

between the end of the longest item in the first column and the left-hand margin of the next column. (For columns consisting of numbers see *BF* Rule 1, 1e(2)(b).) If necessary, when an entry is too long for a column, runovers are indented two cells to the right of the left-hand margin of the column. Parallel items in each column must begin on the same braille line even though there may be a runover in some lines. Example:

Study the list of botanical and common plant names.

<i>Aster ericoides</i>	Heath Aster
<i>Iris shrevei</i>	Wild Iris or Rainbow
<i>Rosa blanda</i>	Meadow Rose

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• Note: Although Latin, contractions are used in scientific names. [X.34.d]

If there are several unrelated columns across a print page, and it is not possible to arrange them in the same way in braille, place as many columns as possible across the braille page with the remaining columns below them. When there is a relationship between the columns, that relationship must be maintained. If there are too many related columns for a braille page, follow Rule 7, §1f(2), and 1f(3) in *Braille Formats*.

18.4 Tables [*BF* Rule 8]

A table—an orderly arrangement of items in vertical columns and horizontal rows where the information that is given in the row headings is necessary for an understanding of the material in the columns—should be transcribed according to the rules in *Braille Formats*.

When a table will fill one braille page or less, place it on a page by itself, regardless of the amount of unused space on the preceding page. Example:

The column headings and their runovers are left justified above their respective columns. All column headings must *end* on the same braille line.

Note that in the first column it is necessary to use two braille lines for each of the items, and that these runovers are indented two cells to the right of the left-hand margin of the column. Figures in the other three columns are placed on the same line as the *last* line of the first column.

Note also the use of *guide dots* (dot 5) after runovers of two of the items in the first column. These guide dots are very helpful to the reader in following the braille line across from column to column. They should be used whenever four or more blank cells are left after a short item in a column that is followed on the same braille line by entries in other columns. Leave one blank cell before inserting a series of the unspaced guide dots *within* the column. There still must be two blank cells between the end of the guide dots and the beginning of the next column.

18.5 Outlines [BF Rule 7, §3]

When an outline is short (occupying not more than a few print pages), use the following format:

- Begin each main outline division (usually *I*, *II*, etc.) at the margin, with runover lines starting in cell 5.
- Start subdivisions of the first order (usually *A*, *B*, etc.) in cell 3 with runover lines starting in cell 7.
- Indent two cells to the right for the beginning of each lesser subdivision with runover lines also moving two cells to the right. (*1/5*, *3/7*, *5/9*, *7/11*, etc.)

When transcribing entire texts (such as this manual) or entire sections of texts printed in outline form, follow the rules as set forth in *Braille Formats*.

18.6 Menus

Many agencies have developed their own formats for items that have no set of rules. Following is one suggested method of brailleing a menu.

- Use a forty-cell line. Starting with page one, number each page at the right margin on the first line using arabic numbers.
- Center the fully capitalized name of the restaurant on the first line—or first and second lines if necessary. Use the name, or an abbreviated name if necessary, for the running head on each following page.
- Leave the line following the title blank. If the print menu has a heading such as *breakfast*, *lunch*, or *dinner*, center it on the next line using single capitals. Always leave a blank line before and after a title that is centered.
- Category headings such as *From the Grill* or *Weight Watcher's Specials* should start in cell 5 with runover lines also starting in cell 5. Such "cell 5 headings" should always be preceded by a blank line but never followed by one.
- Braille general information, such as, "All entrees include our home-made bread," in standard paragraph form (3/1).
- Braille the actual menu choices in list format (see §18.3a), starting each item in cell 1 with runovers in cell 3.

- If there are only names of menu items (without descriptions) and prices, the item starts in cell 1 with runovers in cell 3. If the name is followed by a description, start each menu item in cell 1 with runovers in cell 5.
- Place the price at the right margin following the end of the name of the menu item. Insert a line of unspaced guide dots (dot 5) between the end of the menu item and the price. Leave a blank cell before and after the guide dots. If there is not room for at least 2 guide dots with a preceding and following blank cell, do not use any guide dots.
- Descriptions of menu items should start on the line following the price, blocked in cell 3. When a description requires more than one braille line, divide it so that at least six blank cells are left empty at the end of each line. Do not leave a blank line between a description and the following menu item.
- Place any information related to restaurant service, such as sales tax and charge card acceptance, at the end of the menu.
- For some lengthy menus, a contents page may be helpful.

18.7 Recipes

The most important ingredient in a brailled recipe is accuracy. An error in the baking time can turn a chef's delight into an abysmal failure. Like menus, there are no hard and fast rules for recipes. The following instructions are given *merely as a guideline*.

