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**The Iowa Blind History Archive  
History of Blindness in Iowa - Oral History Project  
Interview with [Name]  
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**NOTE: Any text included in brackets [ ] is information that was added by the narrator after reviewing the original transcript. Therefore, this information is not included in the audio version of the interview.**

**Mary Peckham, Corning, Iowa  
Karen Keninger and Louise Duvall  
Corning, Iowa  
2000**

**This interview is a discussion between Mary Peckham, Karen Keninger and Louise Duvall. Mary is explaining and demonstrating Braille Writers and slates that she has collected over the years.**

**Mary Peckham: This is a Stainsby, I think they call it.**

**Karen Keninger: Say it again.**

**Peckham: S-t-a-l-n-s-b-y.**

**Keninger: S-t-a-i-n-s-b-y.**

**Peckham: This is one of those Underwriting, you know, the prong comes on the underside of the paper. And, when you are going to put it together, you take this off and you can unfold the board, then you've got enough for a whole sheet of paper.**

**Keninger: It goes...maybe I've got it upside down. The little feet are on the top. Is that upside down?**

**Peckham: Yep. Okay, now then, these holes you see in the board, it acts like a slate.**

**Keninger: Oh, all right. Okay.**

**Peckham: You put the paper down through here.**

**Keninger: Underneath?**

**Peckham: You start the paper here and then this clamp opens up here like this, and that's where...**

**Keninger: Okay, sure.**

**Peckham: That's an Interline. So, you see there are tacks above and tacks below. It makes it a spare tack when you close it, and then when you turn it over you put it on the tack holes that the upper of the clamp has made.**

**Louise Duvall: Oh, you're kidding so you can make...**

**Keninger: Air Point.**

**Duvall: Oh, Air Point.**

**Keninger: How old is this?**

**Peckham: Well, let's see, it's probably one of the first writers they ever put out. I've had it since, let's see, when did I get this? Well, it was in the '30s sometime.**

**Keninger: You make it move back and forth.**

**Peckham: Oh, there's a little...Let's see, it's on backwards. There's a couple little things up here that you push together.**

**Keninger: These?**

**Peckham: These, right there.**

**Keninger: Oh.**

**Peckham: You sort of push them together and then you can move that thing back and forth.**

**Keninger: Oh, I see what you are saying.**

**Peckham:** As you write, I think you have to put it and push it to the other end, because you are writing right to left.

**Duvall:** Oh, this is cool. Which stops are which?

**Peckham:** You have to write upside down. You see because your fingers, your ring finger is on the top key. Do you see how that works?

**Keninger:** Oh yes. So, that's...

**Peckham:** That would be dot one and dot three, and then you write as you write.

**Keninger:** So, that's one and four at the top, I mean, away from me. And, three and six are at the bottom, close to me. But, it writes from right to left.

**Peckham:** If you think of it as a slate.

**Keninger:** Surely. This punches them right down. That is cool.

**Peckham:** It is so lightweight you can just pack it, and it takes up practically no space, and so on.

**Keninger:** Where did you get this? Did you get this from RNIB?

**Peckham: Yes, I think I did. No, I think, maybe, my first husband was English and he had a lot of that stuff. I think he had one of these.**

**Duvall: How did you meet up with an Englishman?**

**Peckham: Well, that was sort of an interesting thing. After I got out of college, I had quite a little spell where I hadn't found a job. And so, I started, I've always been sort of enthused with the idea that I was going to do the "Great American Novel," you know. Anyway, I started editing this little magazine that we called "The Literary Spokesman." It was a pass around. There were oh, maybe, 12 or 15 of us from various countries. We passed it around. I made two copies and just passed it around. Chris was one of the subscribers. He lived in England. I had several in England. So, it worked out that I got into personal correspondence with all of them. And so, it just worked out that pretty soon Chris and I decided that we had to meet before we could think about anyone else. (Laughter)**

**Duvall: I see.**

**Peckham: And so, the war came along about that time and so we had to wait until the war was over, because they wouldn't let either one of us travel across the ocean. So, it was '45 before I got over there. I sent him a cable and the Q and R people had sent me a wire and said, "If you can be in New York tomorrow."**

**Duvall and Keninger: Whoa! (Laughter)**

**Peckham: I could only take 44 pounds of baggage on the airline at that time. So, I took off for England with 44 pounds, and everybody thought I had gone bonkers. And, my mother kept saying, “Well, I’ll hear from you when you get to the other side.”**

**Peckham: So, I went over there and we picked out the bands and we were married three weeks and two days after I got there.**

**Keninger: Oh my goodness. Then, did he come back here or did you live over there?**

**Peckham: We lived over there for quite a while, and then we thought it was pretty rough after the war. After the rationing, rations went on for years. Then they stopped. Then, things were really tight over there and so I said, “Hey, I think we can do better over in the States.” And so, he was game for the adventure and we came back to Colorado. We were in Colorado Springs, where I had lived before, for a couple of years. We ran a grocery store and then we had a chance to work into something in Denver. We moved up there. That’s where we were until I lost him. I lost him in ’65. Then later on I met Brad Peckham. He was in business here in Corning. That’s how I happened to move to Corning, Iowa.**

**Keninger: Was he a blind guy too; your second husband?**

**Peckham: Was he what?**

**Keninger: Was he blind?**

**Peckham: Yeah, he was. He had retinitis pigmentosa. He had his sight until he was in his middle 30s or so. So, we ran a...He was a teacher to begin with, and so he went on as long as he had enough sight to do it. They didn't have teacher's aides and all that stuff in those days. So anyway, he decided he would have to quit. Then he put together a General Store out in the country where they lived. He ran that, then, until his wife got very ill with cancer and he closed his store so he could take care of her. When we met it had been about the same amount of time that we had lost our partners with cancer. That's where it went from there.**

**Duvall: You were in Colorado and he was here in Corning?**

**Peckham: Yeah. We had, we'd fairly recently joined a tape club, correspondence club. So, his kids; he has three kids. So, I got a wonderful stepfamily. They're all just like my own. So, they helped him pick out some names to write to. So, I suddenly got this tape from this Brad Peckham in Corning, Iowa. So, we carried on from there. We started phoning back and forth, and started visiting back and forth. And, we decided, "Hey, it's cheaper to get married than it is to support the airlines."**

**Duvall: So, what year did you get married then to Brad?**

**Peckham: It was 1966.**

**Duvall: You were an early tape user too, then, if that was in the '60s.**

**Peckham: Yeah.**

**Keninger: Would that have been open reel?**

**Peckham: Yeah. I didn't get into cassette recorders until the early '70s, I think. I still have some tape recorders in there that don't work, and really no place to send them to get them serviced. They all need new belts and nobody had any parts to fit them, and that kind of stuff. So, they're just taking up a lot of space, but I hate to throw them away. They cost some of my hard-earned money.**

