DOWNLOAD PDF OF TWO OR MORE ON THE PATH

Chapter 1 : Wave interference - Wikipedia

For that reason, a useful rule of thumb is to treat the path probability as being equal to percent if the value of z is + or more. Independence: Assumption that path duration times are independent of each other; requiring that activity times be independent, and that each activity is only on one path.

Anchor points mark the end points of the path segments. On curved segments, each selected anchor point displays one or two direction lines, ending in direction points. The positions of direction lines and points determine the size and shape of a curved segment. Moving these elements reshapes the curves in a path. Unselected anchor point A path can be closed, with no beginning or end for example, a circle , or open, with distinct end points for example, a wavy line. Smooth curves are connected by anchor points called smooth points. Sharply curved paths are connected by corner points. Smooth point and corner point When you move a direction line on a smooth point, the curved segments on both sides of the point are adjusted simultaneously. By comparison, when you move a direction line on a corner point, only the curve on the same side of the point as the direction line is adjusted. Adjusting a smooth point and a corner point A path does not have to be one connected series of segments. It can contain more than one distinct and separate path component. Separate path components selected Select a path Selecting a path component or path segment displays all of the anchor points on the selected portion, including any direction lines and direction points if the selected segment is curved. Direction handles appear as filled circles, selected anchor points as filled squares, and unselected anchor points as hollow squares. Do one of the following: To select a path component including a shape in a shape layer , select the Path Selection tool , and click anywhere inside the path component. If a path consists of several path components, only the path component under the pointer is selected. Drag a marquee to select segments. To select additional path components or segments, select the Path Selection tool or the Direct Selection tool, and then hold down Shift while selecting additional paths or segments. Select multiple paths Photoshop CC You can select multiple paths on the same layer or across different layers. Shift-click to select contiguous paths. Select the Path Selection tool or the Direct Selection tool and do any of the following: Drag over the segments. To select additional path components or segments, select the Path Selection tool or the Direct Selection tool, and then hold down the Shift key while selecting additional paths or segments. You can choose to work with paths in the isolation mode. To isolate only the layer containing a path, with the path active, double-click using a selection tool. You can exit the isolation mode in several ways, such as: Turning off Layer Filtering Switching Layer Filtering to something other than Selected Double-clicking away from a path using the path selection tools Reorder paths You can reorder saved paths that are not Shape, Type, or Vector Mask paths in the Paths panel. In Photoshop CC, you can select and drag more than one path simultaneously. In Photoshop CC, you can select more than one path. Do any of the following: Alt-drag Windows or Option-drag the paths. Choose Duplicate Path from the panel menu. Specify path options You can define the color and thickness of path lines to suit your taste and for easier visibility. While creating a pathâ€”using the Pen tool, for exampleâ€”click the gear icon in the Options bar. Now specify the color and thickness of path lines. Thickness and Color Adjust path segments You can edit a path segment at any time, but editing existing segments is slightly different from drawing them. Keep the following tips in mind when editing segments: If an anchor point connects two segments, moving that anchor point always changes both segments. When you initially draw a smooth point with the Pen tool, dragging the direction point changes the length of the direction line on both sides of the point. Move straight segments With the Direct Selection tool , select the segment you want to adjust. Drag the segment to its new position. Adjust the length or angle of straight segments With the Direct Selection tool select an anchor point on the segment you want to adjust. Drag the anchor point to the desired position. Adjust the position or shape of curved segments With the Direct Selection tool ,, select a curved segment, or an anchor point on either end of the curved segment. Direction lines appear, if any are present. Some curved segments use just one direction line. To adjust the position of the segment, drag the segment. Click to select the curve segment. Then drag to adjust. To adjust the shape of the segment on either side of a selected anchor point, drag the anchor point or the direction point. Drag the anchor

