



HOLLYWOOD, Apr. 18—The meeting was held at Rehearsal Hall #3 of the NBC Burbank Studios with an attendance of 160 members and guests. Speakers were Sgt. Ken Clark, C. Carroll Adams and Joe Callanan, all of the Los Angeles County Sheriff's Dept., Frank (Pete) Clark, of the Assn. of Motion-Picture and Television Producers, and J. R. Sullivan, of Eastman Kodak. The first speaker was Sgt. Clark who gave a talk entitled "Look Before You Sleep" in which he described the problems involved in making a typical home environment secure from the inroads of burglars.

The meeting had been organized by Manager Warren Strang around the activities of the Los Angeles County Sheriff's Photographic Reserve Unit, a group made up of volunteers from the fields of photographic science and film production to assist the Sheriff's department. To improve the response of officers to real life situations requiring the use of weapons, the Reserve Unit designed and built a system using 8mm motion pictures of typical situations. The pictures are projected on a screen and the officer receiving training observes the pictures and responds appropriately. If his response is to fire his gun, the sound of the shot automatically stops and still-frames the projector, allowing the teacher to discuss the action. The gun is loaded with cartridges which fire reloadable plastic pellets. The pellets are caught in a chamber behind the screen which contains materials to absorb their energy.

Mr. Clark discussed the Los Angeles County Sheriff's Photographic Reserve Unit and Mr. Sullivan discussed the engineering of the weapons for the Reaction Training Program equipment. Mr. Adams discussed the equipment and Mr. Callanan discussed the application of the Reaction Training Program to officer training. —Kenneth D. Erhardt, *Secretary-Treasurer*, (NBC), 16809 Liggett St., Sepulveda, CA 91343.

NEW YORK, Apr. 18—The meeting was held at the United Engineering Center with an attendance of 70. The speakers were Robert J. Wussler, CBS News, New York, Bruce Davis and Mark Chomut, both of Dolphin Productions, a division of Computer Image Corp. Mr. Wussler spoke on China 1972, a subject for which he was qualified, having spent three weeks in China in advance of and during the trip by President Nixon. He discussed basic technical problems and he also described the life style, food and hotels, giving a general rundown on the "new China."

Mr. Davis and Mr. Chomut described and demonstrated a new technique using a hybrid computer system to electronically create graphics and stylized character animations which are recorded on motion-picture film or videotape or as stills on sheet film in real time. —Charles A. Ahto, Sec-

retary-Treasurer, (Tape Films Div., MPO Videotronics), 7 Gregory Dr., Florham Park, NJ 07932.

SAN FRANCISCO, Apr. 18—The meeting was held in the Engineers Club jointly with the local section of the Audio Engineering Society which had invited the SMPTE Section to participate in a program on "Television Sound—Why Is It So Bad and What Can Be Done to Improve It?" A panel of 16 experts represented various areas of interest in sound. The panel included equipment manufacturers, broadcasters, workers in long lines transmission, receiver manufacturers, sales personnel and equipment service representatives. Each panel member gave his view as to what, if anything, is wrong, and offered suggestions for improvement. Although not all the problems were solved, certainly each of the 80 persons attending the meeting acquired considerable information and encouragement for working to improve the situation—J. A. Semmelmeier, *Secretary-Treasurer*, Eastman Kodak Co., Box 3145, San Francisco, CA 94119.

ATLANTA, Apr. 19—The meeting was held at Eastman Kodak Marketing Center with an attendance of 51 members and guests. Four films about filmmaking were shown. The films, informative studies of the artists and technicians who make feature motion pictures, were produced by Universal Education in cooperation with the Cinema Department of the University of Southern California. Titles of the four films in the series are *The Cinematographer*, *The Director*, *The Soundmen* and *The Editor*. —Gerald M. Crowder, *Secretary-Treasurer*, Provence Productions, Inc., 477 Armour Circle, N.E., Atlanta, GA 30324.

NASHVILLE, Apr. 20—The meeting was held in the studios of WSIX-TV. Thirty-five members and guests attended. The meeting was opened with a 45-minute film on the making of the motion picture, *Butch Cassidy and the Sundance Kid*. The director, George Roy Hill, was narrator for the film, which explained the camera techniques and the special effects used in the production. Following the film, Ken Knaus, of Eastman Kodak, spoke on Eastman Ektachrome Reversal Color Print Film 7390. The paper was illustrated by slides and film and was very informative. —John F. Swanson, *Secretary-Treasurer*, (WLAC-TV), 2601 Lincocya Dr., Nashville, TN 37214.

