DOWNLOAD PDF BRIGHT SUN,DARK SHADOW.

Chapter 1 : Shades of red - Wikipedia

*Dark Shadow, Bright Sun: A Memoir [Phoebe Lambert] on www.nxgvision.com *FREE* shipping on qualifying offers. This account of my life is essentially episodic in nature, using William Blake's Songs of Innocence and Experience as a very loose framework.*

Science Journals Procedure 1. Students discuss the importance of not looking into the Sun at any time. They write in their Science Journals about eye damage caused by looking into the Sun, even for an instant. Students discuss the path of light using the pinhole solar projector. They predict what the appearance of the Sun will be when it is projected onto the solid index card. Students use the pin to make a small hole in one of the index cards. They hold the index card in front of them with the sunlight coming in over their shoulder. The other index card is held in the shadow of the first card. An image of the Sun will appear on the second card. Students observe the Sun as projected on the index card. They describe the appearance of the Sun on the card by writing in their Science Journals. Students experiment with larger holes and moving the second card toward or away from the first card to see which positions give the sharpest image of the Sun. Mirror solar projector Introduction A small flat mirror can be covered with a card that has a hole punched in it. This will permit the Sun to reflect off the mirror but only in the area that is left uncovered. If the mirror is placed on a sunny window sill, a reflection of the Sun will appear on the ceiling or wall, depending upon the way the mirror is placed. Materials index card with with a hole punched in the center Science Journals Procedure 1. This includes when the Sun is reflected off a mirror. Students discuss how to place the card on the mirror to project the Sun. They predict what will happen when the mirror is covered with the card and placed in the sunlight. They record their predictions in their Science Journals. Students make the device and place it in the sunlight. The record their observations in their Science Journals. Students have made a series of observations of the reflection of the Sun. These are written in their Science Journals. Students move the mirror around to see if there is any change in the reflected Sun that they see in the room. Students leave the mirror in one place and watch the reflection of the Sun for a long period of time. If they can reflect the Sun onto the bulletin board, they can mark the edge of the Sun with tacks every five or 10 minutes to demonstrate that the reflection of the Sun moves across the board because the Sun is changing its position in the sky constantly. Shadows Introduction Any bright light will cast a shadow. This is true of a flashlight when you use it in a dark room, it is true of the Moon on a clear night with a bright Moon, and it is true of the Sun. The Sun has the brightest light so it casts the most distinct shadows. Materials objects of various kinds such as a ball, a rectangular index card, a pencil Science Journals Procedure 1. Students discuss the objects that they will work with in this investigation. They make predictions about what will happen when they shine the flashlight on them. They write the predictions in their Science Journals. They shine the flashlight on the various objects. In their Science Journals they record the shape of the shadow and the location of the shadow in relation to the location of the flashlight. They hold the object still in one place and move the flashlight to different locations so that it continuously shines on the object. They record what happens with the shadow when they move the flashlight. Students have recorded the shape of the shadow for each of the objects. They will note that the shadow is the same shape as the object. The ball casts a round shadow. The index card casts a rectangular shadow. The pencil casts a long, thin shadow. When the flashlight was moved the shadow also moved. The shadow moves in such a way to stay directly opposite the location of the flashlight. Daytime and Shadows Introduction The students now apply their knowledge of the properties of shadows to the shadows that are seen outdoors on a sunny day. This activity can also be done indoors as the shadows will have the same properties whether the objects are indoors or outdoors. It is a good idea to remind the students never to look directly into the Sun, even for an instant. Materials Science Journals Procedure 1. Students begin by discussing what the results were when they studied shadows made by a flashlight. They predict what the properties of shadows will be when the Sun is used as the light source. Without looking into the Sun, students observe objects illuminated by the Sun. They make a list of the objects in their Science Journals and describe the properties of the objects and the shadows the objects cast. Students have a list in their Science Journals of objects that were illuminated by

the Sun and the properties of the shadows. Students determine if the relationships of the objects to the shadows that they had with the flashlights holds true when the Sun is illuminating objects. In the classroom, they can also use the same objects that they used with the flashlights and see the properties that the shadows have when the Sun is used to illuminate them. How Shadows Move Introduction Students learn that the Sun rises in the east, travels across the southern part of the sky and sets in the west. From their knowledge of the properties of shadows they predict how the shadow of a single object will behave during the day. Materials An object fixed in place such as a fence post Science Journals Procedure 1. Students review and discuss what they have learned about the properties of shadows. Students observe the shadow cast by an object in a fixed location outdoors. A fence post or other vertical object is ideal. It would be best if they could observe the object on a day when it is clear all day. It is also desirable to have several observations, one in the morning, one at noontime and one in the afternoon. Students record the position of the shadow at various times during the day in their Science Journals. An example is shown in the figure. Students have observed the motion of the shadow of the vertical object and have made notes and drawings about it in their Science Journals. They can use chalk or sticks and mark on the ground the location of the shadow in the morning, at noontime and in the afternoon. Students write in their Science Journals about the direction the shadow moves during the day. The drawing in the figure illustrates the position of the post and the shadow when viewed from the south. This means that the observer is looking north when the drawings are made. Students note that the path taken by the shadow is the same as the path taken by the hour hand on the clock. Students use small sticks and mark the position of the post every hour. They leave the sticks in place and return the next day to see if the Sun shines in the same location at the same time during the day.