point, or drag the direction point. Adjusting a path segment also adjusts the related segments, letting you intuitively transform path shapes. To only edit segments between the selected anchor points, similar to earlier Photoshop versions, select Constrain Path Dragging in the options bar. You can also apply a transformation, such as scaling or rotating, to a segment or anchor point. Select the Direct Selection tool , and select the segment you want to delete. Pressing Backspace or Delete again erases the rest of the path. Delete the direction line of an anchor point Using the Convert Anchor Point tool, click the anchor point of the direction line. The smooth point becomes a corner point. For more information, see Convert between smooth points and corner points. Extend an open path Using the Pen tool, position the pointer over the endpoint of the open path you want to extend. To create a corner point, position the Pen tool where you want to end the new segment, and click. If you are extending a path that ends at a smooth point, the new segment will be curved by the existing direction line. To create a smooth point, position the Pen tool where you want to end the new curved segment, and drag. Connect two open paths Using the Pen tool, position the pointer over the endpoint of the open path that you want to connect to another path. To connect the path to another open path, click an endpoint on the other path. Click that endpoint when you see the small merge symbol that appears next to the pointer. Move or nudge anchor points or segments using the keyboard Select the anchor point or path segment. Click or hold down any of the arrow keys on the keyboard to move 1 pixel at a time in the direction of the arrow. Hold down the Shift key in addition to the arrow key to move 10 pixels at a time. Add or delete anchor points Adding anchor points can give you more control over a path or it can extend an open path. However try not to add more points than necessary. A path with fewer points is easier to edit, display, and print. You can reduce the complexity of a path by deleting unnecessary points. The toolbox contains three tools for adding or deleting points: By default, the Pen tool changes to the Add Anchor Point tool as you position it over a selected path, or to the Delete Anchor Point tool as you position it over an anchor point. You can select and edit multiple paths simultaneously. You can also reshape a path while adding anchor points by clicking and dragging as you add. These keys and commands delete the point and line segments that connect to that point. Add or delete anchor points Select the path you want to modify. To add an anchor point, position the pointer over a path segment and click. To delete an anchor point, position the pointer over an anchor point and click. Disable or temporarily override automatic Pen tool switching You can override automatic switching of the Pen tool to the Add Anchor Point tool or the Delete Anchor Point tool. This is useful when you want to start a new path on top of an existing path. Convert between smooth points and corner points Select the path you want to modify. Position the Convert Point tool over the anchor point you want to convert, and do one of the following: To convert a corner point to a smooth point, drag away from the corner point to make direction lines appear. Dragging a direction point out of a corner point to create a smooth point To convert a smooth point to a corner point without direction lines, click the smooth point. Clicking a smooth point to create a corner point To convert a corner point without direction lines to a corner point with independent direction lines, first drag a direction point out of a corner point making it a smooth point with direction lines. To convert a smooth point to a corner point with independent direction lines, drag either direction point. Converting a smooth point to a corner point Adjust path components You can reposition a path component including a shape in a shape layer anywhere within an image. You can copy components within an image or between two Photoshop images. Using the Path Selection tool, you can merge overlapping components into a single component. All vector objects, whether they are described by a saved path, work path, or vector mask, can be moved, reshaped, copied, or deleted. You can also use the Copy and Paste commands to duplicate vector objects between a Photoshop image and an image in another application, such as Adobe Illustrator. Change the overlap mode for the selected path component Using the Path Selection tool , drag a marquee to select existing path areas. Choose a shape area option from the Path Operations drop-down menu in the options bar: Combine Shapes Adds the path area to overlapping path areas. Subtract From Shape Area Removes the path area from overlapping path areas. Intersect Shape Areas Restricts the area to the intersection of the selected path area and overlapping path areas.

Chapter 2 : The Crisis of Intimacy in the Age of Digital Connectivity - Los Angeles Review of Books

In large complex projects, there can be more than one critical path, or multiple critical paths, This occurs when the critical activities are grouped in more than one sequence. Such multiple critical paths take the same amount of time to complete.

Chapter 5 - Series And Parallel Circuits Circuits consisting of just one battery and one load resistance are very simple to analyze, but they are not often found in practical applications. Usually, we find circuits where more than two components are connected together. Series and Parallel Circuits There are two basic ways in which to connect more than two circuit components: First, an example of a series circuit: Here, we have three resistors labeled R1, R2, and R3 , connected in a long chain from one terminal of the battery to the other. They serve only to identify one resistor from another. The defining characteristic of a series circuit is that there is only one path for electrons to flow. In this circuit the electrons flow in a counter-clockwise direction, from point 4 to point 3 to point 2 to point 1 and back around to 4. Again, we have three resistors, but this time they form more than one continuous path for electrons to flow. Each individual path through R1, R2, and R3 is called a branch. The defining characteristic of a parallel circuit is that all components are connected between the same set of electrically common points. Looking at the schematic diagram, we see that points 1, 2, 3, and 4 are all electrically common. So are points 8, 7, 6, and 5. Note that all resistors as well as the battery are connected between these two sets of points. We can have circuits that are a combination of series and parallel, too: In this circuit, we have two loops for electrons to flow through: Notice how both current paths go through R1 from point 2 to point 1. This is just a preview of things to come. In a purely parallel circuit, there are never more than two sets of electrically common points, no matter how many components are connected. There are many paths for electrons to flow, but only one voltage across all components: Series and parallel resistor configurations have very different electrical properties. In a series circuit, all components are connected end-to-end, forming a single path for electrons to flow. In a parallel circuit, all components are connected across each other, forming exactly two sets of electrically common points.

Chapter 3 : View two or more worksheets at the same time - Excel

Select two or more anchor points (on the same path or on different paths). Choose Object > Path > Average. Choose to average along the horizontal (x) axis only, the vertical (y) axis only, or both axes, and click OK.

