

Chapter 1 : Book design - Wikipedia

August This month the beta version of DBN 4 will be released. DBN 4 is the 4th (and final re-write) of DBN by Jessica Rosenkrantz.

For long documents, you can assign chapter numbers. Each document can be assigned only one chapter number. If you want to use different numbering within a document, you can define ranges of pages as sections; these sections can be numbered differently. For example, the first ten pages of a document the front matter might use Roman numerals, and the rest of the document might use Arabic numerals. A single InDesign document can contain up to 9, pages, but page numbers can be as large as , Odd-numbered pages always appear on the right; if you use the Section Options command to change the first page number to an even number, the first page becomes a verso left page. For information on creating basic page numbering in a document, see Add basic page numbering. Add an automatically updated chapter number You can add a chapter number variable to your document. Like page numbers, chapter numbers can be updated automatically and formatted and styled as text. A chapter number variable is commonly used in documents that are part of a book. A document can have only one chapter number assigned to it; if you want to divide a single document into chapters, you can create sections instead. Chapter numbers cannot be included as a prefix in a generated index or table of contents such as , , and so on. If you want chapter numbers to be included as prefixes, use section prefixes instead of chapter numbers. If necessary, create a text frame where you want a chapter number to appear. If you want a chapter number to appear on several pages, create the text frame on a master page, and apply that master page to the document pages. In the chapter number text frame, add any text that will come before or after the chapter number. Add an automatically updated section marker Define sections in your document. See Define section numbering. See Document numbering options. Define section numbering By default, page and chapter numbers in a book are numbered consecutively. You can define a section prefix to label section pages automatically. For example, if you specify "A" for Section Prefix on page 16 of a document and include the section prefix, the page will appear in the table of contents or index as "A" Status bar displays document length Define sections in a document In the Pages panel, select the first page in the section you want to define. This option marks the selected page as the beginning of a new section. A section indicator icon appears above the page icon in the Pages panel, indicating the start of a new section. To end the section, repeat the section numbering steps on the first page that follows the section. Edit or remove section numbering In the Pages panel, double-click the section indicator icon that appears above the page icon in the Pages panel. To change the style or starting number, change section and numbering options. To remove a section, deselect the Start Section option. To quickly identify a section in the Pages panel, position the pointer precisely over any section indicator icon. A tool tip appears, displaying the starting page number or section prefix. Display absolute or section numbering in the Pages panel The Pages panel can display absolute numbering labeling all pages with consecutive numbers, starting at the first page of the document or section numbering labeling pages by section, as specified in the Section Options dialog box. Changing the numbering display affects how pages are indicated in the InDesign document, as in the Pages panel and in the page box at the bottom of a document window. The numbering display also affects how you specify page ranges when printing and exporting the document. However, the numbering display does not change the appearance of page numbers on document pages. For Page Numbering, choose a numbering method in the View menu. You can also change these options when you choose Document Numbering Options from the Book panel menu. Automatic Page Numbering Select if you want the page numbers of the current section to follow the numbering of the previous section. Start Page Numbering At Type the starting number for your document or for the first page of the current section. The remaining pages in the section will be renumbered accordingly. If you chose a non-Arabic page-numbering style such as Roman numerals , you still must type an Arabic numeral in this box. Section Prefix Type a label for the section. The prefix is limited to eight characters. You cannot enter a blank space by pressing the spacebar"copy and paste a fixed-width space character from the document window instead. See Insert white space characters. Style Page Numbering Choose a

