program **without any specific error message** there is a possibility that it may be due to a corrupted copy of the program itself. This could happen due to a transmission error during downloading from the web or an error in copying of the program disk. This article describes how you can tell whether your copy of the Pokadot transcribing program is free of such errors.

All versions of the Pokadot software include two copies of the transcribing program. One is labeled PD.EXE and the other is labeled PD.CPY. They are identical except for the file name itself. The reason that PD.CPY is included is to make it possible to compare them. If there had been an error in recording the disk it is extremely unlikely that the same error would occur in both of these copies. Therefore comparing them is a means of detecting this type of error. The procedure for comparing the copies is described in section A3 of the manual PD-INTRO.DOC but is summarized here because users may not think to read that part of the manual when they encounter this type of error.

Here is the procedure to use when your Pokadot program has been installed in a folder such as C:\PD742 on your hard drive and you are operating under Windows. Double-click on the PD742 folder. Double-click on GOTODOS1.BAT or GOTODOS2.BAT. A DOS box will appear. Type “**fc pd.exe pd.cpy**” “**enter**” without the quotes. This will compare the two files. If the two files are identical and therefore without errors you will see the message “No differences encountered”. That is powerful evidence that neither of these files has been corrupted and the error that you observed was due to some other cause. If instead you see a list of differences then PD.EXE was probably corrupted and you need to get a new copy.

There is still a chance that the file PD.CPY was not corrupted. You can see whether this is true as follows. Rename PD.EXE as PD.BAD. Rename PD.CPY as PD.EXE. Try using this other copy of PD.EXE and see if the error disappears. If it does not disappear then get a brand new copy of the Pokadot software or at least of the files PD.EXE and PD.CPY.

A similar procedure can be followed if you are operating under DOS in the first place. Of course you would use DOS commands instead of clicking to navigate to the PD742 folder and would go directly to the FC command described above.

SOURCE - Pokadot and/or BrlProof-2000 can be downloaded for free from the internet at www.braille-pokadot.com. Both are also available on 3.5 inch high-density disk from the National Braille Association, 3 Townline Circle, Rochester, NY 14623-2513 for \$5 each.

I offer free personal help via the following:

E-mail: lend@braille-pokadot.com

Telephone: (360) 574-6167 after 9 AM Pacific time



NATIONAL BRAILLE ASSOCIATION

3 Townline Circle, Rochester, New York 14623-2513
585-427-8260 / FAX 585-427-0263

CALENDAR OF EVENTS:

October 21 - 23, 2004	Memphis TN	Marriott Hotel
April 14 - 16, 2005	Dallas TX	Marriott Quorum
October 20-21, 2005	Seattle, WA	DoubleTree Hotel

Our Specialists Say:

*Sheila
Bonito
CTEVH
Itinerant/
Resource
Room/
Special Day
Class
Specialist*

At the 2004 CTEVH conference this spring, the focus of the Itinerant Roundtable held was a discussion of major issues concerning itinerant teachers. Topics included caseloads, amount of driving, mileage reimbursement, visual impairments of our students, and resources available to us. We also talked about current questions regarding loan of magnification devices, use of WebBraille, and the Brailleteach list-serve.

22 Teachers responded to the survey detailing current areas of concern in our profession. A well-experienced group, the average number of years working in schools with students who have visual impairments was 19. Eight people had 28 or more years of teaching experience.

The issues which were of most concern to this group were

- the variety of needs of our students,
- the amount of paperwork we need to complete,
- the number of students on our caseload,
- financial challenges in both local and state structures, and
- professional burnout! (see survey tally and comments below)

What does this information say about us as itinerants? As a teacher of visually impaired with 28 years of experience myself, I have seen an ebb and flow of service delivery models, funding sources, acronyms, medical advances, an explosion of electronic tools for our students and for ourselves, and increased paperwork.

What has stayed the same? The students are still the main reason we have all stayed in the field. The joys of teaching a child

- to use a CCTV for the first time and having him read material in small print at that same time as his classmates;
- to access the Internet using a screen reader program;
- read that first book in Braille, when the family had been told he would never be able to do such a thing;
- to use a Braille Note to write and print out a spelling assignment;
- _____ (fill in the blank with your own joy)

In the coming year, I hope to look more closely at these topics and I ask each of you to send me your thoughts/joys/concerns to add to these articles so that we can all continue to learn from each other and enjoy teaching our students!