Drag the tool along the length of the path segment you want to smooth out. Continue smoothing until the stroke or path is the desired smoothness. Using the Smooth tool A. Result To change the amount of smoothing, double-click the Smooth tool and set the following options: Fidelity Controls how far you have to move your mouse or stylus before Illustrator adds a new anchor point to the path. For example, a Fidelity value of 2. Fidelity can range from 0. Smoothness Controls the amount of smoothing that Illustrator applies when you use the tool. You can get a smooth curve, while keeping the opposite curves intact. Pair opposite handles using the Anchor Point tool A. Opposite handles are paired, resulting in a smooth curve Simplify a path Simplifying a path removes extra anchor points without changing the shape of the path. Removing unnecessary anchor points simplifies your artwork, reducing the file size, and making it display and print faster. Set the Curve Precision to control how closely the simplified path follows the original path. Select Preview to show a preview of the simplified path and list the number of points in the original and simplified paths. A higher percentage creates more points and a closer fit. Any existing anchor points are ignored except for endpoints of a curve and corner points unless you enter a value for Angle Threshold. If the angle of a corner point is less than the angle threshold, the corner point is not changed. This option helps keep corners sharp, even if the value for Curve Precision is low. Corner points are removed if they have an angle greater than the value set in Angle Threshold. Show Original Shows the original path behind the simplified path. Average the position of anchor points Select two or more anchor points on the same path or on different paths. Convert between smooth points and corner points You can convert the points on a path between corner and smooth points. Use options in the Control panel to quickly convert multiple anchor points. Use the Convert Anchor Point tool to choose to convert only one side of the point, and to precisely alter the curve as you convert the point. Convert one or more anchor points using the Control panel To use the anchor point conversion options in the Control panel, select relevant anchor points only, not the entire object. If you select multiple objects, one of the objects must be only partially selected. When entire objects are selected, the Control panel options change to those that affect the entire object. To convert one or more corner points to smooth points, select the points and then click the Convert Selected Anchor Points To Smooth button in the Control panel. To convert one or more smooth points to corner points, select the points and then click the Convert Selected Anchor Points To Corner button in the Control panel. Convert an anchor point precisely using the Convert Anchor Point tool Select the entire path you want to modify so that you can see its anchor points. Select the Convert Anchor Point tool. Position the Convert Anchor Point tool over the anchor point you want to convert, and do one of the following: To convert a corner point to a smooth point, drag a direction point out of the corner point. Dragging a direction point out of a corner point to create a smooth point To convert a smooth point to a corner point without direction lines, click the smooth point. Clicking a smooth point to create a corner point To convert a smooth point to a corner point with independent direction lines, drag either direction point. Converting a smooth point to a corner point To convert a corner point without direction lines to a corner point with independent direction lines, first drag a direction point out of a corner point making it a smooth point with direction lines. Erase artwork You can erase portions of your artwork using the Path Eraser tool, the Eraser tool, or the eraser on a Wacom stylus pen. The Path Eraser tool lets you erase parts of a path by drawing along the path. This tool is useful when you want to limit what you erase to a path segment, such as one edge of a triangle. The Eraser tool and the eraser on a Wacom stylus pen let you erase any area of your artwork, regardless of structure. You can use the Eraser tool on paths, compound paths, paths inside Live Paint groups, and clipping paths. Using the Path Eraser tool to erase portions of a path left ; using the Eraser tool to erase part of a grouped object right Erase part of a path using the Path Eraser tool Select the object. Select the Path Eraser tool. Drag the tool along the length of the path segment you want to erase. For best results, use a single, smooth, dragging motion. Erase objects using the Eraser tool Do one of

the following: To erase specific objects, select the objects or open the objects in isolation mode. To erase any object on the artboard, leave all objects unselected. When you have nothing selected, the Eraser tool erases through and across all layers. Select the Eraser tool. Optional Double-click the Eraser tool and specify options. Drag over the area you want to erase. You can control the tool by doing any of the following: Erase objects using a Wacom styluspen eraser When you flip a stylus pen, the Eraser Tool automatically becomes active. When you flip the stylus pen back over, the last active tool becomes active again. Turn over the stylus pen and drag across the area you want to erase. Press harder to increase the width of the erased path. You may need to select the Pressure option in the Eraser Tool Options dialog box first. Eraser tool options You can change the Eraser tool options by double-clicking the tool in the Tools panel. You can change the diameter at any time by pressing] to enlarge or [to reduce. Angle Determines the angle of rotation for the tool. Drag the arrowhead in the preview, or enter a value in the Angle text box. Roundness Determines roundness of the tool. Diameter Determines the diameter of the tool. Select one of the following options: Fixed Uses a fixed angle, roundness, or diameter. Random Uses random variations in angle, roundness, or diameter. Enter a value in the Variation text box to specify the range within which the brush characteristic can vary. For example, when the Diameter value is 15 and the Variation value is 5, the diameter can be 10, or 20, or any value in between. Pressure Varies in angle, roundness, or diameter based on the pressure of a drawing stylus. This option is most useful when used with Diameter. It is available only if you have a graphics tablet. Enter a value in the Variation text box to specify how much more or less the original value the brush characteristic will vary. Stylus Wheel Varies in diameter based on manipulation of the stylus wheel. Tilt Varies in angle, roundness, or diameter based on the tilt of a drawing stylus. This option is most useful when used with Roundness. It is available only if you have a graphics tablet that can detect the direction in which the pen is tilted. Bearing Varies in angle, roundness, or diameter based on the pressure of a drawing stylus. It is available only if you have a graphics tablet that can detect how close to vertical the pen is. Rotation Varies in angle, roundness, or diameter based on how the drawing stylus pen tip is rotated. It is available only if you have a graphics tablet that can detect this type of rotation. Split a path You can split a path at any anchor point or along any segment. When you split a path, keep the following in mind: If you want to split a closed path into two open paths, you must slice in two places along the path. If you slice a closed path only once, you get a single path with a gap in it. Any paths resulting from a split inherit the path settings of the original path, such as stroke weight and fill color. Stroke alignment is automatically reset to center. Optional Select the path to see its current anchor points. Do one of the following: Select the Scissors tool and click the path where you want to split it. When you split the path in the middle of a segment, the two new endpoints appear on top of the other, and one endpoint is selected. Select the Knife tool and drag the pointer over the object. The cuts created using the Knife tool appear as strokes on the object. Select the anchor point where you want to split the path, and then click the Cut Path At Selected Anchor Points button in the Control panel. When you split the path at an anchor point, a new anchor point appears on top of the original anchor point, and one anchor point is selected. Use the Direct Selection tool to adjust the new anchor point or path segment.