MONTREAL/OTTAWA, Apr. 27—The meeting was held in the Charles Camsell Theatre in the Department of Mines in Ottawa. About 100 members and guests attended, and heard Harold C. Harsh of Kalvar Corp., New Orleans, and Wally

Gentleman of Special Effects and Allied Crafts. Mr. Harsh presented a paper on "Dry Photography of the Future." He illustrated the talk with a visual presentation using an EVR system with 4-color monitors displaying some dry-processed color film. The system is not commercially available but the possibilities for the future sparked a lively question-and-answer period. The presentation was followed by a social coffee break sponsored by Canadian Broadcasting Corp.'s corporate office. Following the coffee break, Mr. Gentleman presented a paper on "Visual Effects as a Force in Communication Media." He illustrated the paper with slides made during the production of a film produced for the Bell System (A.T.&T.), in the United States, entitled, *Hello, I Want To Tell You Something*. The film was shown following the talk. The special effects as well as the subject material sparked an interesting discussion period.

A bus was chartered to accommodate members from Montreal. About 60 people from Montreal attended the meeting. —A. Dunstan Russell, *Secretary-Treasurer*, Alex L. Clark Co., Ltd., 1070 Bleury St., Montreal, P.Q., Can.

MONTREAL/OTTAWA, May 2—The meeting was held at the Central Dynamics facilities in Pointe Claire, Quebec, with an attendance of 65 members and guests. Speakers were Howard Shephard and Ken Davies, both of Central Dynamics. Mr. Shephard presented a paper on "PEC-102 Computer-Controlled Tape Editor." He described the machine in detail and a demonstration was given. Mr. Davies presented a paper on "Use of Computers in On-Line Operations in a Television Station." He described recent developments and made a few predictions regarding the use of computers with tape in television broadcasting. Both papers were followed by lively discussions. A coffee break was provided by the Film Service Dept. of Canadian Broadcasting Corp. —A. Dunstan Russell, *Secretary-Treasurer*, Alex L. Clark Co., Ltd., 1070 Bleury St., Montreal, P.Q., Can.

SAN FRANCISCO, May 9—The meeting was held at the Fairchild Semiconductor offices. Speakers were Halton Hamaoui and Eric G. Breeze, both of Fairchild Semiconductor. About 40 members and guests assembled for presentations by Mr. Hamaoui and Mr. Breeze of the Fairchild 3261 Color TV Sync Generator and a description of electronic character generators and their uses. Following the presentations the members and guests were taken on a tour of Fairchild's computer-aided design and test and assembly facilities. —Joseph A. Semmelmeier, *Secretary-Treasurer*, Eastman Kodak Co., Box 3145, San Francisco, CA 94119.

HOLLYWOOD, May 16—Mr. Whitney Stine, Executive Director of the Theater Equipment Association, organized a fine meeting dealing with the problem of damage which happens to film in the field. The meeting was held at Disney Studios in Burbank, Calif., with an attendance of 123 members and guests. The speaker was Spero L. Kontos of John Filbert Co. who spoke on "Damaged Film." Following his

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August 1972 Journal of the SMPTE Volume 81



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talk a panel of experts discussed film damage and answered questions from the audience. Panel members were Salvatore Billittery, A.I.P., Jack Hessick, National Theater Supply, Joe Holt, a projectionist, Lowell Keeler, Disney Studios, and Don Kloepfel, DeLuxe General. Mr. Kontos discussed the problem of film damage in theatrical use of motion-picture film. He showed examples of film damage, mounted in slide form, such as excessive non-standard cue marks; bad splices, some made with staples; film that had been scratched and punctured in various ways; and film that had been burned by still-framing at the gate. Following the talk, lively discussions took place between members of the audience and members of the panel of experts. Subjects discussed included the need for education of projectionists; cleaning devices; inspections; coatings; poor maintenance; polyester film bases; and heat from new xenon light sources. The meeting was preceded by a dinner at Sorrentino's restaurant attended by 41 members and guests. — Kenneth D. Erhardt, *Secretary-Treasurer*, (NBC), 16809 Liggett St., Sepulveda, CA 91343.