**Duvall: Yes, of course.**

**Keninger: Someday they'll be museum pieces.**

**Peckham: They probably are almost now; although, Radio Shack does have a list in their catalog; tape recorders, reel-to-reel.**

**Duvall: Is that right?**

**Peckham: Yeah, I've been very tempted because I have a whole bunch of tapes, you know, like I could copy on to cassette.**

**Duvall: Do you have any nieces or nephews that are blind?**

**Peckham: No not in my family. Now, Brad has a grandson who has retinitis pigmentosa.**

**Duvall: Is that David Helm?**

**Peckham: No, but Brad's great-nephew.**

**Duvall: David is?**

**Peckham: Yeah.**

**Duvall: Well, I thought he was related to you somehow and I just didn't know what. So, he's your husband's great-nephew.**

**Peckham: Then my husband's grandson, Tracy Mossman, is, he has retinitis, too. He is just at the point where he has lost quite a bit of his sight. He's still working at a job where he seems to be able to do what needs to be done on the job for the Public Library in Iowa City. He went through the Orientation thing there in Des Moines.**

**Duvall: The name is familiar, but I know David. His name, of course, is more familiar to me.**

**Peckham: He's doing all right.**

**Duvall: Yes.**

**Peckham: It was a while before they got him set up. He was, he's always kind of a quiet, shy boy. They were always telling me, "You've got to build a fire under that boy!"**

**Keninger: Let's lift this one out and look at the next one underneath it. I've never seen one like that.**

**Peckham: That's an Upward-writing Slate.**

**Duvall: Say it again.**

**Peckham: Upward-writing Slate. That's about the most recent thing I've got in this collection. A couple of girls got the idea of making this thing like this. They're miserable to write on.**

**Keninger: Oh, I'm sorry. Go ahead. I see what you mean, Upward-writing.**

**Peckham: Yeah.**

**Keninger: You use the whole Stylus on it, don't you?**

**Peckham: Yes.**

**Keninger: I've never seen that.**

**Peckham: It's really a nuisance. It's really not worth it. I don't think it is. But anyway, it was actually given to me. I have another one someplace. It's a much more sensible arrangement. It's a Pocket Slate. It's like the bottom of it is turned upside down, you know, and so it's no more bulky than a Pocket Slate is. It's probably in that collection in that box someplace, if you get down far enough.**

**Duvall: There's one above it too, Karen, and that's a smaller staff.**

**Peckham: There's a giant dot guide there.**

**Duvall and Keninger: Okay.**

**Duvall: They look different.**

**Keninger: That is the giant dot and this one is the smaller regular one.**

**Duvall: Oh, I see.**

**Keninger: 1, 2, 3, 4, 5, 6, 7, 8.**

**Peckham: "Harold?"**

**Harold says, "Hello!"**

**Peckham: Come on in.**

**Keninger: She's got the Stylus on a string there so it doesn't get separated. What's this thing across the top of it though? It looks like it blocks off the top. It blocks off the very top row, right there; right here. See how the top row is blocked; except for the right hand. See how that's made? I wonder why they did that.**

**Peckham: Yeah, I don't know.**

**Keninger: Maybe that's where you put your page number.**

**Duvall: Hello, I'm Louise Duvall. Hi Harold, it's good to meet you.**

**Keninger: Harold, hi, I'm Karen Keninger. It's good to meet you.**

**Peckham: I really don't know why they would have done that.**

**Keninger: That's strange. Then the Stylus is this.**

**Peckham: This is my son-in-law, who I've sort of imported him for his abilities for his manpower abilities.**

**Keninger: Manpower is always useful.**

**Peckham: He's never seen all this collection either.**

**Duvall: Do you want to see what we're looking at too?**

**Harold: Not necessarily, I wouldn't understand it anyway.**

**Duvall: We decided we had to look at every single thing and take a few notes here.**

**Keninger: When did you get this Upward-writing one?**

**Peckham: Oh, it's been not more than a year or two.**

**Keninger: Okay.**

**Peckham: A couple of girls; it was a long time before they got their act underway. It was quite a while before they finally got it manufactured. Apparently, it didn't go over very well because I hadn't heard much publicity about it.**

**Keninger: It would be hard for me to remember what I was doing on this, because I am used to writing on a regular slate.**

**Peckham: Yeah, you'd be writing as you read.**

**Keninger: Yeah, that would be hard to get used to.**

**Peckham: It's hard enough. Well, I've got three versions of Braille Writers. One is like that one that you're looking at**

**15:00**

**Peckham: And, then there's another one that's called a Reverse Key Model, where you're doing it as you read so**

**that your top dots are reversed, see. And, well, you're whole thing is reversed. Then, of course, we have our regular ones that we're used to. I have a Japanese Writer. Unfortunately, it's not working. So, I'm going to pull that back and see if I can't get my grandson to fix it. He's pretty good at fixing stuff. He fixed one writer for me, so maybe he can fix this one.**

**Keninger: Oh, look at this. You can write, this one's the one you write on a paper tape.**

**Peckham: Yeah, that's; now, that's a Japanese one.**

**Keninger: Oh that is? Okay.**

**Peckham: And that, it's very, very Micro Braille.**

**Keninger: Really.**

**Duvall: Do you have a Stylus to go with that?**

**Peckham: Yeah, it would be on the...**

**Keninger: Attached to it?**

**Peckham: It used to be a Stylus that had a magnet, so that it would stay on the end of the slate here.**

**Duvall: Maybe it shook loose somewhere in the box.**

**Peckham: Yeah, it probably is in there someplace. And, then this thing you just keep putting through. And, there's a**

**little perforation here where you can tear it off when you're finished writing your own note.**

**Keninger: Okay.**

**Peckham: And it's; the only thing about it is this roller gets in the way when you're trying to use it.**

**Keninger: Have you ever seen Japanese Braille?**

**Peckham: No, I haven't.**

**Duvall: So, it is made in Japan, but we don't know if they use it. Well, they must use regular six-dot Braille.**

**Peckham: Yeah, they do.**

**Duvall: But, you said it's little, Micro.**

**Peckham: Yeah, and that's not the smallest one. I have another Japanese Slate that is smaller than that. It's little. It's about a, oh gee, I don't know. It's so small that it's hard to read.**

**Keninger: Really. Now that's the Japanese one. You'll have to help me remember which one is which.**

**Duvall: Oh. (Laughter)**

**Keninger: Here we have a different looking thing. It looks like a...**

**Peckham: That's another Board Slate. I'd say a French one.**

**Keninger: Oh, it has all the...What do you call that part of it?**

**Peckham: Now this, see, just keep moving it around and moving down one hole at a time. Then put the paper in and, of course, you have to lift up this part.**

**Keninger and Duvall: Oh, the whole frame.**

**Keninger: I see.**

**Peckham: There are tacks underneath here. And, that's an Inter-pointing one. Now, you've got the tacks; don't quite match on either side. They're a little bit higher on one side than on the other. So, when you turn your paper over you put the holes that were made on the one side, you put them on the tacks on the other side, and then it staggers the paper just right.**

