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Chasers of the light pdf

One could make a reasonable argument that the Scottish naturalist John Muir is the first recorded storm chaser in history. One afternoon in December 1874, Muir climbed a 100-foot-tall Douglas fir tree during a fierce wind storm characteristic of the Sierra region of California to feel for itself what the tops of the trees experience. Muir clung to the top of the fir for hours, which was the storm.' Later, he wrote, 'Never before have I enjoyed such a noble movement excitement [source: Muir]. Muir is definitely a storm chaser by today's definition. But people engaged in the chase these days not to two other men as the true pioneers of storm hunting, Roger Jensen and David Hoadley both began chasing storms in the 1950s and 60s - perhaps not coincidentally, a time when cars began providing quick access to storms and car radios delivered by the Weather Bureau. Hoadley and Jensen's interest in storms was culled in youth by the thunder clouds each watched rolling across the open plains in North Dakota. Both men, however, left their homeland. When Jensen was a teenager, he moved to Washington, and Hoadley moved to Virginia. But with such an unusual interest in chasing storms, their paths were destined to cross. Jensen was interviewed in a 1996 issue of Stormtrack, the magazine for storm chasers that Hoadley founded in 1977 [source: Coleman and McCloud]. Ad Jensen, a turkey processing plant worker and farmer who battled diabetes throughout his adult life, chased his first storm at the age of 20 in the summer of 1953 with his father [source: Marshall]. On chases like this, Jensen took his camera and experimented with lenses and filters to reproduce as closely as possible the colors and contrasts of the storms. He was best known for his pictures of softball-size hail (the largest recorded in Minnesota at the time) and a tornado that stretched a mile over [source: Coleman and McCloud]. His photographs eventually won him acclaim from local newspapers and meteorological magazines. Over time, this notoriety spread through circles that appreciate severe weather, and in his Stormtrack interview, Jensen was asked why he pursued storms. Gosh, it's for the awe of what you see. I was born a loving storm, he replied [source: Marshall]. Perhaps for a moment, if not more, honored in the annals of storm hunting is David Hoadley. Like Jensen, Hoadley began chasing storms in 1965. Instead of heading for cover when he heard a tornado warning on the radio as he drove around Dodge City, Kan., Hoadley headed for the twister [source: Marshall]. After his first experience, he chased storms past Tornado Alley (which stretches from Texas to North Dakota and Ohio) every spring and summer thereafter, refining his self-taught Technique. Over the years, he found public exposure as something of a superstar of storm hunting. Articles in National Geographic, Scientific American and other publications, along with programs on The History Channel and ABC brought both Hoadley and the pursuit of storm chasing to the attention of the general public [source: DCAMS]. The combination of Hoadley and Jensen's lonely pursuit of storms eventually led to the subculture of storm chasers. By the 1970s and 80s, storm hunting enjoyed popularity among both hobbyists looking for excitement and scientists looking for data. What began as a pastime for two curious men who appreciated the violence and drama of severe weather led to full scientific expeditions to the heart of storms and a better understanding of nature. For more information about storms and other related topics, visit the next page. Photo: Shutterstock If you're eagerly awaiting this weekend's winter solstice, because it's the shortest day of the year - and so every day after that will be a tiny bit longer-I've got some bad news: while the total day's length will be longer, sunrise will actually continue to get later for a while, meaning we'll still have dark mornings. Early birds might already be familiar with this phenomenon, but it caught me by surprise last year when I woke up in the habit of waking up early to go for a run. Sunset got later and later every day, but so did sunrise. Sunrise was 7:39 at my location at the solstice, and it was late January before I ever saw a sunrise at 7:38. This all depends on your location, so if you're itching for some morning sun, go ahead and watch sunrise and sunset times here. Let's look at New York City. The earliest sunset (darkest evening) was around December 6, so evenings are already a bit sunnier. On the solstice, the sun will rise at 7:16 a.m., and it will set at 4:31 p.m. But then the sunrise continues later, with a peak at 7:20 in early January. New Yorkers don't see sunrise from 7:15 to January 20. Then they can start celebrating the lightning