page-numbering style from the menu. The style applies to all pages in this section only. Include Prefix When Numbering Pages Select if you want the section prefix to appear when you generate a table of contents or index, or when you print pages that contain automatic page numbers. Deselect this option to display the section prefix in InDesign but hide the prefix in the printed document, index, and table of contents. Section prefix in document window A. Section marker and prefix on the page itself Style Document Chapter Numbering Choose a chapter-numbering style from the menu. This chapter style is used throughout the document. Automatic Chapter Numbering Select this option to number chapters sequentially in a book. Start Chapter Numbering At Specify the starting number of the chapter numbering. Select this option if the current document is part of the same chapter as the previous document in a book. Create headers and footers Headers and footers run through the top and bottom of the pages in your document, providing important background information. To create a simple header or footer that includes page numbering, see Add basic page numbering. You can add many of these items by using text variables. You can modify these variables, and you can create your own. For example, you can create a variable that displays the first use of a Heading paragraph style in the header or footer. Once you create or edit the variables you need, you assemble them on the master page to create your header and footer, and then you apply the master page to the appropriate document pages. Using page numbers and variables to create a footer A. Variable text on document page that grabs text from the first heading on the page Create a header or footer on a master page If necessary, create or edit the variables you want to use in your header or footer. See Create variables for running headers and footers. Go to the master page where you want to add the header or footer. The header or footer will appear on any document page to which the master page is applied. Create a text frame large enough to include all the header or footer information. Place the text frame above or below where the content of the document pages will appear. Add text, page numbers, and variables as needed. Apply the master page to document pages where you want the header or footer to appear. If necessary, create headers and footers for additional master pages. Create variables for running headers and footers By default, the Running Header variables insert the first occurrence on the page of the text to which the specified style is applied. Running Header variables are especially useful for displaying the current heading or title in the header or footer. If your content is not already formatted, create and apply the paragraph style or character style for the text you want to appear in the header such as a title or heading style. Click New, and then type a name for the variable. Specify the following options: Choose the style to display in your header or footer. First On Page is the first paragraph or character that begins on a page. If there is no occurrence of the style on the page, the previous occurrence of the applied style is used. If there is no previous occurrence in the document, the variable is empty. Delete End Punctuation If selected, the variable displays the text minus any end punctuation periods, colons, exclamation points, and question marks. Change Case Select this option to change the case of the text that appears in the header or footer. For example, you may want to use sentence case in your footer, even though the heading on the page appears in title case. You can now insert the variable in a header or footer you create on the master page. If a header or footer text frame has been created on the master page of the InDesign document, you can insert the variable in the header or footer. See Edit text on a master page. Usually the jump line page number should be in a separate text frame from the story it tracks. With the Type tool, drag to create a new text frame where you want the jump line to appear. With the Selection tool, position the new text frame so that it touches or overlaps the frame containing the story you want to track. Make sure text frame touches or overlaps the story you want it to track. Select the Type tool and click an insertion point in the new text frame. The page number automatically updates to reflect the current location of the next or previous frame of the story. If necessary, repeat this procedure to add more jump lines. Turn off or edit the prefix.

Chapter 2 : Infographics: Hoosiers by the Numbers

Design By Numbers is a reader-friendly tutorial on both the philosophy and nuts-and-bolts techniques of programming for calendrierdelascience.comcing what he preaches, Maeda composed Design By Numbers using a computational process he developed specifically for the book.