**Keninger: Oh, okay.**

**Keninger: This is French.**

**Peckham: Yeah.**

**Duvall: So, is that a size of paper that the French use. 'Cause that doesn't look like the size of...**

**Peckham: No, they probably have a bigger one to fit the...More the size that we use. I don't have it.**

**Keninger: European paper is different sizes than ours.**

**Peckham: Well, English paper, they have two sizes. One is about 10 ½” by 13” and the other one is something like 7 ¾” by 10 ½”; something like that.**

**Duvall: Which is about what that is. Isn't that about a 7” by 10”?**

**Peckham: Yeah, we could use that size.**

**Keninger: Look at these treasures. This is so cool.**

**Peckham: I've got about...**

**Duvall: It was worth getting up at 6 o'clock in the morning. She was pretty quiet on the way down. I think she was still kind of napping here.**

**Keninger: Oh, look at this. Where did that come from?**

**Peckham: Well, that's an Inter-pointing Slate. It's an English Slate.**

**Keninger: An English Slate, okay.**

**Peckham: Un-huh. So, what you can do is you can put a whole page in there. That would fit your 10 ½” by, I mean yeah, 7 ½” by 10 ½” or whatever. You stick it in here and then when you get through on one side, you just flip it over and there you are.**

**Keninger: You flip the whole thing over?**

**Peckham: Yeah,**

**Keninger: Sure, okay. I have a little plastic one you slide a card in that does that.**

**Peckham: Oh.**

**Keninger: Say that again what that one is, Inter-pointing?**

**Duvall: Inter-pointing.**

**Keninger: Inter-lining**

**Peckham: Yeah, I've got one of those.**

**Keninger: It spaces the...**

**Duvall: What country made that one?**

**Peckham: England. Probably back in the '50s or '60s, but I don't know exactly when.**

**Duvall: What color is that?**

**Keninger: Nickel color, shiny chrome color.**

**Peckham: It probably has, some of them have a notation on them when they were made.**

**Keninger: Does it say something on it, or something?**

**Peckham: I've got several of these. They are little Pocket Slate things.**

**Duvall: Like a copyright or a patent number or anything; or do you see anything on it?**

**Keninger: No.**

**Peckham: I had one slate that had the word Siegfried on it. It was a Micro Braille; it had 31 cells, four lines. It's in here someplace. It said "Siegfried, Chicago," so I thought, huh. So, I wrote to Siegfried, Chicago and thought if they had any more of those for David, that's my pen friend, collector friend; he'd like these. So, I wrote to them and asked them about this slate, described it and everything. They wrote me a very courteous letter back and they said, well, we never did make Braille slates; we make Contrid.**

**Peckham: So, that was as far as I got with that.**

**Keninger: That is very interesting. This is just a basic Pocket Slate. This one has, I assume for Dymo Tape, these slots underneath on this one?**

**Peckham: Un-huh.**

**Keninger: They are on the bottom. The one I have there on the top. So, does that work pretty well to have them on the bottom?**

**Peckham: Well, yeah. Really, it's better if you have them on the bottom, I think. I don't know. You could use them either way.**

**Keninger: Is this Micro Braille that was...**

**Peckham: Yeah. No, it isn't.**

**Keninger: Now, is that standard size?**

**Peckham: Yes.**

**Keninger: Okay, it just looks smaller to me.**

**Peckham: Well, let's see. It's just an ordinary Pocket Slate. Some of them are Inter-point. These are mostly coming from The American Printing House. Oh, I know. This is one of these, where the pins are on the top on the guide.**

**Keninger: Oh okay.**

**Peckham: That's from The Printing House, too.**

**Keninger: Okay. Now, here's a nice...What's that? Is that Inter-point?**

**Peckham: That's an English Slate. It's an Inter-pointing. It has, the tacks are just spaced differently.**

**Keninger: Is that designed for a certain size of note card?**

**Peckham: Yeah, probably. They've got a notebook, it's a notebook to fit this. It's a little bit smaller Braille. You notice that the cell divisions are closer and finer.**

**Keninger: All of these Printing House Slates are pretty much the same with the hinge on the side. What's this?**

**Peckham: I noticed that other Upward-writing one that I was talking about looks exactly like those from the--1, 2, 3, 4, 5, 6; there's a six liner. I forgot. I must of bought it from Howe Press, or somewhere like that.**

**Keninger: Not this one; looks old. Is this one old?**

**Peckham: Yeah, and I don't know where that came from. I have no idea. I think a friend of mine, who got that Slate, gave it to me. I don't know whether there's anything written on it that we could...**

**Duvall: What's the purpose of the hook?**

**Keninger: It's the hinge. That's the thing that holds it together.**

**Duvall: Oh, that's how it's hinged.**

**Peckham: Yeah, that's crazy.**

**Keninger: ACM; that's on Dymo Tape, and underneath of it says Howe Press. Does that one say anything on it?**

**Duvall: Yes. T. L. Davis, 715 Samson, maybe, Phila; like Philadelphia?**

**Peckham: Somebody just wrote a name on there.**

**Keninger: No, it's like the stamp. Then it has a 2 and an 8. There's one on each side of the hinge.**

**Duvall: This is kind of brass, maybe? Well, brass doesn't rust. This is starting to change color, you know, when you've gotten a chemical on it to make it change its protective cote.**

**Keninger: It's heavy.**

**Duvall: Yeah, it is.**

**Keninger: This one looks like...**

**Peckham: Yeah, that's another English Slate.**

**Keninger: Now, how can you tell that it is an English Slate? Is there something unique about the English Slates?**

**Peckham: Well, no. It's that I remember.**

**Keninger: Okay.**

**Peckham: This is it. It only has two pins in it.**

**Keninger: Oh, just at the top.**

**Peckham: Yeah.**

**Keninger: Oh, on the side; nothing to hold it over there.**

**Peckham: Just on the sides.**

**Keninger: Put your paper perfect reading there. I could, anyway.**

**Peckham: I'm not sure that this is English 'cause it's got the little markers for five cells. So, I would imagine that this is probably made at Howe Press or something like that. It's a little heavier.**

**Duvall: It's got something embossed on it, where your thumb is; Perkins Institution Model #5.**

**Peckham: I wonder where this one came from. Boy, oh boy.**

**Duvall: Now, are these all different that we're looking at here?**

**Peckham: No, they're two different; most of them that I have are just the ordinary Pocket Slates...Four lines and...I have no idea where that came from. There's another one in here.**

**Keninger: Here's an interesting one. This one is...I like that one.**

**Duvall: It's an Easy Read.**

**Peckham: Oh, that's another Inter-lining Slate.**

**Keninger: Do you remember where that came from?**

**Peckham: I'm not real sure.**

**Keninger: Here's a strange looking Stylus. Does this go with that Japanese Slate here?**

**Peckham: That does, yeah. I mean it should. It might have because it's heavy at this end.**

**Keninger: These would be steel though. Here's a Japanese Slate. Does it go on there?**

**Duvall: A little farther. Is it right here on the end? There you go.**

**Peckham: Oh good, you found it. That's an English Slate. Eleven lines. It's just a; it's not an Inter-point Slate or anything. It has the tacks on the top side.**