Sheila Bonito
tvi@ctevh.org

Summary of 2004 CTEVH Itinerant Roundtable Survey

Issues of most concern to you now:

- 14 number of students on caseload
- 17 amount of paperwork
- 17 variety of needs of your students
- 9 amount of driving
- 8 IF we retire, who will take over?
- 5 transcribing needs
- 7 political pressures
- 14 financial challenges (in district or state)
 - 6 financial challenges (personal)
- 12 professional burnout!

Other comments:

- storage space (convincing administrators that the bulky books and materials we have are important and deserve proper storage)
- administration thinks they know more than I do
- worrying “am I handling this situation in the best possible way?”
- I need to do overnight/short term projects (transcribing).
- students who are provided with a CCTV and NEED it, yet don't use it on a regular basis!
- Administrators belief that anybody can do it. That it's easy and we can handle huge caseloads.
- Are the colleges and universities keeping abreast of what we are doing/ dealing with?
- No back up from school districts we service; fight for equipment;
- I supervise my itinerant VI and O&M teachers although I do continue to serve some students. However, problems we face – lots of driving as we service greater than 5 school districts; students continue to receive their materials late. Also my staff has to use their own vehicles for all lessons and still only get 32 cents a mile!

Our Specialists Say:

*Norma
Schecter
CTEVH
Literary
Braille
Specialist*

TOUCH-IMPAIRED FOLKS REALLY DON'T FEEL WELL

What's Special About "Spatial Braille"?

This current Jumbo braille involvement all began when it occurred to me to pick up the phone one day, dial the 800 number to talk to Perkins and ask for Howe Press. I asked the nice lady at the other end of the phone, "how much is the current price of a new large-cell brailier (formerly called a Jumbo Perkins)." "Oh," she said, "it is now \$875.00." I can't tell you how startled I was.

In California and in Arizona, that I know of for sure, within the past two or three years we have been receiving in the public schools small children who have been born not only blind but neurologically touch-impaired. We have never had to deal with Jumbo braille for tiny children before. It is a very awkward medium for such tiny fingers, but at this point it is the only tool we have. And how in the world are parents going to be able to afford \$875.00 for their children to have a Perkins in the home for general communication? It is just not going to work.

Then I had another thought. Nobody really knows how the original dimensions of Jumbo braille were established. I began to wonder if one could fiddle a bit with the standard Perkins and get something that might be readable to a Jumbo reader. I have an elderly pen pal who is losing his sense of touch with the years, and who is now a Jumbo braille reader himself, who offered to try to read a sample, if I would send him one, of what I am calling "Spatial Braille."

It involves using a standard Perkins (or slate and stylus) but putting a clear cell (blank space) between every letter within a word and two clear cells between words as a separator. I had no idea whether it would be able to be interpreted at all by his damaged fingers, but a letter came back saying he had absolutely no difficulty in reading it. It opened up a whole new possibility.

I am not speaking of a substitute for, or replacement for, Jumbo braille. I am speaking of a home communications medium. Every child learns to read books that are done in professional print but he also learns to write his own thoughts with a wooden pencil. I was looking for an equivalent to that wooden pencil.

At this point it is not clear whether it will be easier for the fingers to read every other line (a blank line between lines of text) or lead lines in between the lines of text that help keep you on track and not get lost. Several things have been suggested. One is a line of straight 25s; another would try dot 2, another dot 5. We are planning on making sample test pages that will be widely distributed among rehab teachers who will try them on their Jumbo reading clients, and we will see what the field returns.

In the meantime, I am looking for feedback from anybody in the field who is working with either children or adults who would be willing to do some experimenting to see what kind of reality of space is actually most easily read by the fingers.

I have devised a first test (that involves reasonably amusing text so the guinea pigs do not get bored doing it for me) with five different line spacing arrangements both with and without lead lines between the lines of text and five different cell spacing arrangements. It is going to be distributed at all levels (both rehab and public school) to as many educators as we can possibly afford, and would like to hear from any of you who would be willing to participate with your students.