Chapter 4 : What PM should do when there are multiple critical paths in a project? - www.nxgvision.com Sp

- There can be more than one critical path if the lengths of two or more paths are the same - The critical path can change as the project progresses Using Critical Path Analysis to Make Schedule Trade-offs â€¢ Knowing the critical path helps you make schedule trade-offs â€¢ Free slack or free float is the amount of time an activity can be.

Check Your Understanding Questions Chapter Description This chapter introduces and explains the primary functions and features of a router and explains the process for connecting and configuring devices to the router. It continues by describing the process by which routers manage packets, determine data paths, and build routing tables. To determine the best path, the router searches its routing table for a network address that matches the destination IP address of the packet. The routing table search results in one of three path determinations: If the destination IP address of the packet belongs to a device on a network that is directly connected to one of the interfaces of the router, that packet is forwarded directly to the destination device. This means that the destination IP address of the packet is a host address on the same network as the interface of the router. If the destination IP address of the packet belongs to a remote network, then the packet is forwarded to another router. Remote networks can only be reached by forwarding packets to another router. If the destination IP address of the packet does not belong to either a connected or remote network, the router determines if there is a Gateway of Last Resort available. A Gateway of Last Resort is set when a default route is configured on a router. If there is a default route, the packet is forwarded to the Gateway of Last Resort. If the router does not have a default route, then the packet is discarded. The logic flowchart in Figure illustrates the router packet-forwarding decision process. Whenever multiple paths to the same network exist, each path uses a different exit interface on the router to reach that network. The best path is selected by a routing protocol based on the value or metric it uses to determine the distance to reach a network. A metric is the quantitative value used to measure the distance to a given network. The best path to a network is the path with the lowest metric. Dynamic routing protocols typically use their own rules and metrics to build and update routing tables. The routing algorithm generates a value, or a metric, for each path through the network. Metrics can be based on either a single characteristic or several characteristics of a path. Some routing protocols can base route selection on multiple metrics, combining them into a single metric. The following lists some dynamic protocols and the metrics they use: Bandwidth, delay, load, reliability The animation in the online course highlights how the path may be different depending on the metric being used. Bandwidth as a Metric Go to the online course and play the animation showing how a network path may be different depending on the metric being used. When a router has two or more paths to a destination with equal cost metrics, then the router forwards the packets using both paths equally. This is called equal cost load balancing. The routing table contains the single destination network, but has multiple exit interfaces, one for each equal cost path. The router forwards packets using the multiple exit interfaces listed in the routing table. If configured correctly, load balancing can increase the effectiveness and performance of the network. Equal cost load balancing can be configured to use both dynamic routing protocols and static routes. By default, Cisco routers can load balance up to four equal cost paths. The maximum number of equal cost paths depends on the routing protocol and IOS version. EIGRP supports equal cost load balancing and is also the only routing protocol to support unequal cost load balancing. Unequal cost load balancing is when a router distributes traffic over network interfaces, even those that are different distances from the destination address. The animation in the online course provides an example of equal cost load balancing. Equal Cost Load Balancing Go to the online course and play the animation showing an example of equal cost load balancing Administrative Distance 1. If this occurs, the routing table may have more than one route source for the same destination network. How does the router know which route to use? Given two separate routes to the same destination, the router chooses the route with the lowest AD. When a router has the choice of a static route and an EIGRP route, the static route takes precedence. Similarly, a directly connected route with an AD of 0 takes precedence over a static route with an AD of 1. Table lists various routing protocols and their associated ADs.

Chapter 5 : How to edit and reshape paths in Illustrator

The Path returns to Hulu with a slightly longer season, some more top-notch performances, and its usual muddled sense of self - as if it were a show in need of its own movement, or cult, of clarity.