Though most design courses drill into students the dictum of planting in threes and fives, there are ways to successfully incorporate other numbers of plants as well. Learning how to use each number gives you the tools to forge a well-designed garden. It will also give you the confidence to sometimes fudge the rules to suit your project or budget, or to simply satisfy a craving. Success lies in identifying your design goals and using the correct number of plants to meet those goals. Think of each plant as part of an overall composition, considering its form, its weight, and its relationship to the surrounding plants and architecture. As you play with the numbers, just remember that if the design of your garden is not adding up the way you imagined, you can always get a shovel and shift a few plants until the whole picture is greater than the One is not the loneliest number. Contrary to its popular musical identity, one is not the loneliest number but rather the ultimate prime number. Unless you have a specimen garden composed of one of everything a recipe for disaster except under the most skilled eyes and hands, one plant will read as either a specimen or a unifier. Two signals formality. Like the guards at Buckingham Palace, the number two conveys formality. Two plants tend to divide your eye, so this number works best when used like sentries to mark both sides of an entrance or passageway. Trees and shrubs are easy to use in pairs, but perennials are more challenging. Some of the larger perennials and ornamental grasses work well in pairs, as do some annuals and tender perennials. Three is a charm. Though three can be tricky in human relationships, this number fits expertly in a landscape. The trick is in the arrangement. Three plants in a row is dull because you know what to expect. If you have enough space, group them in an equilateral triangle. This looks particularly good with mounding or vertical plants. Be sure to leave some space between the plants, especially if they are three different kinds. You can even use a garden ornament, like a birdbath, to count as the third item in a set of three. Four works best when divided. Four can be divided in various ways. Avoid planting two and two, even on the sides of an entry, because it rarely works. It feels off kilter, always calling for more to make it three and three. A good way to use four plants is by putting one in each quadrant of a circle or square, either planting four distinct specimens or repeating the same plant. Because of their strong weight, this is especially effective with evergreens. Five is pleasing to the eye. Five is a number that is used often in designs. A classic example of five is to set up two parallel rows with three in one row and two in the other. This works best in rectangular beds but can work in irregularly shaped beds, too. That is not the only way to use five plants. I have found that positioning two plants on one side of a path and three on the other does not work especially with mounding plants, but having four balanced by a fifth feels right. Six is two sets of three. Six works best when it is broken into two groups of three. You can either duplicate the arrangement of threes in a staggered row or in a triangle or position them to fill a corner. Seven and more becomes a mass. With seven plants, you achieve enough mass to start making a strong visual statement. Even numbers higher than seven can be divided into two sets of odd numbers, like 12 divided into sets of 5 and 7. Odd numbers higher than seven can be separated into groups of odd numbers.

Chapter 3 : What Does a Patent Number Tell You About the Product? | LegalZoom Legal Info

Design by Numbers provides you all the tools you need to complete your dream space. We address one of the hardest problems homeowners and renters face, having a plan. Your online designer will review your room, work within your preferred price points, and can even include furniture you already own into your Virtual Room Makeover board.

Good Luck with a great business. Michele from Wayne, NJ I can not express adequately my joy in being able to spend time with my daughter while we listen to music and paint. I was so touched. It came out so perfect. And he knows nothing about art! Kristin I appreciate your product. Having wanted to paint for many years but with no painting experience, your EasyArt is teaching me and giving me confidence to paint. It was the only gift I felt worth giving. You provide an amazing service! And I did it myself! Everyone who sees our painting goes wild. I can barely wait to begin my next painting. Thanks so much for making me look like an accomplished artist! Will from Birmingham, AL Wow that was fast! I got the new, landscape PBN in the mail yesterday. At a glance I can tell it is going to look really cool. Thanks for your help! Kim from Centerville, VA Having never painted before, I can not believe how well the portrait of my two daughters turned out! Thank you for making it easy! It was so fun. I was really nervous to see what he would think. Thank you! Sharon, MO Yes i loved it! Thanks for all your help. It is way too hot here in TX to be out in the middle of the day, so this has been a delightful distraction. Kathy I gave my husband a custom paint by number for Christmas -- it shows him canoeing on a lake just before sunrise. He was delighted, and we have just finished doing it together. I thought you would want to know that the two pictures to paint by number are finally finished, delivering the last one to my second daughter this past week. I had them framed and personally delivered the last one I did it and am so very proud. They ran home and put it right up in their living room. Thanks again for all your help. It was delivered Christmas Eve, in the nick of time for our gift exchange and everyone loved the originality of the gift. Kristen from IL Hi, I am sending you a picture of my finished photo painting Needless to say, they were blown away at how beautiful the painting turned out. I had captured a picture of them walking arm in arm a couple years prior to painting it, and the photo encapsulated their love for each other. My dad has since passed away, but the picture remains as a reminder of the love they shared. I hope it can be used on your website. So much FUN to do! Erika from NJ I really enjoy your product. I love to paint but I am color blind! But you make it possible for me. Cheryl I am so pleased with my finished painting of Casablanca my beloved cat Tess from Manteo, NC I just gave my paint by number picture to my friend, it was of her baby and her. I was a big hit this year for Christmas. Enjoyed the project and look forward to doing another one with your company. I have friends who have seen it and ordered for themselves. Trisha from TX I had a paint by number kit made of my daughter and her horse for Christmas. She is 19 and absolutely loves it Just wanted to let you know you made one horse loving daughter very happy. Just wanted to thank you for the paint-by-numbers. It made a great gift! Jim from Pottstown, PA Just wanted to thank you for the great product. Sharon from Blue Bell, PA.