The delicate part in working with the children is that this is truly an experimental device and we don't want to have them build up reading habits to cope with a particular method of reading that is only an experiment which may or may not work. We don't want to damage their progress in learning to read. We can deal with the adults shoulder to shoulder - making it clear that it is experimental and we don't know what the results will be. I don't know how to solve the problem of using the children as experimental subjects, but am sure that the teachers throughout CTEVH will have some ideas.

There is the basic idea. What follows now will be a great deal of discussion and trial and error as to exactly which contractions can be used and read easily in this new medium, which punctuation marks, which indicators etc.

We know we cannot use the italic sign. Even the most skilled professional fingers cannot read the italic sign in Jumbo braille and distinguish it from the letter k. Where italics must be used for purposes of emphasis, we will suggest using the double capital and where it is absolutely essential to make it clear that a couple of words represent either a book title, play title or other literary title, we will put those within quotation marks. That is our temporary suggestion.

We do not plan to devise a code. Not only do we not plan to devise a code for Jumbo braille, we strongly urge the field to avoid such a code until at least one decade has been spent in trying various different ways, seeing what actually works with the fingers, particularly the children, but also with the adults. Not only do we wish to discover what works best for the majority of readers, but we would very much like to keep Jumbo Braille permanently flexible, so that someone with unusual specific problems with his hands would be able to request and receive material custom-tailored to his personal needs. It sounds like a dream, but I suspect the numbers of people will be so small it will become feasible and possible.

It is hoped that this will be the first in a series of articles. You may contact Lynne Laird, who is our chief converter of standard braille text to Jumbo braille text, through her e-mail address : andlyn@aol.com.

I do not yet have e-mail - hope to have it in the very near future. You can write or phone me:

Norma Schecter
8432 Northport Dr.
Huntington Beach, CA 92646
714-536-9666.

If you are on a limited budget and wish to make your contributions to the ideas exchange, let me know and I will call you back directly, shifting the cost from your phone to mine.

Our Specialists Say:

MUSIC IN EDUCATION

NOTEWORTHY ARTICLES BY MENVI MEMBERS

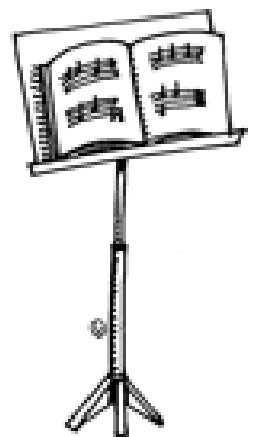
An excerpt appearing in Issue 17 News Journal—Music Education Network for The Visually Impaired (Reprinted with permission)

Yes, a blind music reader can effectively be the creator of his or her own transcriptions, with or without technology. Other than perhaps the good ol' telephone, little or no technology is needed for certain music transcription (other than a light bulb for the vision-dependent reader.

There are many stories about dedicated parents dictating print music to a young student, while the Perkins or slate and stylus clatter away. None so special as our young violinist who was told by her school teachers that braille music was much too slow and not practical. This, after years of mother and daughter dictation of print to Perkins for orchestra music. (see the MENVI on line list *Discussions* page) Once the music became too complex for the team to handle, a few pieces were faxed to a transcriber to test the erroneous advice. In a few days the music files for the violin II parts were transcribed, emailed, embossed, and in the girls's hands. There she sat in rehearsal, waiting for the sighted readers to catch up!

On the following page is an interesting article from one of the members of MENVI who has translated a church hymnal into braille piano arrangements for blind accompanists. The entire project was completed by Melody Smith, while her energetic teacher dictated the print to her—note by note! Such is an example of a very fine music teacher who was willing to be creative, and to increase her own knowledge as well.

*Richard
Taesch
CTEVH
Music
Braille
Specialist*



THE ART OF MANUAL PRINT-TO-BRAILLE TRANSCRIPTION

By Melody Smith, MENVI Member and Contributor

Are you ever frustrated when the music you wish to learn is not yet available in braille? If you follow some simple guidelines, you can braille the music yourself! In the last few years I have begun translating the LDS hymns into a piano format. I have found this experience to be challenging and exciting. All it takes is a good family member, a friend, or teacher who is dedicated and has some background in music notation.

