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Why Science Needs Art explores the complex relationship between these seemingly polarised fields. Reflecting on a time when art and science were considered inseparable and symbiotic pursuits, the book discusses how they have historically informed and influenced each other, before

considering how public perception of the relationship between these disciplines has fundamentally changed. Science and art have something very important in common: they both seek to reduce something infinitely complex to something simpler. Using examples from diverse areas including microscopy, brain injury, classical art, and data visualization, the book delves into the history of the intersection of these two disciplines, before considering current tensions between the fields. The emerging field of neuroaesthetics and its attempts to scientifically understand what humans find beautiful is also explored, suggesting ways in which the relationship between art and science may return to a more co-operative state in the future. Why Science Needs Art provides an essential insight into the relationship between art and science in an appealing and relevant way. Featuring colorful examples throughout, the book will be of interest to students and researchers of neuroaesthetics and visual perception, as well as all those wanting to discover more about the complex and exciting intersection of art and science. The book contains fourteen lessons in which the original yoga science emerges in all of its glory-a proven system for realizing one`s spiritual destiny. This is the most comprehensive course on yoga and meditation available today, giving you a profound and intimate understanding of how to apply these age-old teachings, on a practical, as well as spiritual, day-to-day level in this modern age. Representation is a concern crucial to the sciences and the arts alike. Scientists devote substantial time to devising and exploring representations of all kinds. From photographs and computer-generated images to diagrams, charts, and graphs; from scale models to abstract theories, representations are ubiquitous in, and central to, science. Likewise, after spending much of the twentieth

century in proverbial exile as abstraction and Formalist aesthetics reigned supreme, representation has returned with a vengeance to contemporary visual art. Representational photography, video and ever-evolving forms of new media now figure prominently in the globalized art world, while this "return of the real" has re-energized problems of representation in the traditional media of painting and sculpture. If it ever really left, representation in the arts is certainly back. Central as they are to science and art, these representational concerns have been perceived as different in kind and as objects of separate intellectual traditions. Scientific modeling and theorizing have been topics of heated debate in twentieth century philosophy of science in the analytic tradition, while representation of the real and ideal has never moved far from the core humanist concerns of historians of Western art. Yet, both of these traditions have recently arrived at a similar impasse. Thinking about representation has polarized into oppositions between mimesis and convention. Advocates of mimesis understand some notion of mimicry (or similarity, resemblance or imitation) as the core of representation: something represents something else if, and only if, the former mimics the latter in some relevant way. Such mimetic views stand in stark contrast to conventionalist accounts of representation, which see voluntary and arbitrary stipulation as the core of representation. Occasional exceptions only serve to prove the rule that mimesis and convention govern current thinking about representation in both analytic philosophy of science and studies of visual art. This conjunction can hardly be dismissed as a matter of mere coincidence. In fact, researchers in philosophy of science and the history of art have increasingly found themselves trespassing into the domain of the other community, pilfering ideas and approaches to representation. Cognizant of the limitations of the accounts of representation available within the field, philosophers of science have begun to look outward toward the rich traditions of thinking about representation in the visual and literary arts. Simultaneously, scholars in art history and affiliated fields like visual studies have come to see images generated in scientific contexts as not merely interesting illustrations derived from "high art", but as sophisticated visualization

techniques that dynamically challenge our received conceptions of representation and aesthetics. "Beyond Mimesis and Convention: Representation in Art and Science" is motivated by the conviction that we students of the sciences and arts are best served by confronting our mutual impasse and by recognizing the shared concerns that have necessitated our covert acts of kleptomania. Drawing leading contributors from the philosophy of science, the philosophy of literature, art history and visual studies, our volume takes its brief from our title. That is, these essays aim to put the evidence of science and of art to work in thinking about representation by offering third (or fourth, or fifth) ways beyond mimesis and convention. In so doing, our contributors explore a range of topics-fictionalism, exemplification, neuroaesthetics, approximate truth-that build upon and depart from ongoing conversations in philosophy of science and studies of visual art in ways that will be of interest to both interpretive communities. To put these contributions into context, the remainder of this introduction aims to survey how our communities have discretely arrived at a place wherein the perhaps-surprising collaboration between philosophy of science and art history has become not only salubrious, but a matter of necessity. Ranging from suggestions for the care of musical instruments to maintaining home safety, a celebration of and guide to the finer points of home-keeping offers a contemporary, creative, and positive take on a traditional subject 10,000 flavor matches that will transform the way you eat. Foodpairing(R) is not the familiar matching of wine to food. It is pairing aromatic molecules in food ingredients to create the most delicious and exciting results possible. The enjoyment of food is determined 80 percent by aroma and 20 percent by actual taste. Based on the molecular matches in two foods it can be determined that they will taste delicious eaten together, no matter how unconventional. The concept of foodpairing was invented by the great chef Heston Blumenthal from the 3 Michelin-starred restaurant, The Fat Duck. Other culinary colleagues developed the concept further and then incorporated it into a foodpairing database for use by the food and beverage industry. Thanks to the startlingly tasty results discovered with foodpairing, it is