Chapter 2 : Phoebe Lambert (Author of Dark Shadow, Bright Sun)

AuthorHouse is the leading provider of supported self-publishing services for authors around the globe, with over 97, titles released. With our wide range of packages and services, we provide the tools and expertise you need to realize your publishing dreams.

Believe it or not, there are several things to consider when taking pictures in perfect weather. If you get them right, the sun will always be your friend. Be careful of overexposure You put sunscreen on because you know exposed skin burns under the midday sun. During the summer months, the sun can be extremely bright, especially at noon. This means you will have to protect your shots from being overexposed by increasing the shutter speed or decreasing the aperture. Both changes reduce the amount of light coming throughout the lens. This can be perfectly normal in the middle of a very bright day. Try to avoid noon Many subjects look their best when light is shining on them from the sides. In the middle of the day, the sun shines directly overhead and can sometimes cast strong shadows on your subject usually the face. Try out the next tip to make the best of an otherwise less-than-ideal situation. Use a fill flash The midday sun is harsh. It not only illuminates subjects very strongly, it can also create some very dark shadows. If your friend is wearing a hat or is facing away from the sun, you will definitely want to use a fill flash to light up some of the darker spots. In most cases, your built in flash will do. Using a flash in the middle of the day may seem very strange and unintuitive. There is a lot of light, after all, so why would you need a flash? It has to do with the presence of uneven lighting. Because the sun is so bright, the camera adjusts the shutter speed so none of your image is too bright. That means the shaded areas will appear even less lit than the illuminated areas. To compensate for the darkness, you have to throw some extra light on the darker areas, evening them out with the rest of the photo. Your friends will give you some weird looks for doing this, but it is completely necessary. How to enable fill flash mode If you have a point-and-shoot camera, take some time to read through your manual to find out which icon corresponds to fill flash. Those with SLR models can usually just tap on the little lightning icon once to get the flash to popup. After that, you will have to press it another time so you can adjust the flash settings. On most digital SLR models, you will be able to use the same dial you use to change your shutter speed and aperture to change the amount of flash coming from the popup flash. Use a diffuser A lot of photographers I know do this when there is too much harsh and direct light on their subjects. They either bring a professional diffuser setup with them, or they create one with some simple materials anyone can get from Walmart. You can build a wooden frame with a sheet stretched out across it, or you can try running some diffusing fabric across a wire hoop. Shoot landscapes and wildlife Sunny days are perfect for landscape and wildlife photography because the closed aperture and very fast shutter speeds you use will prevent the photo from being overexposed. Go out and find an open field, setup an angle that gives the scene a sense of scale, and take the picture at an aperture of F22 or higher. You should also take advantage of the extra bright light when taking wildlife photos. Instead of getting bored with these summer sunny days, consider them your Safari. With these five tips, you should easily be able to make the most of a perfectly sunny day. Just remember to be extra careful about overexposure and always use a fill flash whenever you see shadows on your subject. The rest is as easy as a walk in the park. Most people think this post is Awesome. What do you think?

DOWNLOAD PDF BRIGHT SUN,DARK SHADOW.

Chapter 3 : Sun and Shadows

The sun is shining, the birds are singing and you head out with a spring in your step to shoot a vendors house on glorious sunny day, perfect!

Location Lighting Masterclass â€" The Art Of Shooting Into The Sun Shooting directly into the sun may not be the first thing that pops into your mind when creating a photograph, but the effects it can have on your final image when done correctly can border on magical. There are three primary looks that can be achieved by shooting into the sun: The third comes somewhere in between, exposing for the brightly lit sky and simultaneously using reflection or fill flash to overpower the foreground shadows. The style aims to expose for the skin tones predominantly, allowing the background to become significantly overexposed; and in the process, create a soft glow around the subject. This style can also take advantage of lens flare the rings of light that appear in your shot when you shoot directly at bright sunlight and the varying types of lens flare that different lenses create. To achieve this look, ensure that you have spot metering selected on your camera and measure directly for the skin you will need to be in aperture priority mode for this. The brightness of the background will typically create a haze across the rest of the image. Select an area not directly on the sun itself of sky near to the sun. Alternatively, note the shutter speed reading where you metered on the sky, switch to manual mode and set the camera up with the given shutter speed and aperture manually. Less is usually more. Too much in the foreground just creates clutter and loses the focal point. Just like the silhouette style, you should meter on the background sky. Instead, crank up the power of the flash as far as it will go it takes a fair amount of flash power to overcome direct sunlight. About w watt seconds is preferable, and ensure that the subject you want to light up remains relatively close due to the inverse square law , light fall-off will very quickly erode the power of the flash. Some post-production boost to the shadows and recovery of the background highlights may be necessary to properly balance the exposure. A few general hints to help with direct sunlight shooting: Try first shading the end of your lens with your hand, focussing on your subject, then switching off autofocus and taking the shot without shading the lens. Be sure to shoot in RAW so that you can true up any color differentials later on. Therefore, early mornings and late afternoons are best for this type of photography. It is also when the sunlight is weakest, resulting in less overexposure and less risk of damage to the sensor. Consider reflective windows, white walls, metallic surfaces â€" effectively anything that can bounce the direct sun back into the subject to naturally add fill light. This means you will need to have your back to the reflective source. For one shot, leave the image as is, but for the second, shade the end of the lens with your hand. This technique will leave the full effect of the flare around the sun, but enable you to remove the surplus flare from the rest of the image.