mornings, looking forward to that 7 a.m. sunrise in early February and, finally, a 5:24 a.m. sunrise in mid-June. G/O Media can get a commission Now let's take a more southern example. In San Diego, the earliest sunset (darkest evening) happened way back around Thanksgiving. Sunsets are getting later, and sunrise too. On the solstice, people in San Diego will see a 6:45 a.m. sunrise and a 4:45 p.m. sunset. It won't be until January 30th that they'll see a sunrise before that. Although if you're in San Diego, you'll already get a good half hour more morning sun than New Yorkers - so I hope you benefit. Enjoy that morning run! This site is not available in your country [link href= link, updater_label=internal] The site was irresistible: a large piece of land jutting out in Pu Sound/get of Whidy Island, Washington, about an hour's travel Seattle ferry and car. It fronted a large, sandy beach (unusual for the rocky coast of the area) and in the back abutted over 10 hectares untouched a regular destination for eagles, herons and migratory birds. Helen and Ethan Bell jumped at the opportunity to buy the pristine property. For years, Helen plundered magazines for ideas and resources, so when it came time to plan, both she and Ethan had a clear idea of what they wanted - an informal beach house that wouldn't be too big or imposing. In collaboration with Seattle architect Robert Maloney and contractor Donald Heggnes, they devised a plan for a small building complex - a main building, a guesthouse, a garage and a barn - around a courtyard. This setup allowed them to put just three bedrooms in the main house and provide a place for a central garden that would be sheltered from the strong wind and salt water. We decided to create a home not in a recognizable style-a stick-frame coastal home that you might find in South Carolina, Maine, or here in Washington, says Maloney. Everything was purposefully simple, uncluttered and easy to take care of, because it is a second home. The first floor interior layout flows easily, with the kitchen opening on the living and dining areas. High, vaulted ceilings adorn most rooms, and abundant windows and French doors invite sunlight and provide stunning views. The second floor consists of two bedrooms, a small library and a large balcony. Helen chose to paint almost everything white, including the ground floors (made of clear fir, they were finished with a heavy paint designed for garage floors, which she swears is easily kept clean by damp mops). The choice of colour enhances the feeling of uninterrupted movement and ensures that the house feels light and informal. Borrowing touches from the traditional style houses they love, the Clocks incorporated many classic architectural elements into the house-detailed molding, wainscoting, and a deep-coffered ceiling in the kitchen. White paint, however, keeps all these features looking too formal. Outside, wide decks on two levels step to the beach, and, combined with the landscaping, make it seem that the house is nestled among the dunes. On one side of the deck, an outdoor room is delineated by the family's exterior walls and dining rooms and an overhang. Sheltered from the wind and equipped with a fireplace and a picnic table, this space gives the family front row seats for enjoying the sunset over Puget Sound while the fire staves off evening chill. The courtyard, says landscape architect Lyle Grant, is a mix of a formal structure and informal planting. Helen wanted a cutting garden for flowers, as well as plots for herbs and vegetables. Grant proposed a section for Oliver and another that would include a pleasant blend of perennials, annuals, and evergreen and deciduous bushes. To organize the space, he has a classic plan consisting of these four planting areas separated by gravel paths. Overall, the scheme is an easygoing assortment of cottagey, beach-tolerant plants and flowers. Lavender and grasses are planted throughout for visual interest. The cutting garden is sketched in boxwood, for definition, and filled with flowers such as day lilies, dahlias and peonies. Herbs in this Mediterranean setting do well, and the shade garden, added in a protected niche next to the house, houses plants not typically found coast, including camellias, oak leaf hydrangeas, and Stewartia trees. Next year, all plants must be well established, with thickets of grass creating a breeding environment for birds. And one day, maybe when Oliver brings his own children here, the little Douglas fir next to the house will be long enough to be home to the rising eagles. This content is created and maintained by a third party and imported onto this page to help users provide their email addresses. You may find more information about this and similar content on piano.io piano.io

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