There are three things that will happen when you embark upon this process. First, both of you will encounter moments of frustration. Second, you will learn to work as a team. Third, you will learn the braille music code at a much deeper level than before. Why? Because you now become the teacher! As such, you must be able to explain how braille music differs from print music, the method you will be using, and the order in which it is to be dictated.

Here are some tips to get you started:

1. Begin with something easy.
2. Know how to explain octave marks and the rules that govern them.
3. Learn how to explain intervals and which direction (up or down) that they will read.
4. When you are ready to move on to more difficult music, be ready to explain such things as in-accords, phrases, dynamics, etc.
5. Be specific about the order of how the material is to be dictated. For example, you would not want to hear "quarter note C fourth octave," or to have the accidental announced following the note name.
6. Have the person that you are working with use a reference book such as, "How To Read Braille Music" by Betty Krolick.



I truly hope that this will help you to experience the satisfaction of brailleing your own music.

SPEAKING OF OCTAVE MARKS !

There is always opportunity for music readers and transcribers alike to make mistakes with octave marks. Is it up? Is it down? When does it do what? Such seemingly complex rules continue to baffle the braille music readers and transcribers, but the rules themselves are quite simple, and very few. Hopefully the following little guidelines might help to keep it as simple for you as our international code makers have intended.

If you think you have some better ways of saying it, or if we've overlooked something, PLEASE do send us your input.

1. Always use a new octave mark when moving up or down an interval of a sixth—or more—even in the same octave. Think of intervals from the lower note up to the higher note.
2. An octave mark is necessary when moving an interval of a fourth or a fifth when crossing over into a new octave.

Passing the Note C will always place us in a new octave!

3. Always use a new octave mark on a new line of music.
4. Always use an octave mark following a word sign.

These little rules should take care of most basic situations. We hope they will be helpful.

NEWS FROM *MENVI* HEADQUARTERS

ONLINE DISCUSSIONS

Many of our early list subscribers have gone into hiding, and understandably so. The net is a constant bombardment of data input, enough to give this editor a bad case of mental indigestion at every mouse click!

However, we enthusiastically urge all on-line folks to go have a new look at the list. The discussions are very interesting, and often watching the discourse is extremely informative and educational. Most virus information has ceased (but not the viruses), and discussion listeners can go to a separate place for such things if desired.

One such discussion of late—lasting over a week—followed the problem of a flutist challenged with entering a stage to perform. She needed to hold her cane, hold her flute, and hold the elbow of a guide. Three hands were an option, but not a possibility. Go to the site, and see the transcription of part of the discussion on the *Articles* page at: www.superior-software.com/menvi

CTEVH Music Committee:

Richard Taesch, CTEVH Music Specialist (661-254-0321)
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<rrrsmith@earthlink.net>

Carol Tavis, Elementary School Music/Special Learners
(626-339-6979) <carolmus@aol.com>

Guest Columnist:

“IT’S LIKE, YOU KNOW...”

A POSTSECONDARY PERSPECTIVE FOR PARENTS:
DEVELOPING THE LANGUAGES OF EMPOWERMENT
CONTINUED FROM SPRING 2004 ISSUE

Valerie Gaer, MM

President, Touching Sound Consulting

MENVI Appointed Postsecondary Education and Advocacy

While sighted students have the luxury of exploring their identity as adults and undertake aggressive strategies that will potentially equate Career = Work + Leisure, the visually impaired student struggles to just survive. Challenged not only by the transition from home but by familial, societal, and educational cues taught to them or incurred by them during childhood and adolescence. I believe that the majority of VI students are dipping into the proverbial well of knowledge with a 3 ounce paper bathroom cup, rather than a bucket. During the recent CTEVH conference in which I facilitated a workshop on students in postsecondary education, two members of my panel concurred that their tasks were enormous upon entrance to college but, due to what sociologist, Howard L. Nixon II² calls disavowing parents, they had developed enough of a foundation that, although their voices began as a whisper, they eventually developed the capacity for self-advocacy and successfully completed their education as literate musicians through their own resounding voice.

Many colleges are now equipped with a Disability Student Services office but blind students do not make up the majority of the students that they service; students with learning disorders do. Each disability requires extensive knowledge while each student has numerous obstacles to hurdle if they are to succeed and indeed, each visually impaired student’s ability to cope with the pressures of their disability on their own for the very first time in their lives, requires great inner resources that can only be taught by disavowing parents.