TORONTO, May 18 — The meeting was held in the Medical Sciences Building at the University of Toronto with an attendance of 233 members and guests. Speakers were John Lowry, of Image Research Inc., Joseph Flaherty, of CBS Television Network, New York, and Joseph Roizen, of Telegen, Inc., Palo Alto, Calif. Mr. Lowry spoke on "The Image Transform." He described a new approach to the creation of color motion-picture film from videotape. A sample film was shown. He also discussed a new method of video noise reduction and he demonstrated the effectiveness of the new processor by showing a section of videotape recorded from the moon during the last Apollo mission.

Mr. Flaherty spoke on "New Television Production Techniques." He described the CMX electronic production system which makes it possible to produce film-type programs on videotape faster, more economically and with higher quality than is presently possible on film.

Mr. Roizen, with the aid of a number of well prepared slides, described the SECAM 60 color TV system. He compared the good and the bad aspects of all three color standards, NTSC, PAL and SECAM. Videotape examples of SECAM 60 color program material were played back to the audience from each of three popular makes of monochrome helical VTRs. Because of the simplicity and robustness of the SECAM color signal, it is expected that the system will be useful in medical and general education applications. SECAM 60 has been proposed as a color TV standard for worldwide general information exchange — G. W. Ballantyne, *Secretary-Treasurer*, Applied Electronics Ltd., 299 Evans Ave., Toronto 18, Ont., Can.

CHICAGO, May 23 — The meeting was held in the Sheraton-Chicago Hotel preceded by a dinner in the hotel's Blacksmith Room. Seventeen members and guests attended the meeting. Speakers were Irwin B. Freedman and Raymond A. Eynard, both of Agfa-Gevaert. Mr. Freed-

man introduced a new and improved Geva-chrome reversal print film capable of reproducing silver or silver sulfide soundtracks with a flexible picture gamma. He also discussed the photographic sensitometric and acoustical characteristics of the film, which is known as GevaChrome Type 9.03. A demonstration film was shown.

Mr. Eynard, who spoke on "Visual and Densitometric Standards and Tolerances for Color Balance," pointed out that, according to international recommendations, the definition of color balance is a visual neutral for projection with a xenon illuminant. Using excellent visual aids, he explained how a strong relationship exists between densitometric values obtained for standards and tolerances of color balances and spectral characteristics of the dyes and of the densitometers used. A lively question and answer period followed presentation of the papers. — Mathias J. Herman, *Secretary-Treasurer*, (Geo. W. Colburn Labs), 9104 Birch Ave., Morton Grove, IL 60053.

DETROIT, May 23 — The meeting was held in the WJBK-TV Studios with an attendance of 105 members and guests. Speakers were Kenneth Krato, Manager of the WJBK-TV Processing Laboratory, and Glenn Culler, Chief Engineer of Unicolor Div., KMS Industries, Dexter, Mich. Mr. Krato described the various steps in preparing the exposed newsfilm for on-air showing. WJBK-TV makes extensive use of newsfilm, shot by station crews, processed in the station's laboratory and edited into the final on-air version. Single-system magnetic sound recording is used and modern TV techniques, utilizing the TV projection apparatus, permit editing to be accomplished smoothly.

Mr. Culler demonstrated the new Unichrome system of rapid reversal color slide processing as well as the Unicolor system of preparing color prints for on-camera use. Slides and prints were processed during the demonstration. A guided tour of the new WJBK-TV studios, offices and production areas was conducted by members of the WJBK-TV staff. — R. L. Renaud, *Secretary-Treasurer*, Browne Renaud Associates, Inc., 2820 Maple Rd., Troy, MI 48084.

NEW YORK, May 23 — The meeting was held in the United Engineering Center in New York City. About 40 members and guests attended. Speakers were Robert C. Lovick, Senior Technical Associate, Photographic Technology Div., Eastman Kodak Co., Rochester, N.Y., and Neal Smith, TV Master Control Transmission Engineer, NBC-TV Network, New York City. Mr. Lovick spoke on "Automatic Black Level and Its Effect on Television Picture Quality." He demonstrated how commercial and program material which has been color-corrected to perfection can be adversely affected by the automatic black level control at television stations across the country.