DOWNLOAD PDF BRIGHT SUN,DARK SHADOW.

Chapter 4 : Why do we see blotches after looking at lights? | Questions | Naked Scientists

Link Dwonload Dark Shadow Bright Sun A Memoir,Read File Dark Shadow Bright Sun A Memoir pdf live, Where I can Download Dark Shadow Bright Sun A Memoir Pdf, MOBI file of Dark Shadow Bright Sun A Memoir, Free Download File Dark Shadow Bright Sun A Memoir.

I would like some advice on the attached picture. What should i have had the camera set to? We would look at this scene in a pub and would be able to make out both the band, and the scene outside. Scenes like the band photo, and the photo of the child to the right have what is called a high dynamic range. That is, they have bright sunlight and dark shadows. It is impossible with current technology to have both parts of the photo correctly exposed. Recompose The Photo This is probably the simplest solution. When taking a photo of a scene with very bright and very dark parts, move your camera to eliminate one of the extremes. In the case of the band, I would have either closed the curtains for the shot, or recomposed completely and photographed from the window looking at the band, and the crowd behind. The rest of the photo will be either over or under exposed too bright or too dark but at least you will see your subject. You can dothis by placing the center of the image at your subject; half depressing the shutter to lock the focus and exposure; move the camera to re-compose the image; and fully depressing the shutter. In the band image, the camera chose to correctly expose the scene outside, but even if the band member had been correctly exposed, the window would have ended up being over exposed and you would just have seen white. If your camera has this setting, enable it before using the technique above. Use Fill In Flash If your scene has a sunny background, but your subject is in the shade or has a hat on , turn on the flash as I explained way back in tip number 9 - Using Flash During The Day. I know it seems wrong but it really does work! By using the flash, your subject will look as bright as the background. This would have worked well for the child shot above. High Dynamic Range Imaging This technique is not for the faintof hearted. It requires a subject that does not move; a good camera with the capability to set the exposure and output RAW images. A tripod and image editing software like Photoshop CS3 are also needed. High Dynamic Range Imaging or HDR for short is a technique for placing both very dark and very light areas in the same photo. It requires you to take a number of photographs of thesame scene - each with a different exposure. Then, in manual mode and keeping the aperture at the same value as the first shot, take a sequence of shots - each shot having a different shutter speed above and below the original. Merging the three images to the left creates the HDR image below. Thanks to Photomatix for the images. Now import these into your favorite paint program. I use Photoshop, but you can as easily use a cheaper program designed specifically for HDR photos like Photomatix. Follow the HDR directions and the paint program will merge these images into one great looking shot! Use a Filter If your scene is of a brightsky and a dark ground for instance at sunset, or on a cloudy day , you can use a graduated neutral density filter. This filter cuts out someof the light from one part of the photo the sky. This will correctly expose the ground and the sky without needing to use HDR. This works best when your subject is darker than the rest of the photo because cameras lose detail in over-bright areas. The darker the subject, the harder time you will have fixing the image. I discuss exactly how to use this technique in lesson 2 of my free Image Editing Secrets course. Most people think this post is Awesome. What do you think?

Chapter 5 : Dark Shadows in Bright Suburbs: Why I grew up watching â€˜Dark Shadowsâ€™

Phoebe Lambert is the author of Dark Shadow, Bright Sun (avg rating, 1 rating, 0 reviews, published), Dark Shadow, Bright Sun (avg rating.

Chapter 6 : 5 Tips For Shooting On Bright Sunny Days :: Digital Photo Secrets

As one of the premier rare book sites on the Internet, Alibris has thousands of rare books, first editions, and signed books available. With one of the largest book inventories in the world, find the book you are looking for. To help, we

provided some of our favorites. With an active marketplace of.

Chapter 7 : Shadow Synonyms, Shadow Antonyms | www.nxgvision.com

Alex is the Founder of Elements Property, a UK company with a drive to help estate and letting agents market their property better, faster and with more wow factor!

Chapter 8 : 6 Ways To Fix Too Bright and Too Dark Photos :: Digital Photo Secrets

In seventh grade, I had a routine: go to my friend Katy's house, do our advanced math homework, play Yahtzee and watch "Dark Shadows." After the credits, I would run the three blocks to my.

Chapter 9 : Darkness And Light Quotes (quotes)

In bright midday sun, shadows can appear very harsh. This often isn't good for portraits as you can end up with dark shadows around the eyes, nose and under the chin. But captured correctly and in the right situation, harsh shadows can create a very dramatic image.