**Keninger: A lot of Slates that are a smaller size.**

**Peckham: Yeah, it's a little bit Micro.**

**Keninger: Look at the dots on these. It must not be as big. It looks like the back of it. They don't stick out as far.**

**Peckham: The English Stylus has a finer point.**

**Keninger: Oh okay. And, this one is English. This is an eleven-line one?**

**Peckham: Yeah. I use that a lot because...Go through the effort of punching on a real heavy paper with our Stylus'.**

**Keninger: Oh, you can use these on lighter paper?**

**Peckham: Yeah.**

**Keninger: Like the Brits use.**

**Peckham: It makes it easier to punch.**

**Keninger: There dots are smaller, aren't they? Know that you say that when you read something from there the dots are different.**

**Peckham: Un-huh.**

**Keninger: I never thought about that.**

**Duvall: I thought you just sharpened the stylus and so it would be...**

**Peckham: Well, you need to have the point just so. A friend of mine took one of, it wasn't one of these. I've since given it away. It was; all I had was just one of these. Like that one that is on a board that you write like a Slate, you know. I had just the top part. I didn't have a board with it. I could use it on another board. But anyway, a friend took it. It wasn't working quite right, and he took it all apart and**

**cleaned it up and he sharpened the points. It just made the Braille so, so ragged.**

**Keninger: Yeah, it does; just kind of wobbly. It just tips over and falls down.**

**Peckham: He just thought he was doing a good extra favor there.**

**Duvall: Sure.**

**Keninger: Now, here's my favorite Slate; right there. That's an Open Back Map Slate.**

**Duvall: Oh, is that what is for maps?**

**Peckham: That's the Brown Slate. That's from The Printing House.**

**30:00**

**Keninger: I bought one of those once. They wanted \$30.00 for it.**

**Peckham: I know; they're awfully expensive. I'll tell you where they're expensive, that's at Howe Press; my goodness.**

**Keninger: Now, here's an interesting heavy kind of slate. What is that?**

**Peckham: Now, that is a Correction Slate.**

**Keninger: How is that used?**

**Peckham: They used it with the proofreading. It doesn't have any pins so they can position it exactly. Oh, I guess it does, too; it has a couple of pins on the upper side.**

**Keninger: They have one that you can just slide the paper.**

**Peckham: Yeah, they do have one. My gosh; I don't know where this one came from. It's not from the Board Slate because it doesn't have any pins underneath, so it's supposed to be a Pocket Slate. It's got 38 cells. That's an odd number.**

**Keninger: That is an odd number. You would put it on 11 1/2" paper. Now, here is your other Upward-writing Slate, I think. Was that the one you were talking about?**

**Peckham: Yeah. See, it's got all this upside down from the...That's the one. I think those girls didn't...I didn't know I had this; another Japanese Slate.**

**Duvall: Now, are you going to keep that one instead of sending it back with us?**

**Peckham: No, 'cause I think I have another one. It's even got the Stylus with it. This is in a little bit; it's a little bit cleaner for one thing. Now, there's an English Stylus.**

**Keninger: It has a long shank on it.**

**Peckham: I love those long shanks. It gives you more room when you cup your hand to hold it. It doesn't, I feel crowded now when I use an American Stylus.**

**Keninger: Really. Oh, that's the other one of those, I see.**

**Peckham: This one has a Stylus in there.**

**Keninger: Okay.**

**Peckham: I'm pretty sure I still have another one.**

**Keninger: Here is another case. Let's see what's in there.**

**Peckham: Oh, that's a very interesting case.**

**Keninger: I'll just put these down on the floor for now. I don't want to loose anything.**

**Peckham: This is just another Pocket Slate. I can tell you a little about that Writer. It only has three keys for one thing.**

**Keninger: I opened it up upside down.**

**Peckham: Half a cell at a time.**

**Keninger: Oh really.**

**Peckham: So, you can Point or Braille on it.**

**Keninger: Oh.**

**Duvall: Oh, here's the little card you must have done in 1985. It says a Three Key Writer. Oh, you can read it?**

**Keninger: It has Braille and New York Point; financed by Lyons club, sold by Zeigler Magazine.**

**Peckham: For \$5.00.**

**Keninger: \$5.00; what a deal.**

**Peckham: But, I didn't know it was that recent because...Oh, I'm sure it's not that recent. That was the year of your celebration; your 60<sup>th</sup>.**

**Duvall: Right. That's what this looked like; a card that we put in your display.**

**Peckham: Yeah, okay.**

**Duvall: That's what I mean.**

**Peckham: Oh yeah, sure.**

**Keninger: Show me how the paper goes in here. Let me turn it around and let you do it so you can tell me what you're doing.**

**Duvall: Here's a box for the Stylus.**

**Peckham: I think it goes, you start it in this way. Put it under that bar.**

**Keninger: Under here?**

**Peckham: Yeah. You turn this little gizmo, turn it up as high as you want, and then turn it that way; and this is just the space bar. Maybe it needs to go to this other end. There must be some way to get this back and forth. That's great. That's what happened to several of them.**

**Keninger: Did it get stuck there?**

**Peckham: Yeah. I don't know how to get it. I can't figure out how to get it back to...I'm pretty sure it goes this way from left to right; pretty sure it does. Well, maybe not. Gosh, I can't remember. Something has gone a little bit haywire.**

**Duvall: I'm going to reach over here. There are print instructions; when all else fails. Let's see what happens. "Send me to some blind friend. Latest improved Stereotype Maker: The Siegfried Braille Shorthand Machine. Single-hand attachment for Stereotype Maker. To the Blind and workers for the Blind: this is a Midget Braille and Point Writer by Samuel J. Siegfried."**

**"At the request of a number of blind friends and workers for the Blind, the earnest solicitation of Mr. Walter C. Holmes, and the kind financial assistance of a great friend of the Blind, I have gotten up and perfected a very neat machine. The Midget Braille and Point Writer, for writing both Braille and New York Point systems, and have placed it for sale at the time at the very low price of \$5.00."**

**"I've worked considerably over a year perfecting and simplifying this little machine, and get it in such a shape**

**that it can be sold for \$5.00 and still put in first class material workmanship. I now have this machine so simple. In its construction, so accurately build out of such good material that I'm sure it will last for years with anything like proper care. This little machine is not intended to take the place of the regular Braille Writer or the larger machine for writing the New York Point. But it is to fill a place between these machines and the ordinary Braille or Point Slates; and to accommodate those who feel that they cannot afford the more expensive machines, and who are satisfied to get along with a little less speed."**

**Peckham: I think I found it. Now there's a little thing underneath here that you push up to free it up. Now, I found it once, can I find it again or not? There, you can move it back and forth. There's a little thing under the last key; right down there. Push up on it.**

**Keninger: Oh, I see. Okay. Oh there we go, sure.**

**Peckham: Anyway, the friend who gave it to me had had it for along time and this was, gee wiz, when did I know her? It was back in the '50s. She had it a long time before that. What she used it for mostly, was to transcribe Braille music or New York Point music, which she got from Jacksonville. They were turning out most of the Braille music or Point that was done back in those days. She'd get some of that and then she'd transcribe it and make a copy of it so she could send the other one back. She can do it with, reach with one hand and with the other.**

**Keninger: Oh, that would be pretty handy.**

**Peckham:** Of course, we'd have to do the same thing with this that you do with that; anything that writes Braille or Point. You've got to allow spaces, the write amount of spacing, when you do your Braille.