Mr. Smith spoke on "Television Coverage of the 1972 Winter Olympics." He emphasized the complex audio requirements and described the remote and videotape facilities. — Charles A. Ahto, *Secretary-Treasurer*, (Tape Films Div., MPO Video-

tronics), 7 Gregory Dr., Florham Park, NJ 07932.

ATLANTA, May 25 — The meeting was held at WAGA-TV in Atlanta. Fourteen members attended to hear Ralph Hall, of Specialty Distributing of Atlanta, speak on "The Sony Videocassette Player and Recorder." A film was shown on the Amperex ACT Plumbicon. There was also a demonstration of Telestrator, an on-air indexing device used with picture material. Mr. Hall demonstrated the Sony videocassette player and recorder. — Gerald M. Crowder, *Secretary-Treasurer*, Provence Productions, Inc., 477 Armour Circle, N.E., Atlanta, GA 30324.

OHIO, May 25 — The meeting was held at the Horizons Research meeting rooms in Cleveland with an attendance of 25 members and guests. The speakers were Victor Petro, Department Head of Photo-Chemistry, Ray Kizior, Manager of Film Production, and David Schaller, Senior Engineer, MIL System, all of Horizons Research, Inc. Dr. Petro opened the meeting with a talk, supported by slides, on "The Free Radical System," a chemical term which defines the formation of certain free radical elements when their make-up is exposed to light. The system is a high-resolution, dry processed, nonsilver aerial reconnaissance film. Mr. Kizior gave a thorough demonstration, using slides and verbal description, of how the printer and film are run. Mr. Schaller presented a detailed description on how the film is manufactured. Horizons Research has also developed processing and developing equipment for the film. The meeting was followed by a social period and a tour of the research plant. — Matthew M. Bracic, *Secretary-Treasurer*, (NBC), 6429 Hamden Rd., Parma Heights, OH 49130.

ROCHESTER, May 25 — The meeting was held at the Kodak Marketing Education Center with an attendance of 108 members and guests. Carl Sipe, of Eastman Kodak Co., spoke on "Film in Television." He described the preparation of films for television use and he also described the TV system and its effect on motion-picture film. The talk was followed by a tour of the Kodak Video Film Express, a 55-ft tractor-trailer van containing a full complement of motion-picture film equipment. The equipment, as utilized in the demonstration, is representative of the current state of the art in the motion-picture and television industries and is not limited to products of Eastman Kodak Co. — John R. Hester, *Secretary-Treasurer*, (Eastman Kodak Co.), 274 Churchill Dr., Rochester, NY 14617.

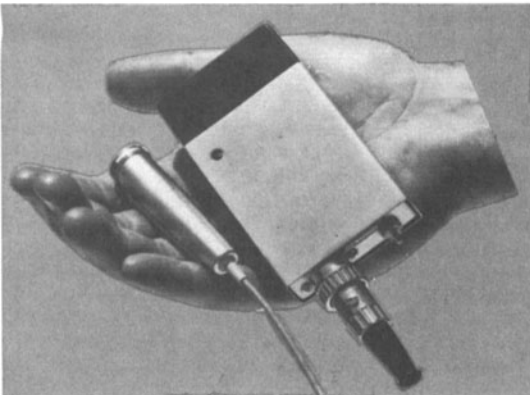
NASHVILLE, May 30 — The meeting was held at the studios of WDCN-TV in Nashville with an attendance of 45 members and guests. Robert Boatman, of Academy Lighting Consultants, spoke on "Lighting Techniques for Film and TV." He showed a number of 35mm slides and 16mm films

