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| 1. Record Nr. | UNINA9911046012203321 |
| Autore | Ford Rebecca |
| Titolo | Thyroid Eye Disease : A Comprehensive Guide // edited by Rebecca Ford |
| Pubbl/distr/stampa | Cham : , : Springer Nature Switzerland : , : Imprint : Springer, , 2026 |
| ISBN | 3-031-99672-0 |
| Edizione | [1st ed. 2026.] |
| Descrizione fisica | 1 online resource (526 pages) |
| Collana | Medicine Series |
| Disciplina | 617.71 |
| Soggetti | Ophthalmology Endocrinology |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di contenuto | Preface -- Introduction -- Pathogenesis and natural history of TED -- Clinical presentation and diagnosis of TED -- Medical management of TED -- Surgical management of TED. Psychosocial implications of TED -- Important of the multidisciplinary team in management of TED. |
| Sommario/riassunto | This open access book provides a comprehensive, open access reference on thyroid eye disease for healthcare professionals. It is structured for easy reference around the key topics in thyroid eye disease management, with sections on natural history and pathogenesis, diagnosis and investigation, medical management, surgical management and psychological impact. The support of Thyroid Eye Disease Charitable Trust ensures that the book includes consideration of patient-centered care throughout each chapter. Thyroid Eye Disease: A Collaborative Open Access Reference is an essential resource for ophthalmologists around the world (particularly oculoplastics specialists) as well as endocrinologists, nurses, optometrists and orthoptists. |

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| 2. Record Nr. | UNINA9910972489303321 |
| Autore | Amare Nicole |
| Titolo | Unified Theory of Information Design : Visuals, Text and Ethics |
| Pubbl/distr/stampa | Amityville, : Baywood Publishing Company, Inc., 2012 |
| ISBN | 1-351-86893-4 0-89503-781-5 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (221 p.) |
| Collana | Baywood's Technical Communications Series |
| Altri autori (Persone) | ManningAlan |
| Disciplina | 302.22 |
| Soggetti | Visual communication Written communication Journalism & Communications Communication & Mass Media |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di contenuto | ""Cover""; ""Title Page""; ""Copyright Page""; ""Table of Contents""; ""INTRODUCTION""; ""CHAPTER 1 DECORATIVES""; ""CHAPTER 2 IMAGES""; ""CHAPTER 3 DIAGRAMS""; ""CHAPTER 4 INDICATIVES""; ""CHAPTER 5 INFORMATIVE INDICES""; ""CHAPTER 6 WORDS, SENTENCES, AND TEXT""; ""CHAPTER 7 TOWARD A UNIVERSAL TERMINOLOGY AND GRAMMAR OF VISUAL TYPES""; ""REFERENCES""; ""INDEX"" |
| Sommario/riassunto | Communicative visuals, including written text, have a diverse range of forms and purposes. In this volume, the authors show that it is possible to both describe and explain the major properties of diverse visual-communication forms and purposes within a common theoretical framework of information design and ethics. For those unaccustomed to thinking of written text as a visual form belonging to the same general class as other visual forms (colour, texture, shape, imagery, etc.), consider how a text's readability suffers if we remove all white space and punctuation, which can be identified as visual signals of the same subtype as grid lines and bullet points, dividing and calling attention to adjacent information. The authors identify deep connections between foundational visual design elements and the grammar of language itself. No physicist or chemist today questions |

the value of a single theory that describes and explains a wide variety of phenomena, but oddly enough, the authors have frequently been asked why they are interested in advancing a unified theory of visual communication. The simplest answer is: to treat visual communication as a science, and seeking unified theories is just what science does. In more practical terms, a unified approach to visual communication allows us to teach visual design students relatively few things that will enable them to do relatively many things.