**Keninger:** Oh sure.

**Duvall:** This says the writing is done up.

**Peckham:** Well, because it goes forward a half-cell at a time. So, you've got to remember that you've got to allow for your ordinary cell divisions that you have in a Braille Writer or a Braille Slate.

**Keninger:** So, you go like 1, 2, 3, 4, 5, 6 space. You space out, you put a space in-between each cell and three spaces between each word. Is that how you do it? When you're doing Braille?

**Peckham:** Yeah. You'd have to always allow an extra space between your words; in fact, between your letters.

**Keninger:** If you were doing Point on this would you use these two keys that are close together? Which keys are which on there?

**Peckham:** Well, the one...Here's your space bar over here and then the next one is your top key.

**Keninger:** And, then the next one is the middle bar. Okay, oh all right. That's backwards to the way I think. Okay.

**Duvall: Let's put the paper back in.**

**Peckham: I wish I knew what year they put that out.**

**Keninger: It doesn't say on there. The language of the ad sounded very early on.**

**Duvall: Pretty Victorian, didn't it.**

**Peckham: I thought she had this thing about thirty years. I know that the Ziegler's were very quick to pick up stuff like that. They put out the, way back, and sold it for a very reasonable price.**

**Keninger and Duvall: This is up and this is down.**

**Keninger: That was way, way, way back.**

**Duvall: Well, when \$5.00 was big bucks.**

**Keninger: Tell me about this Slate.**

**Peckham: Well, that is one of my pets. It's a Micro Braille. No, it isn't; I take it all back. It's just a plain English Pocket Slate.**

**Keninger: It is? It looks different. The backside looks different.**

**Peckham: Well, a lot of them don't, they don't have the impressions on the back the way ours do. A lot of them don't. It's not Inter-point or anything.**

**Keninger: But, it's English.**

**Peckham: But, it's nicely engineered. That's one thing I've found out. A lot of French Slates are just horrible. They're awfully badly engineered.**

**Keninger: Really?**

**Peckham: And, some of the German ones are not so hot.**

**Keninger: Do you have a German one here?**

**Peckham: Well, yeah, there was a great big...That's not it; I don't know where it is.**

**Keninger: I've got a pile of them down here on the floor. Is it...**

**Peckham: It's a big Slate not a Board Slate.**

**Keninger: A wide one?**

**Peckham: With lines on it.**

**Keninger: Like a wide...**

**Peckham: It's not too wide.**

**Keninger: Here's one. Is this it?**

**Peckham: Now, that's another interesting slate. That's a German Slate. You notice it's got a real crumbly, it's a sheet of leather that was originally on there, but.**

**Keninger: I wondered what that was. It's all disintegrated.**

**Peckham: Yeah. They put that on there to silence it. And, really, when you write on it; it's beautifully engineered. You can still write on it, but it puts a lot of that crud on your paper. And, then you have a little bit of trouble getting it brushed off. But, it still writes well. That sheet of leather was just going to pieces. That's what's the matter with it.**

**Duvall: I need a description of that so I know which one it is.**

**Keninger: It's got 1, 2, 3, 4, 5, 6, 7, 8, 9; nine rows. And, it has, here's what's distinctive about it, is this stuff; this leather underneath there. And this is German, you say?**

**Peckham: Uh-huh. It's got a German name someplace that means Silent Slate, or something like that.**

**Keninger: Is it embossed on there or printed on there somewhere?**

**Duvall: I don't know. I don't see any.**

**Keninger: They don't seem to claim anything on there. How about this one?**

**Peckham: Well that's another...I don't know where that came from. That was given to me or I traded for it. I forget which.**

**Keninger: It's metal. It's heavy.**

**(Audio is disrupted from 44:25 – 44:45, and then resumes.)**

**Duvall: I don't see any kind of marks. What are we going to say about this?**

**Keninger: It's either Austrian, Italian or German. Okay, it's heavy and black. She doesn't remember where she got it. You said you traded for it?**

**45:00**

**Keninger: Here's another heavy one. These heavy ones don't seem to be American to me.**

**Peckham: Well this one is, I think.**

**Keninger: Do you have any idea what it is called?**

**Peckham: I think probably you could get it still. I think it's an American Printing House. I got it because I like these heavy slates. It's just a plain old Pocket Slate. I remember getting it at school for just \$.85.**

**Keninger: Here's an interesting one.**

**Duvall: So, it slides in like a paper clip.**

**Keninger: No, it doesn't. It opens; it's got only two lines and spaces. Is that for Inter-point, or Inter-line, or Inter-lining?**

**Peckham: That's an English Slate. It's just considered a Pocket Slate. But, when you turn it over, one of the tacks is missing. Anyway, when you turn it over its right for...**

**Duvall: So, what's the difference between Inter-lining and Inter-point?**

**Keninger: See how the lines and spaces are wider here? A line will fit right in between there, whereas...**

**Duvall: So, all the Braille is on one side of the page.**

**Keninger: No, you can turn it over and...**

**Peckham: They are staggered.**

**Keninger: That's Inter-lining. Okay. Inter-point, tell her Inter-point.**

**Peckham: Well, Inter-point is; the lines are about the same distance apart than they would be for just if you were writing on one side of the page. But, it's; you put some pins in usually on the upper side so that when you turn the paper over you can use those pin holes on the pins that are on the lower...on the guide. That staggers the paper just exactly right. So, it's not so on the page on the underside. The ones that come out of The Printing House, The Braille Printing**

**Houses, that's all Inter-point; unlike the Juliet that's like our Braille.**

**Duvall: Yes. So, Inter-point I recognize, but it was...**

**Keninger: It's the Inter-line that spreads it out.**

**Peckham: I think that was just the first step towards Inter-lining. It was a long time before anybody ever produced any Inter-pointing or anything over here. That was the attraction.**

**Duvall: Now, you had a two-row chrome pointy end one.**

**Keninger: That English one? Is that Inter-lining?**

**Duvall: Is that what it was English Inter-line?**

**Keninger: Yes, yes.**

**Duvall: Mary do you have anything that does Math?**

**Peckham: No.**

**Duvall: A Taylor Slate?**

**Peckham: Oh yeah, I do have a Taylor Slate. It's probably in my big, in this other box. It's got some Board Slates in it.**