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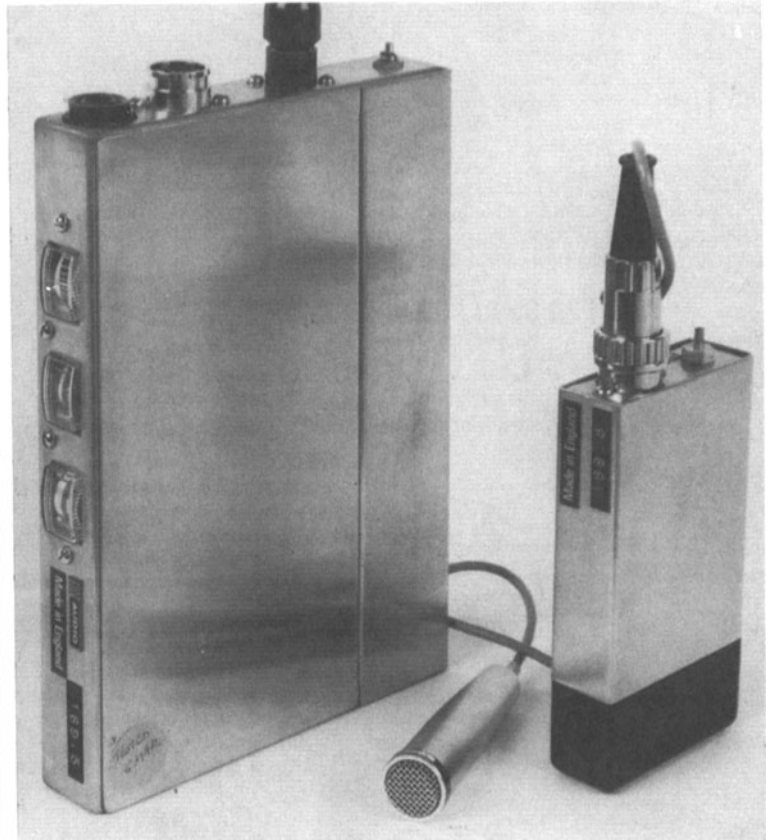
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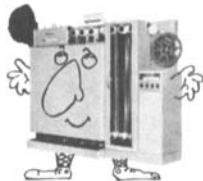
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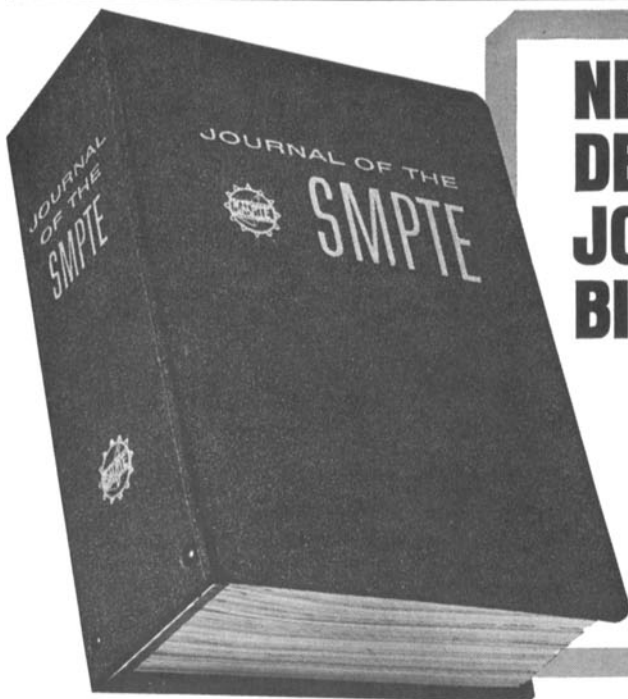
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demonstrating the right way and the wrong way to light for film and for television. He also pointed out the different approaches necessary to obtain the best results in both mediums. The audience was very enthusiastic and a number of questions were asked following the presentation. — John F. Swanson, *Secretary-Treasurer*, (WLAC-TV), 2601 Lincoya Dr., Nashville, TN 37214.

PACIFIC NORTHWEST, June 1 — The meeting was held in the Seattle Center in Seattle, Wash., with an attendance of 68 members and guests. Speakers were Barry McCorquodale and Leslie Holmes, both of Canadian Broadcasting Corp. Mr. McCorquodale presented a paper on "Structure and Program Policy of the Television Network." He discussed the problems of programming a television network in a country which has seven time zones. He described the difficulties of televising sports events in many different time zones and how the starting times of sports events are controlled by television.

Mr. Holmes presented a paper on "Exposure Determination With a Spotmeter." He described the types of meters available and the limitations of the spotmeter. He demonstrated a typical conversion and the effectiveness of the technique. — W. A. Little, *Secretary-Treasurer*, (Canadian Kodak Sales Ltd.) 2379 Panorama Dr., Deep Cove, North Vancouver, B.C., Can.

