**Alt-Text for Renderings and Logo**

1. **File Name:** 01 The Dot Experience – American Printing House Logo.  
   **Alt-Text:** The name “The Dot Experience” in black bold letters is stacked with the words “The Dot” above “Experience.” The two lines of type are equal in length. “The” and “Experience” are the same size while the word “Dot,” is larger and more prominent. To the right of the name sits a braille cell made of six multi-colored, closed circles, representing a braille cell.
2. **File Name:** 02 The Dot Experience Entrance  
   **Alt-Text**: Facing west at the Lobby entrance, on the left, visitors encounter an expanse of floor to ceiling glass storefront windows with an applied dot pattern in translucent white. Two sets of double glass entry doors are set within an alcove that is created by the glass façade wrapping around a corner. On the right wall of the alcove, a high-contrast Dot Experience logo appears on a black wall.
3. **File Name:** 03 Tactile Experience  
   **Alt-Text:** Facing south, looking into the “Tactile Experience” area, an oblong Tactile Town display table defines the left side of the space and a large, wood-paneled wall for open storage display of braillewriters lines the right-hand side of the space. In the foreground is a standing globe & globe mold display. A four-sided built column stands in the center of the space to feature graphic and braille panels of APH personas with corresponding brand colors, tactile portraits, and dimensional letter descriptors (Access Warrior, Barrier Breaker, Dream Believer, Change Maker). Beyond it, three tactile panel collages overlay the bottom quarter of three columns, and acoustic paneling continues up from the panel collages to the ceiling. Three round pedestals with wooden bases each showcase a touchable braillewriter. Behind the braillewriters are white, rectangular panels with interpretive copy. Finally, a large, vertical, tactile abacus appears along the back left windowed wall of the space. A flooring change defines this whole area, and grounding messages reading “The Power of Touch” and “The Power of Braille” are visible within the space.
4. **File Name:** 04 Welcome Everyone  
   **Alt-Text:** Facing west, a large, black, dimensional “Welcome Everyone” statement is in full view on the back, white wall of the Lobby. In front of this wall, seating is also pictured. The doors to the Classroom/Assembly space are partially visible on the left. In the foreground, an oblong Braille Bug station with a dimensional, tactile Braille Bug on the tabletop is present. On the left side of the oblong station is a black pedestal with light wood trim and a white angled counter with a braille label.A floor change denotes this area.
5. **File Name:** 05 Everyday Navigation  
   **Alt-Text:** Facing northeast, a straight, light grey path with yellow trim travels from left to right at a diagonal across the image. Towards the end of the path, there is a thin white zig-zag line. To the left of the path, the back of a service dog life cast figure sits to the left of a free-standing wall with a 4x5 grid of square panels covering the surface of the wall which is trimmed in black. The dog has a guide dog harness around its chest and back and a handle that extends up at a 45-degree angle from the harness. The free-standing wall has square panels that are wood, solid colors, and wood with white quarter-circles, interspersed between photo panels and interpretive graphic panels. From left to right, the wall features black dimensional type on white that reads “Orientation & Mobility.” Below is an inset case with Buddy the dog’s harness. To the right is a white panel with black type and a corresponding braille panel. To the right of that are two orange panels with white type. Above that is a black and white portrait panel of a man holding a white cane and a second, taller panel featuring a historic photograph of Morris Frank and Dorothy Harrison Eustis standing with Buddy the dog. A large case with a collection of white canes fills the right side of the wall, some of which are behind glass, while some are available to touch, and still others are available to pick up and use on the path in the space. Behind the free-standing wall, to the left of image, is the “We Are Many Things” entry wall of square wooden panels in a similar grid design. In the distance at right, APH brand color banners and globe lighting hang from the tall ceiling.
6. **File Name:** 06 Born Then Blind  
   **Alt-Text:** Facing east from the “Who We Are” gallery, a large circular panel sits on a central wall. The panel is yellow and features a black & white tactile portrait of Helen Keller in profile as a young adult. The panel reads, “Helen Keller: To Live. To Think. To Hope.” On the left of the view, a concave black wall includes black & white photographs, documents, and interpretation. To the right of the yellow circle, a wide opening in the central wall provides a view to the “Global Ambassador” and “Champion & Warrior” sections of the exhibit.