catching on quickly. Headlines like "The Science That Could Make You Crave Broccoli More Than Chocolate" (Newsweek) have piqued the curiosity of food lovers and home cooks everywhere. Thousands of chefs around the world already use it when they design their menus. Opening with information on how to use the book, *The Art and Science of Foodpairing*(R) contains: Foodpairing: What it is, how it works, methodology; the database; how to create a well-balanced recipe The omnivore's dilemma: The search for variety and novelty; learned food association; acquired tastes. Aroma: The importance of aroma to our flavor experience; how aromas are changed by cooking Smell: How people smell and perceive aromas; why smell is essential to the eating experience. The Foodpairing(R) directory: 10 pairings per food, 1000 ingredients, 10,000 combinations in total. The book also covers key food characteristics, aroma profiles, classic dishes, contemporary combinations, scientific explanations, special features and contributions from some of the world's greatest chefs for the top 150 ingredients, and much more. With ten times more pairings than any other book on flavor, this will become THE go-to reference for flavor and an instant classic for anyone interested in how to eat well. *The Art and Science of Foodpairing*(R) is destined to become the essential reference to creating delicious, exciting and perfectly balanced meals. Major promotion to enthusiasts and professionals in the food preparation industry and media. The Science behind Foodpairing(R) Foodpairing(R) is an exciting new method of identifying which foods go well together based on groundbreaking scientific research that combines neurogastronomy (how the brain perceives flavor) with the analysis of aroma profiles derived from the chemical components of food. Using an enormous database, *The Art and Science of Foodpairing*(R) provides 10,000 flavor matches laid out in taste wheels and color keys. When cooks go to one ingredient, e.g. beets, they will find 10 food pairings and a color wheel revealing the taste results. For example, boiled beets will taste less like the earth they grew in and more like cheese if they are paired with coffee. Many pairings are ones we enjoy already, such as strawberries and chocolate, but the book opens the door to a wider world of unknown deliciousness,

like broccoli and chocolate (what child won't go for that?). It can transform our food choices with outcomes that include good health. *The Art and Science of Dermal Formulation Development* is a comprehensive guide to the theory and practice of transdermal and topical formulation development, covering preclinical studies, evaluation and regulatory approval. It enables the reader to understand the opportunities and challenges in developing products and how risks can be mitigated. Over the last 25 years, expertise in this area has declined whilst drug delivery systems for other administration routes have developed significantly. The advantages offered by transdermal and topical drug delivery remain compelling for sectors including the pharmaceutical industry, personal care and cosmetics. This text addresses the dearth of expertise and discusses how skin can be a route of delivery and the processes in formulation development, but how such an application is very different to that used for oral, IV and other administration routes. This comprehensive nursing text has been fully and extensively updated for this third edition, and offers students a complete guide to the art and science of mental health nursing. The book combines theory and practice to look in-depth at: Different 'types' of mental health problems ; Different therapeutic interventions ; The practical tools of nursing such as risk, assessment, problem solving ; Key themes such as ethics, law and professional issues. The first edition of *Connections* was chosen by the National Association of Publishers (USA) as the best book in ?Mathematics, Chemistry, and Astronomy ? Professional and Reference? in 1991. It has been a comprehensive reference in design science, bringing together in a single volume material from the areas of proportion in architecture and design, tilings and patterns, polyhedra, and symmetry. The book presents both theory and practice and has more than 750 illustrations. It is suitable for research in a variety of fields and as an aid to teaching a course in the mathematics of design. It has been influential in stimulating the burgeoning interest in the relationship between mathematics and design. In the second edition there are five new sections, supplementary, as well as a new preface describing the advances in design science since the publication of the first edition. The