Chapter 4 : Learn how to number pages, chapters, and sections in InDesign

The New York Times By the Numbers blog from Opinion columnist Charles Blow explores on all things statistical and their visual expressions.

Mathematician Mark Barr proposed using the first letter in the name of Greek sculptor Phidias , phi, to symbolize the golden ratio. The golden ratio has been claimed to have held a special fascination for at least 2, years, although without reliable evidence. Some of the greatest mathematical minds of all ages, from Pythagoras and Euclid in ancient Greece , through the medieval Italian mathematician Leonardo of Pisa and the Renaissance astronomer Johannes Kepler , to present-day scientific figures such as Oxford physicist Roger Penrose , have spent endless hours over this simple ratio and its properties. But the fascination with the Golden Ratio is not confined just to mathematicians. Biologists, artists, musicians, historians, architects, psychologists, and even mystics have pondered and debated the basis of its ubiquity and appeal. In fact, it is probably fair to say that the Golden Ratio has inspired thinkers of all disciplines like no other number in the history of mathematics. The division of a line into "extreme and mean ratio" the golden section is important in the geometry of regular pentagrams and pentagons. A straight line is said to have been cut in extreme and mean ratio when, as the whole line is to the greater segment, so is the greater to the lesser. Plato â€™ BC , in his Timaeus , describes five possible regular solids the Platonic solids: Luca Pacioli â€™ defines the golden ratio as the "divine proportion" in his Divina Proportione. Michael Maestlin â€™ publishes the first known approximation of the inverse golden ratio as a decimal fraction. Johannes Kepler â€™ proves that the golden ratio is the limit of the ratio of consecutive Fibonacci numbers, [22] and describes the golden ratio as a "precious jewel": Charles Bonnet â€™ points out that in the spiral phyllotaxis of plants going clockwise and counter-clockwise were frequently two successive Fibonacci series. Martin Ohm â€™ is believed to be the first to use the term goldener Schnitt golden section to describe this ratio, in History of aesthetics preth-century and Mathematics and art De Divina Proportione, a three-volume work by Luca Pacioli , was published in Pacioli, a Franciscan friar , was known mostly as a mathematician, but he was also trained and keenly interested in art. De Divina Proportione explored the mathematics of the golden ratio. For example, Midhat J. In the Elements BC the Greek mathematician merely regarded that number as an interesting irrational number, in connection with the middle and extreme ratios. Its occurrence in regular pentagons and decagons was duly observed, as well as in the dodecahedron a regular polyhedron whose twelve faces are regular pentagons. It is indeed exemplary that the great Euclid, contrary to generations of mystics who followed, would soberly treat that number for what it is, without attaching to it other than its factual properties. In fact, the entire story about the Greeks and golden ratio seems to be without foundation. The one thing we know for sure is that Euclid, in his famous textbook Elements, written around BC, showed how to calculate its value. A geometrical analysis of earlier research into the Great Mosque of Kairouan reveals a consistent application of the golden ratio throughout the design, according to Boussora and Mazouz. The authors note, however, that the areas where ratios close to the golden ratio were found are not part of the original construction, and theorize that these elements were added in a reconstruction. The Swiss architect Le Corbusier , famous for his contributions to the modern international style , centered his design philosophy on systems of harmony and proportion. And these rhythms are at the very root of human activities. They resound in man by an organic inevitability, the same fine inevitability which causes the tracing out of the Golden Section by children, old men, savages and the learned. In addition to the golden ratio, Le Corbusier based the system on human measurements , Fibonacci numbers , and the double unit. He took suggestion of the golden ratio in human proportions to an extreme: Several private houses he designed in Switzerland are composed of squares and circles, cubes and cylinders. In a house he designed in Origgio , the golden ratio is the proportion between the central section and the side sections of the house. The dimensions of the canvas are a golden rectangle. A huge dodecahedron, in perspective so that edges appear in golden ratio to one another, is suspended above and behind Jesus and dominates the composition. The study concluded that the average ratio of the two sides of the paintings studied is 1. According to Jan Tschichold: Text area proportioned in the Golden Section.