7. **File Name:** 07 W.A.T.E.R.  
   **Alt-Text:** Facing southeast, this view shows the water pump and curvilinear wall structure in the center of the Helen Keller gallery. The iron-colored, Victorian-era water pump is resting on a stone-colored, circular base approximately 2ft in diameter. The water pump features an ornate handle, a faceted base, and a spout that extends outward. At the mouth of the spout, a suspended blue material representing water hangs down. The circular floor area around the pump is styled in a blue to represent water. Beyond the pump, approximately half of the circular floor area is backed by a curvilinear wall. Directly beyond the pump, are inset semi-transparent, blue textured glass “windows” that cascade down the top of the wall in a water-like form. Surface applied strips of textured glass are dappled around the wall opening to infer sprinkles and drops of water. On the far-right side of the wall is a panel grid of brand-colored panels, braille panels, and black type on white that reads, “What’s Your Water Pump Moment?” To the left of the panel grid is a historic photo of Keller’s childhood home and the famous water pump that spans the wall top to bottom. A circle panel with a black and white portrait of Anne Sullivan and Helen Keller sits on top of the large historic photo of the water pump. To the left of the textured glass feature are casts of Keller’s hands signing each letter of the word “water.” Below each cast hand is the corresponding braille and type character, set on a yellow graphic band. A 6th neutral, hand cast is present to the right with an interpretive panel that prompts the visitor to explore fingerspelling. Above the hands, Keller’s quote about the “mystery of language” is presented in its long-form excerpt.
8. **File Name:** 08 Champion and Warrior  
   **Alt-Text:** Facing the southeast corner of the gallery, Helen’s coffee-colored wooden desk and a seated life-cast figure of Keller are prominently featured in the center, front of the image. Drawing from reference photos, her desktop is full of objects such as small busts, wooden boxes, stacks of paper, and a braillewriter. Helen’s arms, outstretched, are posed actively. The floor under the desk consists of high-contrast tactile strips and perimeter edging, helping to define the edge of the desk from the surrounding gallery and floor transitions. The gallery walls cover the building walls, creating real estate for didactic material, touchable objects, and a stylized recreation of the built-in bookcases of Keller’s home office. From left to right: interpretive title wall, Keller’s bookcases spanning the corner of the gallery, a semi-opaque window referencing the window Keller sat close to in her office, and a touchable life mask and cast of Keller’s hand. The large high-contrast title wall reads, “Champion & Warrior” in large black type. In additional dimensional letters, a large quote reads, “For three years we covered the country from coast to coast. We addressed over 250,000 people at 249 meetings in 123 cities.” Additionally, a dimensional date range (1924–1940s), in APH Dot Experience Yellow, is paired with a black dimensional statement reading, “Helen’s influence reached politicians across the country.” Below the large type, didactic and interpretive material are lined up at visitor height, including a photo and tactile graphic of Keller at her desk. The inset bookcases feature a myriad of leather-bound books, additional paper materials, interpretive panels, and a selection of touchable and encased objects. On the left bookcase, two white and yellow interpretive panels provide story moments: one for Keller’s key to the city from San Antonio, featuring a touchable key, and a second panel, with the title, “Keller’s Legislative Influence.” To the right of the second bookcase segment (on the south wall of the gallery) is the faux office window. Farther right, a wall that reads, “Global Ambassador” houses a life mask and cast of Keller’s hand, accessible for visitors to touch.
9. **File Name:** 09 Inventing a Tool  
   **Alt-Text:** Facing east from the Innovations & Breakthroughs wall, the concave white and yellow wall of the “Inventing a Tool” section features three inset display cases housing four rare books from APH's collection. Along the curved wall, just below the inset artifact cases, three angled white counters trimmed in black span the length of the cases broken in the center by a cylindrical, spinnable, braille interactive. Each counter presents tactile representations of the rare books and corresponding braille panels. Interpretation is interspersed between the cases, with titles reading: “An Educator’s Innovation,” “An Essay for the Education of the Blind,” “Codes to Replace Raised Letters,” and “Braille’s Code Emerges as the Standard.” This display curves to the left into the “Decoding Braille” section where a life-cast statue of Louis Braille is visible.