Language of Coaching examines how instruction, feedback, and cueing can have a significant impact on training and performance outcomes. The book offers a comprehensive collection of cueing frameworks to help coaches better communicate with athletes in any sport. Technique and strategy of running in baseball. Rules that apply to the batter and to runners on base, how to slide, how the pitcher's posture can show a chance to steal, what to do when there are multiple runners. These engaging selections focus on art and science. Students will love reading about children's museums, animal sculptures, hovercrafts, lake monsters, and Charles Richter. The controlled vocabulary averages two readability levels below content to ensure understanding and promote confidence. Each selection includes follow-up questions to reinforce key comprehension skills and an answer key for easy assessment. Leading scholars examine the social and cultural significance of technology and science in the work of Stanislaw Lem, the author of Solaris. The Art and Science of Communication shows you a new way to understand and use communication in the workplace. Revealing the seven types of communication we all use every day, the book shows you how to increase your communication effectiveness in any setting with practical techniques, analogies, and models that clearly explain the formulas for successful communication. Combining the science and art of communication into one effective formula, this book offers a straightforward and easy to understand plan for a more successful career. Computational Thinking in Sound is the first book for music fundamentals educators which is devoted specifically to music, sound, and technology. The book offers practical guidance on creating an interdisciplinary classroom program, and includes numerous student activities at the intersection of computing and music. Written by one of the world's leading authorities and hailed by American Brewer as "brilliant" and "by a wide margin the best reference now available," Beer offers an amusing and informative account of the art and science of brewing, examining the history of brewing and how the brewing process has evolved through the ages. The third edition features more information concerning the history of beer especially in the United

States; British, Japanese, and Egyptian beer; beer in the context of health and nutrition; and the various styles of beer. Author Charles Bamforth has also added detailed sidebars on prohibition, Sierra Nevada, life as a maltster, hopgrowing in the Northwestern U.S., and how cans and bottle are made. Finally, the book includes new sections on beer in relation to food, contrasting attitudes towards beer in Europe and America, how beer is marketed, distributed, and retailed in the US, and modern ways of dealing with yeast. Most things we create will not matter. This book is about creating things that do, from a master innovator who brings science and art together in his cutting edge labs. Art and science are famous opposites. Contemporary innovation mostly keeps them far apart. But in this book, David Edwards—world-renowned inventor; Harvard professor of the practice of idea translation; creator of breathable insulin, edible food packaging, and digital scents—reveals that the secret to creating very new things of lasting benefit, including innovations we will need to sustain human life on the planet, lies in perceiving art and science as one. Here Edwards shares how he discovered a way of creating that transcends disciplines and incorporates the principles of aesthetics. He introduces us to cutting-edge artists, musicians, architects, physicists, mathematicians, engineers, chefs, choreographers, and novelists (among others) and uncovers a three-step cycle they all share in creating things that durably matter. This creator cycle looks unlike what we associate with game-changing innovation today, and aligns the most expressive art and the most revolutionary science in a radical reimagining of how we live. David Edwards and the innovators he profiles belong to an emerging grassroots renaissance flourishing in special environments that we all can make in our schools, companies and homes. Creating Things That Matter is a book for anyone wondering what tomorrow might be, and at last half believing that what they do can make a difference. This title is a greatly expanded volume of the original Art and Science of Teaching, offering a competency-based education framework for substantive change based on Dr. Robert Marzano's 50 years of education research. While the previous model focused on teacher outcomes, the new version places focus on student

learning outcomes, with research-based instructional strategies teachers can use to help students grasp the information and skills transferred through their instruction. Throughout the book, Marzano details the elements of three overarching categories of teaching, which define what must happen to optimize student learning: students must receive feedback, get meaningful content instruction, and have their basic psychological needs met. Gain research-based instructional strategies and teaching methods that drive student success: Explore instructional strategies that correspond to each of the 43 elements of The New Art and Science of Teaching, which have been carefully designed to maximize student engagement and achievement. Use ten design questions and a general framework to help determine which classroom strategies you should use to foster student learning. Analyze the behavioral evidence that proves the strategies of an element are helping learners reach their peak academic success. Study the state of the modern standards movement and what changes must be made in K-12 education to ensure high levels of learning for all. Download free reproducible scales specific to the elements in The New Art and Science of Teaching. Contents: Chapter 1: Providing and Communicating Clear Learning Goals Chapter 2: Conducting Assessment Chapter 3: Conducting Direct Instruction Lessons Chapter 4: Practicing and Deepening Lessons Chapter 5: Implementing Knowledge Application Lessons Chapter 6: Using Strategies That Appear in All Types of Lessons Chapter 7: Using Engagement Strategies Chapter 8: Implementing Rules and Procedures Chapter 9: Building Relationships Chapter 10: Communicating High Expectations Chapter 11: Making System Changes As one of the most comprehensive machine learning texts around, this book does justice to the field's incredible richness, but without losing sight of the unifying principles. Peter Flach's clear, example-based approach begins by discussing how a spam filter works, which gives an immediate introduction to machine learning in action, with a minimum of technical fuss. Flach provides case studies of increasing complexity and variety with well-chosen examples and illustrations throughout. He covers a wide range of logical, geometric and statistical models and