It can refer to a physical or logical path between two entities, it can refer to the flow over the path, it can inferentially refer to an action associated with the setting up of a path, or it can refer to an association between two or more entities, with or without regard to any path between them. In this paper, we do not explicitly reject the term connection, since it is in such widespread use, and does connote a meaningful relation, but consider it exclusively in the sense of an association between two or more entities without regard to a path. The unreal man would answer any question the children asked about the horrors of history. The kids loved it because they could ask anything. This is the angel of the future. It has no flesh, so you can be truly intimate with it. I am a hybrid, of the halfway generation, neither a digital nor an analog native. My intimate life has coincided, almost exactly, with the arrival of digital connectivity. I can remember the unpacking of the first personal computer in my family home, the eerie lizard-eye green of its primitive screen. I can remember the first email I sent, the first online form I filled out. Technology is the subject of nearly every collective memory I can recall: Where were you when you got your first smartphone? What was the first purchase you made on Amazon? Since my boyhood, the rise of digital connectivity has transformed every human interaction, from buying a sandwich to anal sex. The period has coincided with a crisis of intimacy. A recent survey of 20, Americans found that almost half suffered from loneliness, which now qualifies as a chronic public health problem. Narcissism, a related condition, has been rising over 30 years of clinical studies and has become so widespread and so fundamental to all aspects of culture that the question is whether it can properly be identified as a pathology any longer. Social capital, in every form, is in steep decline. Political solidarity is diminishing and fragmentation of all kinds is rising. The borders of ourselves are closing. The borders of our countries are closing. Everybody knows that technology has changed us, on our most intimate levels. Nobody really wants to face the specifics of how. Technologists have a blind spot when it comes to their effects on intimacy. The great analysts of human intimacy are equally blind when it comes to registering the subtle interruptions of the machines. It seems too silly, too negligible, a distraction from the real business of intimate life, which is family and sex. And there is another problem: The technology would swallow all other meaning in fiction just as it does in real life. The failure to deal with the intimate implications of digital connectivity leads to widespread mistakes. It is a general assumption, and not just among old people, that the rise of digital connectivity has led to a decline in intimacy. The ethereal nature of digital connection â€” its ephemerality, its facelessness â€” stands in counterpoint to the fleshiness and materiality of the analog. The download is not the same as the album, Netflix is not the same as the movie house, Tinder is not romance, et cetera, et cetera, ad nauseam. The digital world is soaked in intimacy. I am among the youngest persons alive who has not shared naked pictures of himself with his partners. Facebook and Instagram are massive, interconnected displays of intimate scenarios: There are unprecedented masses of pornography of the most graphic nature. Digital connectivity has fundamentally altered as ancient an intimate practice as masturbation. Masturbation used to be a work of memory and imagination, a dreamlike reconstitution of the erotic considerations of the everyday. Now it is a search through images cataloged in permutations and combinations of the total existing sum of externalized desire contained in a series of databases. Conversations on social media are almost entirely personal in nature. Every Twitter or Facebook discussion inevitably descends from an external subject â€” organic farming, video games, poetry â€” to interpersonal griping: Again, my position in time gives me a peculiar perspective. I remember when an entire news cycle tried to reckon with the meaning of George H. Bush checking his watch during a debate with Bill Clinton. A gesture as mild as checking your watch would be construed as some kind of insight into the life-perspective of a presidential candidate. We have been overwhelmed by revelations of an intimate nature. There is nothing but intimacy left. Or, rather, there is no more and no less intimacy now than there was during the analog era; the intimacy has been transferred to another format. Human beings are intimate creatures. After entering a world of impersonal connection, human

beings cannot help but respond by rendering every interaction as personal as possible. Faced with a civilization based on the Uniform Resource Locations, we express ourselves in lust and hunger and violence. Sitting in front of infinitely interchangeable and accessible screens, each of us stupidly needs to feel special, and will do what it takes. The content of the internet is always in rebellion against its form. The form is smooth universality. The content is the foul rag and bone shop of the heart. The contradiction between form and content was apparent in the very foundations of the system, evident in the document that made it all possible. The advantage is the flaw. The feature is the bug. Equality of information is, by definition, the antithesis of intimacy. The man strides through the Silicon Valley world of sauce-stained hoodies in the most formal attire available. The basic contradiction is as simple as it is desperate: In Philosophical Investigations, Wittgenstein confronted exactly this problem, of the meaning of intimacy and the intimacy of meaning. Is the dress blue or gold? Do you hear Yanni or Laurel? Do you feel what I feel? Is the little tremor in my heart meaningful to others? Wittgenstein posed this pathetically needy, essentially human question in his famous parable of the beetle in the box: Now someone tells me that he knows what pain is only from his own case! How extravagant an allegory this once seemed! I remember when I read it at university. In that debate in which George H. The incipient political catastrophe in the United States can be summed up in a phrase: It is the central problem of internet-provoked outrage and loathing, the hyper-partisanship that turns on so many hinges. The whole world of digital connectivity is a bunch of beetles in a bunch of boxes, strung together by wires. In our state of jumbled brokenness, of intimacy without empathy, fostered by the era of digital connectivity, we have returned to magic, to the primordial fear of contact. It was recently reported that the new sexual harassment policies at Netflix explicitly forbid gazes that last longer than five seconds â€” the power of the gaze has returned, the power of the evil eye. Language has taken on the direct force of spells once again â€” words can conjure evil, they can do harm. We have recharged sex with so much meaning that people are having less of it. The debates that take place online are mostly not debates at all, not in the sense of an exchange of ideas. They are accusations of blasphemy and indulgences in the pleasures of blasphemy. The problem is that everyone has their truth and nobody admits doubt. There is no shortage of totalizing moral clarity in the world. Traditionally, art has been the place where we see what others see, where we feel what others feel. In the era of digital connectivity, the artist has taken on a sacred status that would have been inconceivable in any other era, exactly because the point of artists in the era of digital connectivity is to provide audiences with intimacy. Artists are to represent, in their being, our political hopes and, in their taste, our lifestyle aspirations. Artists who are bad people are to have their works banished. History complicates the iconoclasm, of course. If you were to walk through the halls of the Metropolitan Museum in New York and try to pick out the works of all the pedophiles and rapists and murderers, could you do it? How much beauty would you lose if you did? Needless to say, the point of the iconoclasm is not to investigate the human difficulties of the past but to create a new figuration â€” the artist as social avatar, a figure of shared sensations and values. Because we feel we know who they are now, artists, not their works, are the connection we crave. The difference between poets and Instapoets makes for an excellent register of the transition. I know nothing about the personal life of John Berryman. I have no idea what he looks like or what his taste in clothes are. It is furniture in my inner life, always being pushed around. Rupi Kaur, I could instantly identify on the street. I have seen a picture of her in which she shows what appears to be menstrual blood on her clothing. Not that one type of poet is better than the other. They both reflect, in their audiences, the craving for intimacy.