**Keninger: Is this just a Two Line Slate?**

**Peckham: Yeah, that's just an old straight Two Line Slate. It's probably English. You can tell about the English Slates. These don't stand up and slide like ours do.**

**Keninger: Right. Okay.**

**Duvall: Why is it that every so many cells the bar between the cells is pushed down?**

**Peckham: On the Inter-pointing?**

**Duvall: On that one and this one both...two in from the left, and 1, 2, 3, 4, 5, 6, 7, 8; eight in from the left; eight in again.**

**Peckham: This has to be an Inter-pointing Slate. That's to hold up the second side, hold the guide up, when you turn the paper over so it doesn't push the dots down to where you've written on the first side. This keeps the guide up just enough so that it doesn't do that.**

**Duvall: So, what do I say about that?**

**Peckham: I don't know.**

**Duvall: What do you call that bar between the cells? It's really a line spacer.**

**Peckham: To keep the guides from being too close together so that it pushes down the dots; and it's not present on every Inter-pointed Slate. So, it's just a little refinement on that. This is an English Slate but I don't know how they...The tacks look like they are in exactly the same**

**position on both sides. I don't know how they get their Inter-pointing out of this.**

**Keninger: Now is this...**

**Peckham: This is Micro Braille.**

**Keninger: Micro Braille, okay.**

**Peckham: 1, 2, 3, 4, 5, 6; see it's got...**

**Keninger: The points are so little...**

**Peckham: That's a New York Point Slate.**

**Keninger: That is a New York Point Slate, okay. Where is the Stylus? There's nothing to guide these is there? There's just...**

**Peckham: That's right. They don't have those little things and you miss them.**

**Keninger: When you're use to them, yeah. So, you go in the edge, in the corners of this thing, to make your dots. So, you want to be in the corner and that would give you the same spacing that you have with the bar between them. Is that right? So, you'd end up with absolutely even spacing if you put dots in all the corners of all these cells.**

**Peckham: Yeah, you'd have a continuous line all the way across; two dots high.**

**Keninger: With no, you couldn't tell where the cells were on the slate when you got done.**

**Peckham: No.**

**Keninger: Do you have any idea how old this thing is?**

**Peckham: No, that was given to me. A friend of mine went to school on quite a bit of his life on New York Point. He got to where he wasn't using them any more. He gave me several of them.**

**Duvall: I'm sorry, Mary, I didn't mean to interrupt you there. Your friend was using New York Point in school and...**

**Peckham: He gave me several New York Point Slates. Gosh, I haven't been in touch with him for thirty years. He was a Mormon fellow. The last time I saw him I asked him how he was getting along and he said he was getting along fine. I knew he got married and had eight kids at that time.**

**Duval and Keninger: Whoa!**

**Peckham: Oh gosh, that's all I know about him.**

**Duvall: See, this has got the push down. Can you feel it between the second and the eighth?**

**Keninger: Oh sure. Here, Mary, is this an Inter-pointing Slate? That looks like another...I'm going to guess is that Inter-pointing, am I right?**

**Peckham: I don't think so. This is the best one of my Micro Braille Slates. You notice it has four bars. You remember how standard Four Line Slates are. You see how these don't stand up as much as ours do. I traded somebody and I have no idea where that came from, but it's well enough engineered; it's got to be English or German.**

**Duvall: It looks like...What's that label say?**

**Keninger: How do you get that label in there? Is it hard to position those on there? This is one...**

**Peckham: No, it's not because I usually tear off that little thing in the middle. 'Cause you can't, it's just a killer. When you try to put it together, why, it's hard. I hate these things. Plastic spacers are not my favorite thing.**

**Keninger: I can understand that.**

**Peckham: I'm not sure what this is. This is, I believe this is a Cooper. Maybe it has a thing on here.**

**Duvall: Oh, it does on the end. Cooper English. No, Engineering, I'll bet. Cooper Engineering and Manufacturing, Chicago, Illinois.**

**Peckham: I don't know who initiated the thing. They probably just got them to manufacture it.**

**Duvall: It's flat on the bottom but swoops down like a big "Y."**

**Keninger: What would be the purpose of that? The back piece, you open that.**

**Peckham: Once and a while I drop my Stylus. Sometimes it...**

**Keninger: Sometimes it rolls away.**

**Duvall: Did you go to college then in Colorado?**

**Peckham: Yes. Colorado springs, Colorado; Colorado College. It was really a Fine Arts College in those days. It had a Science Department, Music Department of sorts. But, I was most interested in English Literature, Literature in general, History; things like that. I got what I wanted. It's ten times as big as it was when I was there.**

**Duvall: Did you graduate?**

**Peckham: Un-huh.**

**Duvall: With an English Major then?**

**Peckham: Yes, an English Major. Not exactly a very practical vocational thing to do, but somehow I was getting...I got my teaching certificate. After I practice taught, I don't know, that's not for me. So, I got into, when I was in Denver, I was working in a hospital.**

**Duvall: Was there much in the way of things to help you when you were in college.**

**Peckham: I got \$20.00 a month for a reader.**

**Duvall: So, some of the books were in Braille?**

**Peckham: Nothing was in Braille.**

**Duvall: Nothing was in Braille. Nothing was on open-reel tape?**

**Peckham: No.**

**Keninger: So, it was all with your reader. You got your reader to read for \$20.00 a month, everything you needed for English and History. Holy cow!**

**Peckham: I was interested in languages, too. I thought I might like going for translating and interpreting and stuff like that. The reading was a problem.**

**Keninger: No kidding.**

**Peckham: We had a Superintendent of the school; we called it the school for the blind. We had to have his signature or approval on any reader that was chosen for me.**

**Duvall: Chosen for you? You didn't even find your own reader.**

**Peckham: If I found my own reader I had to have his approval. So, it turned out that I found somebody who could read my German. I was taking German. So, I called him up and said, "Can I send this boy out?" He was able to read my**

**German. He said, “You don’t need to do that; I’m not interested.” Because he was a boy. So, I managed to take a year of German because one of my classmates and I studied together.**

**Duvall: Was it a he?**

**Peckham: No it was a she; one of my girlfriends. It had to be one of my girlfriends. I could have done it. She wasn’t official or anything. So, I did manage to take German and French and Spanish. I needed to take a lot more than all of them.**

**Duvall: Was that in the ‘30s then?**

**1:00:00**

**Peckham: Yeah, I graduated in ‘35.**

**Duvall: From college?**

**Peckham: Yes.**

**<Inaudible conversation>**

**Keninger: I have a quick question about this one. It’s got dot spacers the way APH does that I’m used to. They are, like, every four cells there’s one of those. Is that because of the way the Inter-point is written, and that would maybe be a letter or spacing?**