state-of-the-art topics such as matrix factorisation and ROC analysis. Particular attention is paid to the central role played by features. The use of established terminology is balanced with the introduction of new and useful concepts, and summaries of relevant background material are provided with pointers for revision if necessary. These features ensure Machine Learning will set a new standard as an introductory textbook. "An advanced training series that requires the user to have already mastered basic climbing skills (or aerial lift operation) and cutting techniques. This series begins with the basic methods for hardware selection and use, knot tying, and limb removal, and advances to compound rigging techniques and methods for removing heavy wood."-- Back cover of accompanying book. About the Book : - "This book will equip parents to take hands on approach to make their children financially literate. You do not have to be a CFO or a savvy money manager. Even a quick read of the book will give parents ideas, concepts, and tools that can be used anytime. Here are some of the key take-away. When should you start teaching your kids about money? How should you introduce money and financial concepts to your children? What should you teach beyond the concept of a Piggy Bank? What & How to teach children of different age groups? (5-10 years , 11-15 years, and 16-20 years) How to handle peer pressure?" Vaastu Shastra is the art and science of living a happy and contented long life. In the modern-day world of high-speed technology, many diseases are arising out of faulty lifestyles. Classical principles of Vaastu Shastra describe the ancient way of living which need modifications in the present-day context. This book is an intelligent amalgamation of the ancient practice of Vaastu living and modern technologies of house building and architecture. It offers an introduction to Vaastu Shastra, systematising and standardising its techniques and methodologies. The book has been divided into three sections. The first section has been devoted to the understanding of the key concepts, principles and forces of Vaastu that exert an influence on any given space. The second section of the book reveals how to create heaven on earth; right in your home. It shows how we can achieve internal peace by first achieving external peace in the

house. The third section is related to the day-to-day use of Vaastu. One chapter has been devoted to Vaastu of workplace which, in many aspects, is different from residential Vaastu. This book has been written according to the established principles of Vedic Astrology; an inevitable part of Vaastu Shastra. The effect of the nine planets is considered in Astrology while mainly the effect of planet earth is taken in Vaastu. Astrology depends on dashas (Planetary Periods) while Vaastu depends on dishas (Directions), Jyotish assumes the existence of Kaal Purush (Time Personified) while Vaastu assumes the existence of Vaastu Purush (Space Personified). The book incorporates current knowledge of building science to explain the ancient wisdom of Vaastu Shastra only to bridge the gap between ancient traditions and modern way of thinking. No attempt has been made to transgress into the other parallel systems known as Feng Shui and Pyramidology, which require totally separate study. The work is meant primarily for those who want to learn Vaastu from the very beginning and pursue it seriously in a scientific manner. The book will also serve as a stepping-stone for those who intend to indulge in hitherto unexplored areas of Vaastu Shastra like suitability of certain directions for certain activities, hidden meanings of Vaastu Purush; forty-five demi gods; ten dikpalas; three energies and Panchmahabhootas, predicting the fate of a house and its inhabitants through Vaastu kala, etc. A Wired Most Fascinating Book of the Year "If you want to understand what rats can teach us about better-planned cities, why walking into a different room can help you find your car keys, or how your brain's grid, border, and speed cells combine to give us a sense of direction, this book has all the answers." --The Scotsman "Fascinating...makes a compelling case that our ancient abilities to get from A to B aren't just a matter of geography." --New Statesman "If this was only a science book about how we navigate--Inuit methods, explorers' feats, extraordinary animal abilities, brain scans, men v women--it would be compellingly good. However, Michael Bond goes further: he weaves in stories of people who got lost, from long-distance walkers to dementia sufferers...And threaded through the book is a thoughtful argument about how our ability to find our way is integral to