AUSTRALIA, June 7 — The meeting was held at the ABC Studios at Gore Hill, Sydney, with an attendance of 55 members and guests. Joseph N. Tawail, President of Berkey-Colortran, Burbank, Calif., discussed the lighting problems encountered in color TV studios. A closed-circuit color camera was made available by 16 MM Pty., Ltd., and this added considerable interest to the talk since various points could be clearly illustrated. Questions were answered during and after the demonstration. With color TV in Australia less than three years away, this meeting helped to prepare those present by focusing on some important aspects of the changeover from black-and-white to color with respect to studio lighting. A social period followed the meeting. — Eddy Berlage, *Secretary-Treasurer*, ABC-TV Engineering, Pacific Highway-Gore Hill, Sydney, N.S.W., Australia.

CHICAGO, June 10 — This was a Midwest Regional Meeting held at Calvin Communications, Inc., in Kansas City, Mo., with an attendance of about 200 members and guests. The meeting was opened by an address delivered by Wilton R. Holm, SMPTE President. Eight papers were presented:

(1) "Color It Right." This was a color film commercial symposium conducted by E. Carlton Winkler and Maurice Goldstein, both of CBS Television Network, New York. An excellent demonstration had been prepared by Eastman Kodak Co. and others. Screened illustrations were shown on the production, photography, processing and color guidelines for producing film for television.

(2) "The Video Film Story" by Harold

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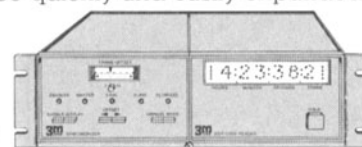


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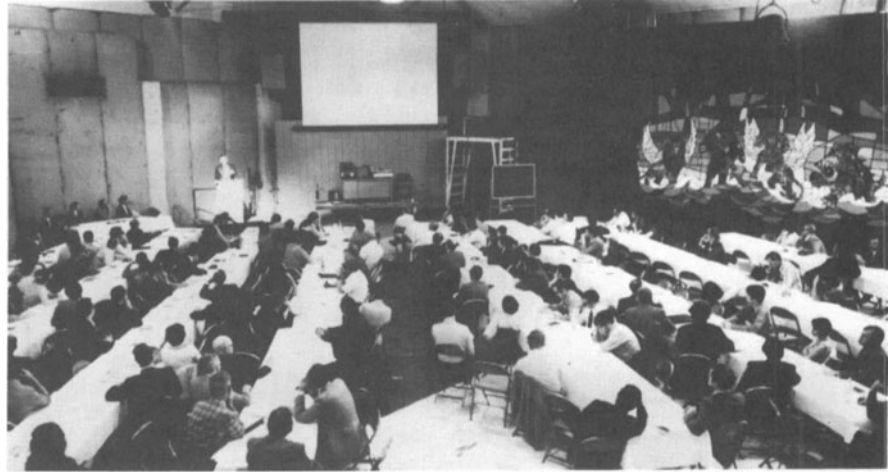
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Maurice Goldstein and E. Carlton Winckler, both the CBS Television Network, New York, with Wilton R. Holm, SMPTE President, at the Midwest Regional Meeting. Mr. Goldstein and Mr. Winckler conducted a symposium on color film commercials.

Vincent, Eastman Kodak Co. This paper explained the technical requirements for preparing films that will reproduce well over television systems. Basic background on both film and television systems was given and filmed examples were shown.

(3) "Crystal Sync Control" by Loren L. Ryder, Nagra Magnetic Recorders, Inc. This was a tutorial paper on sound synchronizing systems stressing the new crystal sync control systems.

(4) "Crystal Sync for the Camera" by Edmund M. DiGiulio, Cinema Products, Los Angeles. This paper was subtitled, "What You Should Know About Crystal-Controlled Double-System Sync Sound, But Were Afraid to Ask."

(5) "Professional Prints for the Professional Super-8 Producer" by Robert A. Colburn, Geo. W. Colburn Laboratory, Chicago. This paper provided a description, with filmed examples, of special equipment designed to enable a super-8 producer to use the A&B roll editing technique.

(6) "Sony Video Cassettes" by Edward B. Maguire, Calvin Cinequip, and David Bell, Video Tran, Chicago. The Sony Videocassette Recorder/Player was described and a demonstration was given. The system was compared with 16mm and super-8 systems.

(7) "Video to Film: State of the Art" by Jack Cook, Video Tran, Chicago. Tape-to-film equipment was discussed. The paper covered techniques, customer/laboratory relationship and problems.

(8) "The Status of Super 8" by W. D. Hedden, Calvin Communications. Trends in equipment, marketing, and utilization of super-8 film were discussed.