Chapter 6 : Dealing with CPM and Multiple Critical Paths

A path consists of one or more straight or curved segments. Anchor points mark the end points of the path segments. On curved segments, each selected anchor point displays one or two direction lines, ending in direction points.

Due to the nature of the mathematics on this site it is best views in landscape mode. If your device is not in landscape mode many of the equations will run off the side of your device should be able to scroll to see them and some of the menu items will be cut off due to the narrow screen width. Limits In this section we will take a look at limits involving functions of more than one variable. In fact, we will concentrate mostly on limits of functions of two variables, but the ideas can be extended out to functions with more than two variables. We can either move in from the left or we can move in from the right. With functions of two variables we will have to do something similar, except this time there is potentially going to be a lot more work involved. This can be written in several ways. Here are a couple of the more standard notations. The second notation is also a little more helpful in illustrating what we are really doing here when we are taking a limit. Here are a few examples of paths that we could take. In other words, to show that a limit exists we would technically need to check an infinite number of paths and verify that the function is approaching the same value regardless of the path we are using to approach the point. Luckily for us however we can use one of the main ideas from Calculus I limits to help us take limits here. How can this help us take limits? So, if we know that a function is continuous at a point then all we need to do to take the limit of the function at that point is to plug the point into the function. All the standard functions that we know to be continuous are still continuous even if we are plugging in more than one variable now. We just need to watch out for division by zero, square roots of negative numbers, logarithms of zero or negative numbers, etc. Example 1 Determine if the following limits exist or not. If they do exist give the value of the limit. Therefore, all that we need to do is plug in the point since the function is continuous at this point. The functions were continuous at the point in question and so all we had to do was plug in the point. Example 2 Determine if the following limit exist or not. We saw many examples of this in Calculus I where the function was not continuous at the point we were looking at and yet the limit did exist. So, to finish out this example all we need to do is actually take the limit. In other words, do not expect most of these types of limits to just factor and then exist as they did in Calculus I. Example 3 Determine if the following limits exist or not. Before actually doing this we need to address just what exactly do we mean when we say that we are going to approach a point along a path. In this way we can reduce the limit to just a limit involving a single variable which we know how to do from Calculus I. This does NOT say that the limit exists and has a value of zero. This only means that the limit happens to have the same value along two paths. As this limit has shown us we can, and often need, to use paths other than lines like we did in the first part of this example.

Chapter 7 : Fares - PATH - The Port Authority of NY & NJ

However, if you select both the inner and outer circles, right click, and "Make Compound Path," then the software will understand that you want this to be seen as one more complex shape and not only will the shape move and transform together as if you grouped two shapes, but since it is converted to one shape, it will show the center circle.

If the two beams are of equal intensity, the maxima are four times as bright as the individual beams, and the minima have zero intensity. The two waves must have the same polarization to give rise to interference fringes since it is not possible for waves of different polarizations to cancel one another out or add together. Instead, when waves of different polarization are added together, they give rise to a wave of a different polarization state. Light source requirements[edit] The discussion above assumes that the waves which interfere with one another are monochromatic, i. This is not, however, either practical or necessary. Two identical waves of finite duration whose frequency is fixed over that period will give rise to an interference pattern while they overlap. Two identical waves which consist of a narrow spectrum of frequency waves of finite duration, will give a series of fringe patterns of slightly differing spacings, and provided the spread of spacings is significantly less than the average fringe spacing, a fringe pattern will again be observed during the time when the two waves overlap. Conventional light sources emit waves of differing frequencies and at different times from different points in the source. If the light is split into two waves and then re-combined, each individual light wave may generate an interference pattern with its other half, but the individual fringe patterns generated will have different phases and spacings, and normally no overall fringe pattern will be observable. However, single-element light sources, such as sodium- or mercury-vapor lamps have emission lines with quite narrow frequency spectra. When these are spatially and colour filtered, and then split into two waves, they can be superimposed to generate interference fringes. A laser beam generally approximates much more closely to a monochromatic source, and it is much more straightforward to generate interference fringes using a laser. The ease with which interference fringes can be observed with a laser beam can sometimes cause problems in that stray reflections may give spurious interference fringes which can result in errors. Normally, a single laser beam is used in interferometry, though interference has been observed using two independent lasers whose frequencies were sufficiently matched to satisfy the phase requirements. White light interference in a soap bubble. The iridescence is due to thin-film interference. It is also possible to observe interference fringes using white light. If all the fringe patterns are in phase in the centre, then the fringes will increase in size as the wavelength decreases and the summed intensity will show three to four fringes of varying colour. Young describes this very elegantly in his discussion of two slit interference. Since white light fringes are obtained only when the two waves have travelled equal distances from the light source, they can be very useful in interferometry, as they allow the zero path difference fringe to be identified. Traditionally, interferometers have been classified as either amplitude-division or wavefront-division systems. In an amplitude-division system, a beam splitter is used to divide the light into two beams travelling in different directions, which are then superimposed to produce the interference pattern. The Michelson interferometer and the Mach-Zehnder interferometer are examples of amplitude-division systems. Interference can also be seen in everyday phenomena such as iridescence and structural coloration. For example, the colours seen in a soap bubble arise from interference of light reflecting off the front and back surfaces of the thin soap film. Depending on the thickness of the film, different colours interfere constructively and destructively.