Chapter 5 : A Project by ArtWorks | ArtWorks Cincinnati

Design by the Numbers. A very short presentation exploring the various numbers involved in designing for the web. If you liked it, follow me on Twitter!

These appear on the face of the patent only after January 2, , but the codes may be used on all patents in some databases. To make things more complicated, the number after the letter is sometimes omitted. A1 - Published Patent Application - if application is published more than once, A2 for second, etc. X7 - Patent Assignment 45 Date of Patent: The patent is enforceable after this date, and in some cases the patent term is measured from this date see " How to determine if a patent is still in force ". Interesting trivia point - this date is always a Tuesday. This is the full title of the patent. In past years, it was the practice to give very vague and general titles to patents "Tool" , but more recently titles tend to be fairly specific. All of the inventors will be listed on the patent, usually with their city of residence. If the patent is owned by a company or an individual other than the inventor s , it will probably be listed here. Note that this information comes from the cover sheet which was filed when the issue fee was paid, and may not be correct. Sometimes the attorney or inventor forgets to list an assignment, or chooses not to. Assignments which are recorded after the patent issues are never printed on the patent. Sometimes the term of the patent is extended due to delays in the USPTO processing beyond certain limits. If the term is extended, it will be noted here, as a certain number of days of extension see " How to determine if a patent is still in force ". In the example above, the term was not extended. When the number reaches ,, they start a new series. The series numbers are as follows: This is the date that this application was filed. Note that this is the actual filing date, not necessarily the "first US filing date" used for determining patent term. If this patent was published while it was a pending application, the publication number and date will be listed here. If this application is related to any other applications or patents, they will be listed here. The patent might be related to other non-provisional applications, for example if it is a Continuation-in-Part of an earlier application or a US equivalent of an application first filed in Japan. If so, the patent term would be measured from the filing date of the earliest non-provisional US application listed here. The classifications in which a patent is indexed are listed in these sections. A given patent may be classified in any number of different locations, depending on the features of the invention. Most patent offices around the world use the International Patent Classification system, which is based on the function or operation of the invention. The classification system is defined in a hierarchical outline. Machines or Engines F01L: The subclasses are arranged in a hierarchical form, but not necessarily in numerical order. The US classification system is more based on structure than function. With means for varying timing This classification system is based loosely on the IPC, but is more detailed and easier to use in our opinion. The two patent offices have a website on the CPC which explains how it works. For the same example given above, the CPC for this type of invention would be defined as follows: Valve-gear or valve arrangements, e. Knowing the US classification s for a patent was important in searching in the USPTO database before , because patents issued before were only indexed by number and US classification. The IPC remains as an index term in both databases. If you are doing a patent search and find a patent which seems similar to your idea, this can give you a hint of other places you should be looking. This is a list of the prior art that the Examiner found in his search, or which were listed by the patentee on an "Information Disclosure Statement" IDS filed with the application. Patents flagged with an asterisk are those that the Examiner felt were particularly relevant to the patentability of this patent. Both US and foreign patents may be listed, as well as non-patent literature the Examiner might feel was relevant. Primary Examiner, Assistant Examiner: When the Issue Fee is paid for the patent, one or more patent attorneys, patent agents or law firms may be listed on the cover sheet. A brief summary of the invention, with the emphasis on "brief" less than words. Number of claims and drawing sheets: Simply an enumeration of the number of claims and sheets of drawing in the patent, so that you can determine if the copy you have is complete. The Examiner picks one of the drawing figures to put on page 1 of the patent. Usually, this is figure 1, but if the Examiner feels another figure shows the invention better, he will pick that one.