- If the recipe starts on a new braille page, center the fully capitalized title on line 3 following the running head and a blank line. If the recipe starts in the middle of a braille page, the title is preceded and followed by a blank line. If there is not room on a braille page for the title and at least three listed ingredients, take the recipe to the next page.
- When information, such as the number of servings or preparation time, appears along with the title, in braille this material is placed at the margin with runover lines starting in cell 3. Follow with a blank line.
- If a recipe is divided into several parts that are identified by headings such as *Cake*, *Frosting*, etc., start these headings in cell 5 with runover lines also starting in cell 5. Cell 5 headings should always be preceded by a blank line but never followed by one.
- The ingredients are then brailled in list format (start in cell 1 with runover lines starting in cell 3).
- Do not use abbreviations in braille when they are not used in print. Abbreviations are transcribed as they appear in print with one exception. To avoid confusion between *can* and *cup*, whenever the abbreviation *c* is used for *cup*, the word should be spelled out in braille.
- Braille the directions in paragraph format.

EXERCISE

Prepare the following exercise for submission to the instructor. It consists of three poems, an outline, a list of directions, a short story, and a recipe. Do not use the running head LESSON 18 on each page. Instead, each selection (seven in all) should begin on a new page. Fully capitalize and center the title of the item on the first line of the page, followed by a blank line. If a selection has more than one page, use the title as the running head in the usual manner. Number the pages consecutively throughout the exercise. The following source information is included for copyright purposes only and is not to be included in the exercises.

The poem *Recuerdo* is taken from *Poems for Young People* by Edna St. Vincent Millay (New York: Harper and Brothers, 1929). *The Wind* is taken from *A Child's Garden of Verses* by Robert Louis Stevenson (Golden Press, 1951). The outline was adapted from *The People's Choice*, edited by Albert R. Kitzhaber (New York: Holt, Rinehart, and Winston, Inc., 1974).

Recuerdo

We were very tired, we were very merry —
We had gone back and forth all night on the ferry.
It was bare and bright, and smelled like a stable —
But we looked into a fire, we leaned across a table,
We lay on the hill-top underneath the moon;
And the whistles kept blowing, and the dawn came soon.

We were very tired, we were very merry —
We had gone back and forth all night on the ferry;
And you ate an apple, and I ate a pear,
From a dozen of each we had bought somewhere;
And the sky went wan, and the wind came cold,
And the sun rose dripping, a bucketful of gold.

We were very tired, we were very merry —
We had gone back and forth all night on the ferry.
We hailed, "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and the pears,
And we gave her all our money but our subway fares.

Edna St. Vincent Millay

The Wind
by Robert Louis Stevenson

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

BOSTON BOYS

WHAT! you want to hear a story all about the old-time glory,
 When your grandsires fought for freedom against the British crown;
When King George's redcoats mustered all their forces, to be flustered
 By our Yankee raw recruits, from each village and each town;

• • •

So I tell you now the story all about that old-time glory,
 As my father's father told it long and long ago to me;
How they met and had it out there, what he called their bloodless bout there;
 How he felt. — What! was he there, then? — Why, the *leader*, that was he!

Nora Perry

New School Needed

I. Structural deterioration of existing Wilson High School building

- A. Damaged roof covering and rotting roof timbers
 - 1. Three major leaks during last year
 - 2. Dust problem caused by termite damage
 - B. Crumbling stairwells and broken handrails
 - C. Insufficient fireproofing and safety protection
 - 1. Four fires during last year
 - 2. Denial of safety rating by city fire marshal
 - a. Antiquated sprinkler system
 - (1) Not enough outlets
 - (2) Not enough water pressure for sustained operation
 - b. Inadequate electrical wiring
 - c. Insufficient fire-escape routes for current enrollment
- II. Inadequate education plan for current and projected enrollment at WHS
 - A. Shortage of physical space
 - 1. No laboratory facilities for science students
 - 2. Lounges and closet areas currently used for classrooms
 - a. All tenth grade English classes
 - b. Three eleventh grade French classes
 - c. Two twelfth grade hygiene classes
 - 3. No gymnasium or locker-room facilities
 - B. Shortage of equipment
 - 1. No ranges or ovens for home economics students
 - 2. No lights or bleachers on outdoor playing field
 - 3. No spare athletic uniforms
 - C. Shortage of money
 - 1. For new programs
 - a. Cancellation of planned state workshop in teacher education
 - b. Curtailment of new art program
 - (1) No money for supplies for sculpture students
 - (2) No money for demonstration lectures by local artists
 - 2. For teachers
 - a. No money for much-needed additional general science teacher
 - b. No salary raises for WHS teachers in three years

CPR

Cardiopulmonary resuscitation (CPR) is one of the most important of all emergency medical procedures. If a person's heart and breathing have stopped, CPR is essential to maintain circulation and avoid brain damage, which usually begins in 4 to 6 minutes after cardiopulmonary arrest.