*Valerie
Gaer, MM*

*CTEVH
Conference
2004
Keynote
Speaker*

Characterized as parents that do not “see themselves or their impaired children as special, heroic, or deviant,” they appeal, says Nixon, “to more normal or ordinary values and motives to legitimize their own and their children’s coping.” Consistently challenging their children’s expectations of independence, normalization and integration in the mainstream of the society that they will one day have to face on their own, disavowing parents are bonded in the messages that they convey, exhibiting no confusion of identity that splits the sense of worthiness for the child. Unfortunately, it is more often true than not, as statistics point out, that the freshman blind student finds college to be a daunting task to undertake. Hence, the statistics speak for themselves. According to the most recent analysis conducted in 1994:

Less than 20% of visually impaired college students ever finish college², 50% of the beginning sighted students completed a degree within five years³ 43.8% of college students enrolled in 1999 were enrolled in Bachelor’s degree programs⁴; 37.5% were enrolled in Associates Degree programs⁵ and 18% were enrolled in arts or humanities programs⁶, which does not differentiate percentages in particular fields .00005 of visually impaired college students are enrolled in undergraduate music programs.⁷

Can visually impaired musicians be competitive with their sighted peers without the capacity to read and write music? Can they survive life happening “to them” without consistent messages from parents who refuse to protect and molly-coddle them? Do the math.

190,500 musicians and singers were employed in the US last year⁸
228,900 are projected for the year 2010 up 20%⁹.
The average number of job openings for this profession is 7440¹⁰.
The average median income of \$36,300¹¹.

The competition for employment in the performance field is obviously stiff but without literacy, blind musicians have little success in employability that will ultimately make them self-sufficient and independent without federal or state assistance.

Education is not about packaged truths or a focus on attention to errors; nor is it an exercise in becoming acquainted with thousands of facts. It is about the development of a language. In each and every journey we take in life, each career we choose for our work, each leisure activity we undertake, each encounter with another human being, there exists one language, many languages that are spoken or unspoken; expected or denied, shared through others or learned on our own.

In each case, our languages provide us with the capacity to make informed choices, to be treated equally on the playing field of life and work, and to ultimately reach the highest potential that exists in each of us.

Nietzsche once wrote that “man either exists or he thrives or he dies” Without literacy, we exist. Without the capacity to read and write the language of our profession, be it literary or music, we cannot be independent and thrive. Can we risk the opportunity to live our lives as fully as possible? Can we risk losing the chance to create a legacy of our brief time here on this earth? I think not. All, each individual, that takes that first gasp of air as we enter the world, is capable of much more than we believe, much more than we expect of ourselves, much more than we give ourselves credit. Without literacy for the sighted and for the blind, we maintain a disparity that separates our species into categories of those who are capable of achieving and those who are not. Men are separated from women, the disabled from those that are able, the blind apart from the sighted, and the illiterate from those that are literate. We need not have 20/20 vision to experience the obvious; we need only to open our eyes to the realities, speak our truths and stand for our beliefs. For years, I could not speak as the fear of blindness paralyzed me. Today, like it or not, I cannot stay quiet.

(Endnotes)

²American Foundation for the Blind: New York, 1944

³“Students with Disabilities in Postsecondary Education: A Profile of Preparation, Participation, and Outcomes,”

US Department of Education, Office of Educational Research and Improvement

⁴ National Center for Education Statistics: 1999-2000

⁵ National Center for Education Statistics: 1999-2000

⁶ National Center for Educational Statistics: 1999-2000

⁷ National Center for Educational Statistics: 1999-2000

⁸ Gaer, Valerie: “BlindSight: Literacy, Language and Learning for the Blind Student Enrolled in Postsecondary Music Schools in the US: New England Conservatory of Music, 2000

⁹The Bureau of Labor Employment Statistics Survey: 2000

¹⁰ The Bureau of Labor Employment Statistics Survey: 2000

¹¹ The Bureau of Labor Employment Statistics Survey: 2000

¹² The Bureau of Labor Employment Statistics Survey: 2000

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2005 APPLICATION

CTEVH KATIE SIBERT MEMORIAL SCHOLARSHIP

Name: _____

Address: _____

City: _____

State: _____ Zip _____

Telephone: Day _____

Evening _____

PLEASE RESPOND TO THE FOLLOWING:

1. List your affiliations with transcribing groups, agencies, or school systems:

2. (Educators only) Please give the number of units to be completed for VH credential.
If work has not begun, state "All."