Chapter 6 : Printable Paint By Number | Damask Love

Though most design courses drill into students the dictum of planting in threes and fives, there are ways to successfully incorporate other numbers of plants as well. Learning how to use each number gives you the tools to forge a well-designed garden.

Appendix or Addendum Author This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work. Glossary Author The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction. Bibliography Author This cites other works consulted when writing the body. It is most common in non-fiction books or research papers. Index Publisher This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books. Colophon Publisher This brief description may be located at the end of a book or on the verso of the title page. Arabic numbering continues for the back matter. Front cover, spine, and back cover of the dust-jacket[edit] The spine of the book is an important aspect in book design, especially in the cover design. When the books are stacked up or stored in a shelf, the details on the spine is the only visible surface that contains the information about the book. In a book store, it is often the details on the spine that attract the attention first. The front cover is the front of the book, and is marked appropriately by text or graphics in order to identify it as such namely as the very beginning of the book. The front cover usually contains at least the title or author , with possibly an appropriate illustration. On the inside of the cover page, extending to the facing page is the front endpaper sometimes referred as FEP. The free half of the end paper is called a flyleaf. Traditionally, in hand-bound books, the endpaper was just a sheet of blank or ornamented paper physically masking and reinforcing the connection between the cover and the body of the book. These books have an audience and traditions of their own where the graphic design and immediacy is especially important and publishing tradition and formality are less important. The spine is the vertical edge of a book as it normally stands on a bookshelf. It is customary for it to have printed text on it. In texts published or printed in the United States and the United Kingdom, the spine text, when vertical, runs from the top to the bottom, such that it is right side up when the book is lying flat with the front cover on top. In books from continental Europe, vertical spine text traditionally runs from the bottom up, though this convention has been changing lately. On the inside of the back cover page, extending from the facing page before it, is the endpaper. Its design matches the front endpaper and, in accordance with it, contains either plain paper or pattern, image etc. The back cover often contains biographical matter about the author or editor, and quotes from other sources praising the book. It may also contain a summary or description of the book Main article: Book binding Books are classified under two categories according to the physical nature of their binding. The designation hardcover or hardback refers to books with stiff covers, as opposed to flexible ones. The binding of a hardcover book usually includes boards often made of paperboard covered in cloth, leather, or other materials. The binding is usually sewn to the pages using string stitching. A less expensive binding method is that used for paperback books sometimes called softback or softcover. Most paperbacks are bound with paper or light cardboard, though other materials such as plastic are used. The covers are flexible and usually bound to the pages using glue perfect binding. Some small paperback books are sub-classified as pocketbooks. However, this capacity to fit into a pocket diminishes with increasing number of pages and increasing thickness of the book. Such a book may still be designated as a pocketbook. Other items[edit] Some books such as Bibles or dictionaries may have a thumb index to help find material quickly. Gold leaf may also be applied to the edges of the pages, so that when closed, the side, top, and bottom of the book have a golden color. On some books, a design may be printed on the edges, or marbling or a simple colour applied. Pop-up elements and fold-out pages may be used to add dimensions to the page in different ways. Some books for preschoolers include textured fabric, plastic on other materials. Die-cut techniques in the work of Eric Carle are one example. Clear or reflective surfaces, flaps, textiles and scratch-and-sniff are other possible features.

Chapter 7 : Reading & Writing Success

Well, the design world is applying the "Paint by the Numbers" concept using design canvases. A design canvas outlines what's important given the subject area, and then allows the "painter" to color in the right information.

Chapter 8 : Number Vectors, Photos and PSD files | Free Download

T hough there are countless blog posts and recommendation lists for fonts and font pairings these days, what's really tough to find are the best fonts for numbers. If you can't afford FF DIN or Numbers by H&CO, there isn't much guidance, let alone a go-to recommendation list.

Chapter 9 : Plant by Number - FineGardening

A.F. Kana Digital Logic Design. Page 1 Digital Logic Design Introduction A digital computer stores data in terms of digits (numbers) and proceeds in discrete steps from one state to the next.