our nature--and how it is being undermined by technology." --Sunday Times How is it that some of us can walk unfamiliar streets without losing our way, while others struggle even with a GPS? Navigating in uncharted territory is a remarkable feat if you stop to think about it. In this beguiling mix of science and storytelling, Michael Bond explores how we do it: how our brains make the "cognitive maps" that keep us orientated and how that anchors our sense of wellbeing. Children are instinctive explorers, developing a spatial understanding as they roam. And yet today few of us make use of the wayfinding skills that we inherited from our nomadic ancestors. Bond tells stories of the lost and found--Polynesian sailors, orienteering champions, early aviators--and explores why being lost can be such a devastating experience. He considers how our understanding of the world around us affects our psychology and how our reliance on technology may be changing who we are. This is a guide to pressure point striking for the average martial artist. Sang H Kim demystifies the lore of vital point striking and shows you realistic applications of vital point strikes for self-defence and combat sports. For those new to the concept of vital points, he begins by examining the Eastern theory of acupoints, meridians and ki (qi) and the Western scientific concepts of the nervous and circulatory systems, pain threshold and pain tolerance, and the relationship between pain and fear. This synthesis of accepted Eastern and Western theories helps the reader understand what makes vital point striking work and why it can be not only useful in fighting, but deadly. Based on this introduction, you will learn about 202 vital points for use in fighting including the name, point number, location, involved nerves and blood vessels, applicable techniques, sample applications, and potential results for each point. The points are illustrated in detail on an anatomically correct human model, with English, Chinese, and Korean names as well as point numbers for easy reference. In addition to identifying the vital points, Sang H. Kim gives you detailed information about the type of techniques that work for vital point striking including a discussion of fighting zones and ranges, plexus strikes, stance and footwork, bodily weapons, striking directions and angles and dozens of applications for common empty hand,

grappling, groundfighting, knife and gun attacks. Based on over thirty years experience in the martial arts and in-depth research, Sang H. Kim has created one of the most complete books available on the art and science of vital point striking. "Despite William Hunter's stature as one of the most important collectors and men of science of the eighteenth century, and the fact that his collection is the foundation of Scotland's oldest public museum, The Hunterian, until now there has been no comprehensive examination in a single volume of all his collections in their diversity. This volume restores Hunter to a rightful position of prominence among the medical men whose research and amassing of specimens transformed our understanding of the natural world and man's position within it. This volume comprises essays by international specialists and are as diverse as Hunter's collections themselves, dealing as they do with material that ranges from medical and scientific specimens, to painting, prints, books and manuscripts. The first sections focus upon Hunter's own collection and his response to it, while the final section contextualises Hunter within the wider sphere. A special feature of the volume is the inclusion of references to the Hunterian's web pages and on-line databases. These enable searches for items from Hunter's collections, both from his museum and library. Locating Hunter's collecting within the broader context of his age and environment, this book provides an original approach to a man and collection whose importance has yet to be comprehensively assessed."-- In these reflections on the relations between art and science, Aldous Huxley attempts to discern the similarities and differences implicit in scientific and literary language, and he offers his opinions on the influence that each discipline exerts upon the other. The Art and Science of Dance/Movement Therapy offers both a broad understanding and an in-depth view of how and where dance therapy can be used to produce change. The chapters go beyond the basics that characterize much of the literature on dance/movement therapy, and each of the topics covered offers a theoretical perspective followed by case studies that emphasize the techniques used in the varied settings. Several different theoretical points of view are presented in the chapters, illuminating the different

paths through which dance can be approached in therapy. The essential guide to the science behind reading and its practical implications for classroom teaching in primary schools. Teaching children to read is one of the most important tasks in primary education and classroom practice needs to be underpinned by a secure foundation of knowledge. Teachers need to know what reading entails, how children learn to read and how it can be taught effectively. This book is an essential guide for primary teachers that explores the key technical and practical aspects of how children read with strong links to theory and how to translate this into the classroom. Bite-size chapters offer accessible research-informed ideas across all major key topics including phonics, comprehension, teaching children with reading difficulties and strategies for the classroom. Key features include: - Discussions of implications for the classroom - Questions for further professional discussions - Retrieval quizzes - Further reading suggestions - Glossary of key terms Christopher Such is a primary school teacher and the author of the education blog Primary Colour. He can be found on Twitter via @Suchmo83. This volume presents a collection of original papers at the intersection of philosophy, the history of science, cultural and theatrical studies. Based on a series of case studies on the 17th century, it contributes to an understanding of the role played by instruments at the interface of science and art. The papers pursue the hypothesis that the development and construction of instruments make a substantive contribution to the opening of new fields of knowledge, the development of new cultural practices, but also to the delineation of particular genres, methods, and disciplines. This perspective leads the authors to reflect anew on what actually defines an instrument and to develop a series of basic questions to determine what an instrument is - which actions does the instrument incorporate? - which actions does the instrument make possible? - when do the objects of examination themselves become instruments? - what skills are required to use an instrument, which skills does it produce? With its combination of new theoretical models and historical case studies, its detailed demonstration of the mutual influence of art and science with the instrument as the point of intersection, this