**Peckham: Might be. It's possible. I have no idea where these New York...Who made these. I should imagine that probably they are American made. I noticed that most of them are labeled on the back.**

**Keninger: Yeah, I saw that. That one actually has dot guides on it.**

**Peckham: This wasn't very well engineered. It's a longer Slate than...**

**Keninger: Mary, why don't you look in here and see if there's anything that I haven't pulled out that I should know about.**

**Peckham: Did you look at this one? This is a Three Line English Slate.**

**Duvall: Three Line Brass, English.**

**Peckham: This is an English one. They've got the pins on the top, kind of like screws on the top, so the paper sticks to the top.**

**Keninger: That would be hard to manage.**

**Peckham: It's always nice when you want to find your place.**

**Duvall: Easier to be able to read it.**

**Keninger: Well, that's true. It would be easier to flip it over to read it and it would stay put.**

**Peckham: Yeah, and you can keep just one finger on the underside there and then find the guide that corresponds to that, and then you're right there.**

**Keninger: You don't have anything...Have you ever seen any of the earlier writing systems like the English had before; some kind of thing that New York Point was made? Some other system that the English used and then there was the thing that they did in Boston. Have you ever seen any of those writing things?**

**Peckham: No, I don't think so. Now, you're starting me off on a tack that I won't be satisfied until I...There's another one. I'll bring that out before we get going here. I've just got it in a little cigar box. A Slate; it's part of the Ballu System; B-a-l-l-u. It's a Spanish name. Their cells are very close together. At one point you can make continuous dots across the page or you can make something...Nine notes high and so you can shape your letters like print letters and you can have; there was a little book that went with it. That's the only trouble with the book is it's gotten separated from this. I don't know where it is. It had directions on how to make all those letters. Like for instance, the letter "o"...alphabet...you would say punch dot two, which is the second dot down, and then you'd go over to the next dot to your left and punch down one, and then you'd go maybe another dot left, and then you'd go back to dot two for your next one. So, it would be four dots wide and that would sort of make like an "o"...You'd have to go down to the dot one, you'd have to go down to like dot three, or you could make it bigger. You could do the dots in threes, and you could do**

**the next one over and make dots two and four and the next one, one and five and then back together again and make a circle. So, that, supposedly, you could get it so people who couldn't read Braille could read it.**

**Duvall: I see.**

**Peckham: The Slate that I have is a Ballu. You could write a continuous line all the way across. Then on the other side is a Braille guide, so you can write Braille on one side and Ballu on the other side on the same piece of paper. That has to have a special very fine point Stylus to write Ballu.**

**Keninger: I'm going to try to pack these back in here.**

**Harold: How much more stuff are you going to look through?**

**Peckham: You can see what we have to haul out here.**

**Harold: Is that one ready to go? I can carry it out.**

**Keninger: We haven't looked at it yet.**

**Harold: You haven't looked at it yet?**

**Peckham: It's mostly Board Slates. One thing that is making it so heavy, and that's one of those Braille Writers. That is a Braille Writer, or a Perkins Writer, that we have out.**

**Duvall: Well, I'm parked in the back and we could put this box in the trunk while the ladies start on the next box.**

**Peckham: That's a Hobart. There are about three cases over there. They gave it to me.**

**Duvall: That's your last piece.**

**Keninger: Does that go on something?**

**Duvall: Yes, it's on the folding box.**

**Keninger: Oh yes. That goes on the top.**

**Duvall: She had these in there better than you do.**

**Keninger: Most people pack better than I do.**

**Peckham: Half of these catalog places, some of them are beautifully packed and some of them they just threw it in.**

**Keninger: I'm afraid that I'd be in the latter category.**

**Duvall: Why don't I put this Magnetized Stylus in the...**

**Keninger: In the box with the other one?**

**Duvall: Yeah.**

**Keninger: Now, you know, they are not all going to go in there and have that lid shut like these do. There they go. If I was a packer I would have to do this over to get it shut.**

**Peckham: Don't you worry about that.**

**Duvall: Well, Bonnie Lindquist asked me to say hello to you, and give you her best wishes.**

**Peckham: Is she still up there?**

**Duvall: Yes, she is. She's at the office right next to Karen's.**

**Peckham: I know Dave Swift.**

**Duvall: And, he's retired and I have his old job. We see him about Thanksgiving time. He sold his house to his son and he has a kind of a condominium in a Catholic Retirement Home in South Dakota, which is where his wife's roots are. But, they have a married daughter who lives in Texas; Houston, I think. So, they spend most of their time driving back and forth to Texas.**

**Peckham: When you see him again, will you tell him hello?**

**Duvall: I will.**

**Keninger: I could start.**

**Duvall: Or, I was going to say you could let us pack this while you guys plow through the next box.**

**Harold: Could I carry that out?**

**Duvall: Yes, you may.**

**Harold: Do you want it on the back seat of your car?**

**Duvall: You'll have to go clear over to the door behind Mary.**

**Harold: Is it going to be an hour or thirty minutes or?**

**Duvall. We want to take Mary out to lunch, so.**

**Harold: Well, I could come back later on.**

**Duvall: Yeah, or could we give you a call, would that be all right? We want to be out of here by 2:00.**

**Harold: Okay, you give me a call when you're ready.**

**Peckham: Okay.**

**Harold: All right. I'll see you then.**

**Peckham: Okay. Thanks, Harold.**

**Harold: Where are you going to go for lunch?**

**Duvall: Mary said Subway when we talked a while back. You got a better idea?**

**Harold: No, there's just not too much in Corning on a Saturday.**

**Peckham: That's what I told them. Well, Pizza Hut.**

**Harold: Okay. Just give me a call.**

**Peckham: At least it's got a decent lid on it.**

**Keninger: More Board Slates.**

**Peckham: They are mostly American made. That's a German.**

**Keninger: Now, is that the New York Point? It looks like it.**

**Peckham: Absolutely. It certainly is. It works the same as the others. I don't know where it's from.**

**Duvall: You've got your tape player on so I'm not taking notes.**

**Keninger: I should check and make sure it's taping the last. One interview I did not too long ago, I had it plugged into the...Doing good.**

**1:15:00**

**Peckham: That's an English one.**

**Keninger: Here's one.**

**Peckham: This is an English one. That's called Americus. It's Micro Braille, I think. It works like a Slate. It doesn't have a...It has a clamp that goes on the top.**

**Keninger: Here's another piece laying here. This might be it.**

**Peckham: Yep.**

**Peckham: It's supposed to open anyway, and the paper is supposed to fit in here. Then when you get ready to do Inter-point you just pick the clamp up and turn clamp and paper and everything over.**

**Keninger: Oh, and then you line it up this way.**

**Peckham: Yeah.**

**Keninger: Oh, I see.**

**Peckham: This little screw is supposed to turn and this opens. It's frozen; if you have strength enough in your fingers to open this little screw.**