- *Make sure the person is truly unconscious.* Shout and tap victim on chest, or shake shoulders gently.
- *Call for help.*
- *Position the victim for CPR.* Place victim flat on back on firm surface.
- *Open the airway.* Place one of your palms across the victim's forehead. Using your other hand, lift the chin up and forward. At the same time, gently push down on the forehead. The chin should be lifted so that the teeth are brought almost together but the mouth is slightly open.
- *Check for breathing.* Place your cheek next to the victim's nose and mouth to feel air being expelled. If there are no signs of breathing, reposition the victim as described in the step above.
- *Begin mouth-to-mouth breathing.* Pinch victim's nostrils together. Take a deep breath and place your open mouth completely over the victim's mouth. Exhale completely into the person's mouth. Repeat 4 times.
- *Check for pulse.* Put two fingers into the groove between the Adam's apple and the neck muscle on the side next to you. Keep trying for 5 or 10 seconds.

If there is no pulse, begin chest compressions. The effect of the compressions is to squeeze the heart between the breastbone and the backbone.

- Kneel next to victim's chest.
- Place your hands, one hand over the other, at tip of victim's breastbone.
- Lock your elbows, shift your weight forward. Bear down on victim's chest, compressing in 1.5 to 2 inches.
- Compress for a half a second. Relax for half second. Compress. Relax. As you compress and relax, count "1 and 2 and 3 and 4 and 5."
- Do 15 compressions by counting to 5 three times.
- Stop compressions. Pinch nostrils, administer 2 strong breaths into victim's mouth.
- Resume compressions — do 15 more.
- Do 4 cycles of compressions and mouth-to-mouth breathing.
- Check for pulse and breathing.
- Continue until help arrives or victim revives.

THE FRIDAY POETRY GROUP

Once a week for the past thirteen years the six members of *The Friday Poetry Group* had met in the back room of Harriet Fisher's Gift Shop. Harriet fancied herself a patron of the arts and made sure that all of the ladies of her church committee and sewing circle were aware of her generosity.

The members were all enthusiastic poetry readers and hopeful poetry writers. Each week the group would gather to discuss a new book of poems, and one member would recite an original verse. Their sessions always ended with a "group reading." They usually chose an old and cherished classic that they would read aloud, each person reading a stanza.

This evening the group had agreed to read John Townsend Trowbridge's *Story of the "Barefoot Boy."* Old Mr. Reeves took the first stanza, coughing and clearing his throat before reciting in a deep resonant voice, "On Haverhill's pleasant hills there played,/ Some sixty years ago,/ In turned-up trousers, tattered hat,/ Patches and freckles, and all that,/ The Barefoot Boy we know."

When Lillian Sweeny started to read the second stanza her face got very red and her voice quivered. As much as she loved poetry, she hated to speak in public. "He roamed his berry-fields content;/ But while, from bush and brier/ The nimble feet got many a scratch,/ His wit, beneath its homely thatch,/ Aspired to something higher."

Harriet, somewhat disgruntled at having never been asked to join the group, hovered quietly on the other side of the door.

[Braille the following recipe according to the suggested guidelines given in section 18.7. Remember that these are only guidelines, not Code rules. Other agencies may use a different format.]

Pecan Chicken Salad
serves 8

3 lbs. chicken breasts	½ cup chopped green onions
3 cups chicken broth (approx.)	1½ cups sour cream
1 lb. seedless green grapes	1½ cups low fat mayonnaise
1½ cups pecan halves	½ teas. salt
1 cup diced celery	½ teas. pepper
½ cup chopped fresh dill	lettuce

Preheat oven to 350°F. Arrange the chicken pieces in a single layer in a 9"x13"x2" pan. Bring the chicken broth to a boil. Pour broth into pan so the chicken is just covered. Cover with foil and bake until cooked through, about 30 minutes. Cool and discard broth.

Shred chicken into bite-size pieces. Combine chicken, grapes, pecans, celery, dill, and onions.

In a separate bowl, combine the sour cream, mayonnaise, salt and pepper. Mix into chicken mixture. Chill, covered, for at least 2 hours before serving. Serve on a bed of lettuce.