Chapter 8 : Adding two or more Python project paths to PYTHONPATH - Stack Overflow

Section Limits. In this section we will take a look at limits involving functions of more than one variable. In fact, we will concentrate mostly on limits of functions of two variables, but the ideas can be extended out to functions with more than two variables.

DesignSpice Adobe Illustrator Sep 07, 1. Definition Compound path consists of two or more paths that interact with each other. Compound paths are used when you need to show a part of underlying object through a hole in another object. Imagine a flat donut on a plate. Outer edge of the donut is defined by one path, and the donut hole by another path. A transparent hole occurs in the area where paths cross. Through this hole you can see the plate underneath. No matter how many components make up a compound path they all act as one unit. If you try to select separate paths that make up the compound with Selection tool the whole compound path will be selected. However, you can select and move component paths with Group Selection tool you have to click directly on path not on fill and edit paths with Direct Selection tool. You cannot view individual components of compound paths in the Layers palette, or give the components their own appearance attributes such as fill or style. All components in the compound path take on the appearance attributes of the bottommost object in the stacking order. Take a look at the example. Three original paths with their own attributes after combining into compound path became one object with uniform appearance. Attributes were inherited from the path at the very bottom of the group. Making and releasing compound paths To create a compound path: Select the paths you want to include in the compound path. To break compound path into original paths: Select the compound path you want to break. Individual paths will retain appearance attributes of the compound path. You can combine two or more already made compound paths into another compound path. Or you can make compound path out of two or more groups of paths or objects within the same group. If Release option is available your path is a compound path. Release it and proceed with making a new compound. Adjusting the appearance of compound paths There are two rules that may be applied to adjust the appearance of a compound path: They both use mathematical equations to determine which areas will be filled and which will become transparent. The non-zero winding fill rule: When you first create a compound path non-zero winding fill rule applied to it by default. To apply a non-zero winding or even-odd rule to a compound path: Select the compound path with Selection tool. Path directions Each path in Illustrator has a direction. For paths that you draw with the Pen or Brush tool, the direction of the path is the direction in which you draw the path. When you make shapes with Oval, Rectangle or other shape creation tool, the initial direction of the path is always counterclockwise. Path directions are used to determine filled and empty areas of compound paths. When paths are changed into compound paths, their direction may change. In a compound path an individual path will create a hole in another path only if it goes in the opposite direction. If both paths go in the same direction no holes are made, the result is filled area. To change path direction: Use Group Selection tool to select just the path which direction you want to change. In the Attributes palette box, click the direction button that is not pressed. If you select a whole compound path and click on either button all paths will go in the same direction and no holes will be produced. So make sure you select only the path you need. If you want more flexibility in the compound path creation, you can create a compound shape and then expand it. Use Pathfinder palette for this. But this is another story, for another tutorial.

Chapter 9 : What are â€œSeriesâ€• and â€œParallelâ€• Circuits? | Series And Parallel Circuits | Electronic

In physics, an orbit is the gravitationally curved trajectory of an object, such as the trajectory of a planet around a star or a natural satellite around a planet. Normally, orbit refers to a regularly repeating trajectory, although it may also refer to a non-repeating trajectory.