**Keninger: Yeah. It doesn't...all one way. It doesn't go very far.**

**Peckham: It isn't easy.**

**Keninger: Oh, I see. There we go.**

**Peckham: Somebody around here is full of arthritis! Yeah, that's up in there. There are tacks on the inside clamp. The paper goes in through it; a smaller size piece of paper.**

**Keninger: Oh sure.**

**Peckham: Merrick Frame, or something like that.**

**Keninger: How would you spell Merrick?**

**Peckham: M-e-r-r-i-c-k. It's Inter-point.**

**Keninger: The lines are spaced kind of far apart. That's why I...**

**Peckham: Maybe it's just...But anyway, you can just turn the paper over.**

**Keninger: Any idea how old these are?**

**Peckham: These are shorthand paper.**

**Keninger: What do they go in?**

**Peckham: Well, they go in a Shorthand Machine.**

**Duvall: In the box?**

**Peckham: I'm not sure where that is.**

**Duvall: Isn't that what you've got sitting here on your kitchen table?**

**Peckham: No. That little Braille Writer is a Pict. It's a German Writer that's made by the Marvard people. It's a standard size writer. I use it every single day of my life.**

**Duvall: You won't loan that one to us. Okay.**

**Peckham: Not right now. It's just a plain writer. But, it takes a small lightweight piece of paper. You could use typing paper. It's not for heavy-duty stuff at all, but I use it. Our Departmental club here puts out a yearbook every year, but the pages are exactly the right size I need for just taking notes, you know, writing down things I want to. My doctor's appointments and stuff like that. Maybe I won't remember; I'll put them down, so I never have to buy any note pads or anything. They always give me the leftovers at the end of every year. So, I keep a bunch of those up on the shelf here and use them for my Writer to write my notes on.**

**That's a neat little gadget, too. There's a Slate out there, too. It needs to go with the collection. See that too, it's a...That sheet full of Braille. We ought to get that one so we don't forget it.**

**Keninger: Oh sure. Do you want to get that right now?**

**Peckham: We could do...**

**Keninger: There's a whole bunch more stuff in here. The sheet that was laying here that was done on something, I don't know.**

**Peckham: It was put on there the first time.**

**Keninger: It looks like you did it for a display or something.**

**Peckham: They did a lot of that stuff, installation time. I didn't participate in.**

**Keninger: Oh, look what's in the bottom of this box.**

**Duvall: Oh, what did you find?**

**Keninger: I think it's a big Taylor Slate.**

**Duvall: Oh good. We also need somebody to confirm to us how to do Taylor Math.**

**Peckham: Oh.**

**Keninger: Is that what this thing is on the bottom here?**

**Peckham: Yeah, that's it.**

**Keninger: There's a bunch of the typer rule which is...**

**Duvall: Now, we don't have that little box anymore.**

**Keninger: What little box?**

**Duvall: The little candy box that we put the Stylus' in. I don't want to loose those so they won't fall out.**

**Keninger: There's a whole bag full but the bag has a rip in it. So, we ought to get something.**

**Peckham: These little things, they have a bar across one side on one end, and points on the other end. So, you can have eight positions that you can put each one of these in. The main thing is that each little hole is eight sided. So, when you put this in you put it in straight across and leave it at zero, the bar at the bottom.**

**Duvall: Okay. So like at the 6 o'clock position.**

**Keninger: Can we take it out?**

**Peckham: Yeah.**

**Duvall: Oh my, that's a big one.**

**Keninger: What's the stamp on there? Here, Mary, come make us numbers on there?**

**Duvall: So, the shelf goes away from you.**

**Peckham: That's where they keep the Stylus'. This is dirty. It's not going to fit. Now, that's zero, I believe. You can turn each one so that these can fit quarter wise. There's one.**

**Duvall: So, we start with the bar and the first one is horizontal across the bottom, like at 6 o'clock, and then.**

**Peckham: No. Yeah. I don't know whether you'd call it 6 o'clock or not. I've got this quarter wise because that's one. It's facing...**

**Keninger: It's facing me.**

**Duvall: It's facing you.**

**Peckham: It's really on a slant.**

**Keninger: Zero you said was...**

**Duvall: At the bottom.**

**Peckham: At the bottom.**

**Keninger: And, you turn it one notch clockwise and it turns into a one.**

**Duvall: So, kind of the lower left quadrant. Okay that's the one. And then where?**

**Keninger: Two...**

**Peckham: You turn it to the next position, which made the bar straight up and down.**

**Duvall: Vertical on the left.**

**Peckham: Three is the next position.**

**Duvall: Like at 10 o'clock or close to it.**

**Keninger: Yeah.**

**Duvall: Is four horizontal across the top?**

**Peckham: One, two, three. Now, four is straight across from the bar at the top. And, then when you get to five you turn the points.**

**Duvall: Five is points. You haven't used all the bar? Oh, okay. But, is over there in the 1 o'clock position in the upper right hand quadrant?**

**Peckham: Yeah.**

**Duvall: So, we are working our way from the bottom around? Like the face of a clock?**

**Peckham: This one's five, slantwise.**

**Keninger: Continuing the pattern.**

**Peckham: Six, seven, eight.**

**Duvall: So, six is the two dots again.**

**Peckham: Yeah, on the right.**

**Duvall: On the right. So, they are?**

**Keninger: Vertical.**

**Duvall: Vertical.**

**Peckham: Six, two dots from above the eight. I finally got to where I was doing my Algebra on the Braille Writer and it was so quick and so easy compared to this, because as you are writing there the position...**

**Duvall: Why would you switch from bars to dots?**

**Peckham: Because you need ten positions; eight positions at least.**

**Keninger: You have ten different points and you only have eight bars. You have, like, equals in plus and minus. How would you write that?**

**Peckham: You would use the bar to clear around the whole eight positions.**

**Duvall: That would be more logical. And, then you'd start introducing the dots. You could go around again.**

**Peckham: After you do all the others.**

**Duvall: Now, we're back to the bar but still the upper right hand quadrant.**

**Peckham: We must have had more time to do our Arithmetic.**

**Duvall: So, when you get to eight you must be back to the two dots.**

**Peckham: Yeah, then you turn it over to the dots.**

**Duvall: To the dots, and then you're horizontal across the bottom.**

**Peckham: Then when you get to nine, you turn it up the other way so your dots are on top.**

**Keninger: Okay. Then start again?**

**Peckham: Yeah.**

**Duvall: When you get to eight you have to turn them up to the dots don't you, because you started with zero?**

**Keninger: Zero, one, two three, up to seven.**

**Peckham: You started with one.**

**Keninger: What's a zero? Zero is across the bottom. Is that the bar across the bottom?**

**Peckham: Let's see. You're type over by that time and your points are up.**

**Duvall: Okay. So it doesn't...**

**Peckham: See, you have eight positions.**

**Duvall: Right.**

**(End of Recording)**

**1:30:38**

**Deb Brix**

**April 30, 2011**