volume enters new territory. It is of great value for all those interested in the history of our perception of instruments. Besides the editors, the authors of the papers are: Jörg Jochen Berns, Olaf Breidbach, Georges Didi-Huberman, Peter Galison, Sybille Krämer, Dieter Mersch, Hans-Jörg Rheinberger, Wilhelm Schmidt-Biggemann, and Otto Sibum. William Bartram's love of nature led him to explore the environs of the American Southeast between 1773 and 1777. Here he collected plants and seeds, kept a journal of his observations of nature, and made drawings of the plants and animals he encountered. The completed drawings were sent to his patron in London, and these make up the bulk of the collection held at London's Natural History Museum. The *Art and Science of William Bartram* brings together, for the first time, all sixty-eight drawings by Bartram held at the Natural History Museum, along with works by some of the most well-known natural history artists of the eighteenth and nineteenth centuries. The volume explores Bartram's writings and artwork and reveals how influential he was in American science of the period. Bartram was an inspiration to a whole generation of young scientists and field naturalists. He was an authority on the birds of North America and on the lifestyle, culture, and language of the indigenous people of the regions through which he traveled. His work influenced Wordsworth, Coleridge, and other writers and poets throughout the past two hundred years, and his drawings reveal an ecological understanding of nature that only truly developed in the latter half of the nineteenth century. This unique book is intended for all health professionals caring for older people with diabetes such as specialist and general nurses, doctors, primary care practitioners and dietitians. Although there is an increasing body of work about personalised care, no publications were identified that encompass the focus and scope of the proposed book. The global population is ageing and increasing age is a key risk factor for diabetes. Older people with diabetes are often vulnerable, have complex care needs and often have cognitive changes, which makes personalising care challenging for health professionals. Thus, this is an internationally relevant book filling a gap in the current literature. This is a practical and updated book that will use an engaging

and easy to read narrative style. It challenges readers to reflect in and on their practice. It encompasses people with diabetes' and authors' stories, which are known to have a special interest to readers, make it easier to apply the information to practice, enhance learning, and hence the relevance and value of the book. It is relevant to advocacy organisations as well as managers and service planners. Researchers and scientists may find relevant information on grant and ethics applications, research protocols, plain language statements for potential participants and operationalising research protocols. Color is a subject of universal appeal. There are perhaps as many different perspectives on color as there are wavelengths of light. Yet, what can we say we really understand about our personal experience with color? To answer our questions on the nature of color, eight experts from different fields of study provide their views. From the humanities, we read about color in art (David Bomford and Bridget Riley) and in culture and language (John Gage and John Lyons). On the scientific side, we learn what color means to the physicist (Malcolm Longair), the psychologist (John Mollon), the physiologist (Denis Baylor), and the naturalist (Peter Parks). Written in nontechnical language, this book is a unique blending of fine arts with hard science concerning a subject that affects us all. Readers from both sides of the spectrum should enjoy this accessible and rewarding account. How the tools of STS can be used to understand art and science and the practices of these knowledge-making communities. In *Art, Science, and the Politics of Knowledge*, Hannah Star Rogers suggests that art and science are not as different from each other as we might assume. She shows how the tools of science and technology studies (STS) can be applied to artistic practice, offering new ways of thinking about people and objects that have largely fallen outside the scope of STS research. Arguing that the categories of art and science are labels with specific powers to order social worlds—and that art and science are best understood as networks that produce knowledge—Rogers shows, through a series of cases, the similarities and overlapping practices of these knowledge communities. The cases, which range from nineteenth-century artisans to contemporary bioartists, illustrate how art can

provide the basis for a new subdiscipline called art, science, and technology studies (ASTS), offering hybrid tools for investigating art-science collaborations. Rogers's subjects include the work of father and son glassblowers, the Blaschkas, whose glass models, produced in the nineteenth century for use in biological classification, are now displayed as works of art; the physics photographs of documentary

photographer Berenice Abbott; and a bioart lab that produces work functioning as both artwork and scientific output. Finally, Rogers, an STS scholar and contemporary art-science curator, draws on her own work to consider the concept of curation as a form of critical analysis. On improved method of cultivation in India; previously published articles.

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