Characters whose integer representations are in the range from 1 through 31, except for alternate data streams where these characters are allowed. For more information about file streams, see File Streams. Any other character that the target file system does not allow. Use a period as a directory component in a path to represent the current directory, for example ". For more information, see Paths. Use two consecutive periods.. Do not use the following reserved names for the name of a file: Also avoid these names followed immediately by an extension; for example, NUL. For more information, see Namespaces. Do not end a file or directory name with a space or a period. Although the underlying file system may support such names, the Windows shell and user interface does not. However, it is acceptable to specify a period as the first character of a name. When you create a long file name, Windows may also create a short 8. Note Not all file systems follow the tilde substitution convention, and systems can be configured to disable 8. Therefore, do not make the assumption that the 8. To get the 8. To get the long file name version of a short name, use the GetLongPathName function. To get the full path to a file, use the GetFullPathName function. This is true even if a long file name contains extended characters, regardless of the code page that is active during a disk read or write operation. Files using long file names can be copied between NTFS file system partitions and Windows FAT file system partitions without losing any file name information. In this case, the short file name is substituted if possible. Paths The path to a specified file consists of one or more components, separated by a special character a backslash , with each component usually being a directory name or file name, but with some notable exceptions discussed below. This prefix determines the namespace the path is using, and additionally what special characters are used in which position within the path, including the last character. If a component of a path is a file name, it must be the last component. Each component of a path will also be constrained by the maximum length specified for a particular file system. In general, these rules fall into two categories: Note that directory names are stored by the file system as a special type of file, but naming rules for files also apply to directory names. To summarize, a path is simply the string representation of the hierarchy between all of the directories that exist for a particular file or directory name. Relative Paths For Windows API functions that manipulate files, file names can often be relative to the current directory, while some APIs require a fully qualified path. A file name is relative to the current directory if it does not begin with one of the following: For more information, see the next section. A disk designator with a backslash, for example "C: This is also referred to as an absolute path. If a file name begins with only a disk designator but not the backslash after the colon, it is interpreted as a relative path to the current directory on the drive with the specified letter. Note that the current directory may or may not be the root directory depending on what it was set to during the most recent "change directory" operation on that disk. Examples of this format are as follows: A path is also said to be relative if it contains "double-dots"; that is, two periods together in one component of the path. This special specifier is used to denote the directory above the current directory, otherwise known as the "parent directory". Relative paths can combine both example types, for example "C This is useful because, although the system keeps track of the current drive along with the current directory of that drive, it also keeps track of the current directories in each of the different drive letters if your system has more than one , regardless of which drive designator is set as the current drive. A local path is structured in the following order: For example, the maximum path on drive D is "D: The Windows API has many functions that also have Unicode versions to permit an extended-length path for a maximum total path length of 32, characters. This type of path is composed of components separated by backslashes, each up to the value returned in the lpMaximumComponentLength parameter of the GetVolumeInformation function this value is commonly characters. These prefixes are not used as part of the path itself. They indicate that the path should be passed to the system with minimal modification, which means that you cannot use forward slashes to

represent path separators, or a period to represent the current directory, or double dots to represent the parent directory. When using an API to create a directory, the specified path cannot be so long that you cannot append an 8. The shell and the file system have different requirements. It is possible to create a path with the Windows API that the shell user interface is not able to interpret properly. However, you must opt-in to the new behavior. A registry key allows you to enable or disable the new long path behavior. The registry key will not be reloaded during the lifetime of the process. In order for all apps on the system to recognize the value of the key, a reboot might be required because some processes may have started before the key was set. You can also enable the new long path behavior per app via the manifest: Namespaces There are two main categories of namespace conventions used in the Windows APIs, commonly referred to as NT namespaces and the Win32 namespaces. The NT namespace was designed to be the lowest level namespace on which other subsystems and namespaces could exist, including the Win32 subsystem and, by extension, the Win32 namespaces. Early versions of Windows also defined several predefined, or reserved, names for certain special devices such as communications serial and parallel ports and the default display console as part of what is now called the NT device namespace, and are still supported in current versions of Windows for backward compatibility. Win32 File Namespaces The Win32 namespace prefixing and conventions are summarized in this section and the following section, with descriptions of how they are used. Note that these examples are intended for use with the Windows API functions and do not all necessarily work with Windows shell applications such as Windows Explorer. For this reason there is a wider range of possible paths than is usually available from Windows shell applications, and Windows applications that take advantage of this can be developed using these namespace conventions. For more information about the normal maximum path limitation, see the previous section Maximum Path Length Limitation. This is how access to physical disks and volumes is accomplished directly, without going through the file system, if the API supports this type of access. You can access many devices other than disks this way using the CreateFile and DefineDosDevice functions, for example. This allows you to access those devices directly, bypassing the file system. This works because these device names are created by the system as these devices are enumerated, and some drivers will also create other aliases in the system. For example, the device driver that implements the name "C: Always check the reference topic for each API to be sure. To illustrate, it is useful to browse the Windows namespaces in the system object browser using the Windows Sysinternals WinObj tool. The subfolder called "Global?? Named device objects reside in the NT namespace within the "Device" subdirectory. Here you may also find Serial0 and Serial1, the device objects representing the first two COM ports if present on your system. A device object representing a volume would be something like "HarddiskVolume1", although the numeric suffix may vary. The name "DR0" under subdirectory "Harddisk0" is an example of the device object representing a disk, and so on. To make these device objects accessible by Windows applications, the device drivers create a symbolic link symlink in the Win32 namespace, "Global?? Without a symlink, a specified device "Xxx" will not be available to any Windows application using Win32 namespace conventions as described previously. With the addition of multi-user support via Terminal Services and virtual machines, it has further become necessary to virtualize the system-wide root device within the Win32 namespace. This prefix ensures that the path following it looks in the true root path of the system object manager and not a session-dependent path.