3. Check the items below to show how you intend to use the scholarship. If appropriate, describe other expenditures not listed.
 - Transportation to inservice training sessions (e.g., CTEVH Conference, other local/area workshops)
 - Lodging at inservice training sessions (e.g., CTEVH Conference)
 - Tuition/registration fees
 - Books, materials and equipment necessary for training.
 - Other (specify):

4. The amount of the scholarship may vary and might not completely cover the total costs. However, please indicate the **TOTAL** cost of the training you have described.

2005 APPLICATION CTEVH KATIE SIBERT MEMORIAL SCHOLARSHIP

COVER LETTER:

Each applicant must include a cover letter. This letter should:

- Briefly cover the applicant's qualifications and/or experience in transcribing or educating the visually impaired.
- Describe how the scholarship will be used.

LETTERS OF RECOMMENDATION:

TRANSCRIBERS must have two letters of recommendation from their group or agency.

EDUCATORS must have two letters of recommendation from the education field (i.e., principal, college professor, etc.). The letters should address the following points, if applicable:

- Professional and/or volunteer experiences of the applicant including those with visually handicapped or other disabled persons.
- Community involvement of the applicant.
- Certificates or Credentials held by the applicant.
- Personal interests, talents, or special skills of the applicant.
- Honors or awards received by the applicant.

ALL ITEMS MUST BE POSTMARKED NO LATER THAN JANUARY 15, 2005.

Send application to:

Paula Lightfoot
Katie Sibert Committee
743 Harper Street
Simi Valley, CA 93065

FURTHER INFORMATION:

If applicants have questions, please direct them to Paula Lightfoot, Chair of the Katie Sibert Scholarship Committee at (805) 522-4040.

APPLICATION
2005 DONNA COFFEE YOUTH SCHOLARSHIP
TEACHER/TRANSCRIBER/
ORIENTATION & MOBILITY SPECIALIST FORM

Name of Student:

Student's Address:

Student's Telephone Number: _____

Student's Date of Birth: _____

School/District: _____

Grade Level of Student: _____

Student is a visually impaired or blind individual. _____

Name of Teacher/Transcriber/O&M Specialist:

Address: _____

Phone Number: _____

E-mail: _____

School/District: _____

The following is applicable only if using the scholarship to attend Space Camp. Attendance at Space Camp has been approved by the student's parent/guardian (attach signed permission by parent/guardian):

Please let us know why you believe the student will benefit from this experience. Limit your comments to two double-spaced typewritten pages.

APPLICATION

2005 DONNA COFFEE YOUTH SCHOLARSHIP

STUDENT FORM

Name: _____

Address: _____

Phone Number: _____

E-mail: _____

School: _____

School Address: _____

Teacher of The Visually Impaired: _____

Transcriber: _____

Parent(s)' Name(s): _____

Address _____

Phone Number: _____

E-mail: _____

Name of Teacher/Transcriber/Orientation & Mobility Specialist:

Tell us how you plan to use this scholarship in an essay of no more than two double-spaced pages.

The Committee must receive your application no later than February 1, 2005.
Applications should be sent to:

Stephen A. Goodman, Chair
CTEVH Donna Coffee Youth Scholarship Committee
500 Walnut Avenue
Fremont, CA 94536
sgoodman@csb-cde.ca.gov
(510) 794 3800
FAX (510) 794 3993

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 1995 John Flores
 1997 Jim Bliss
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A BADGE OF VOLUNTEER MERIT AND HONOR
FOR YOURSELF, A DESERVING FRIEND OR CO-WORKER

In recognition of volunteer service rendered, members of CTEVH may earn awards upon achievement of Qualifications outlined below.

Name _____

Address _____

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Current member of CTEVH: _____ yes _____ no

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Date: _____

My check in the amount of \$35, made payable to CTEVH, is enclosed for 1 gold-filled pin.

Send to:

Jeanne Brown
2127 Moonstone Circle
El Dorado Hills, CA 95762-4351

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