During the luncheon intermission a tour of Calvin Laboratories was conducted. — Mathias J. Herman, *Secretary-Treasurer*, (Geo. W. Colburn Labs), 9104 Birch Ave., Morton Grove, IL 60053.

MONTREAL/OTTAWA, June 13 — The meeting was held at the National Film Board of Canada in Montreal with an attendance of about 100 members and guests. The speakers were Leo O'Donnell, of the National Film Board, and Gordon Ballantyne, of Applied Electronics Ltd. Mr. O'Donnell presented a paper on "Editing With ½-in VTR Equipment." He described very recent developments of an experimental project where modifications to consumer grade video equipment permit editing on ½-in tape. The modifications were illustrated by slides, and a demonstration with TV monitors was given. The experimental project is progressing, and

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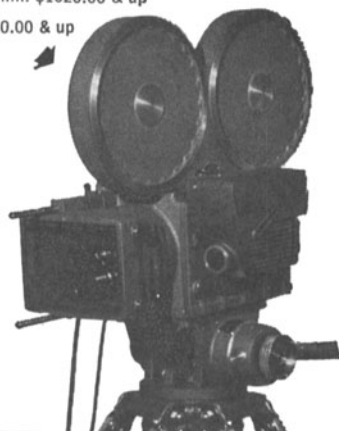


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results from the work have been encouraging. A lengthy and interesting question period followed.

Mr. Ballantyne presented a paper on SECAM 60. The paper was illustrated with slides showing comparisons of the three color television standards, PAL, NTSC and SECAM. A display with a monitor of the SECAM system was presented

showing the relative simplicity of this system for certain types of closed-circuit color TV.

A coffee break was provided through the courtesy of Canadian Broadcasting Corp. and the National Film Board. — A. Dunstan Russell, *Secretary-Treasurer*, Alex L. Clark Co., Ltd., 1070 Bleury St., Montreal, P.Q., Can.

**books
reviewed**



Low Budget Features

By William O. Brown. Published (1972) by William O. Brown, 1054 North Cahuenga, Dept. J., Hollywood, CA 90038. 240 pp. Illus. 5½ by 8½ in. Price \$20.00.

A quote from the Foreword of *Low Budget Features* adequately sets the stage: "Most distressed films (those that never reach the answer print stage) wind up on the rocks because they run out of money . . . Here the low-budget producer regretfully leaves the common ground shared with the mogul . . . (when) the mogul exceeds his budget, he simply dips into reserves to finance the film. If you have that kind of reserves, you probably don't really need this book!"

This comment eliminates about one-half of one per cent of film producers and leaves the book with a pretty large audience. Young filmmakers, both in and out of film study courses in universities, and inexperienced independent producers should welcome such a concisely written, business-oriented, presentation as *Low Budget Features*. It should be required reading and kept as a reference for any cost estimate in filmmaking.

The ten chapters, beginning with "Organization and Financing" and ending with a "Source Directory" cover the complexity of a motion-picture budget from a ballpark figure through the unknowns required for a final budget. Whether you have had the experience, no matter how many times, of setting up a budget, this compilation of sound budgeting methods covers every conceivable cost. It will help to prevent leaving out an important cost item.

A helpful feature is the 54 detailed breakdown forms from a "Comparison of Production Methods" (35mm, 35mm Techniscope and 16mm blowup) to "Employers Contributions."

In our film classes at the Rochester Institute of Technology those serious-minded filmmakers are astounded at the details necessary to accurately budget a film whether it be a 30-second television com-

mercial or a 50-minute documentary, or a 90-minute B feature. This book is a revelation to them and should be a part of every young filmmaker's required library. Regardless of the type of crew (IATSE/NABET/nonunion) the entire plan to organize production cost is outlined in an orderly manner. Whether you are "new" or "old" in the film business this up-to-date book is a valuable aid to arriving at a profitable venture in motion-picture production.—*Prof. Reid H. Ray*, Coordinator, Film Making/TV Dept. Rochester Inst. Technology, One Lomb Dr., Rochester, NY 14623.

**Units of Measurement:
An Encyclopaedic Dictionary**

By Stephen Dresner. Published (1972) by Hasting House, Publishers, 10 E. 40 St., New York, NY 10016. 288 + xvi pp. 6 by 9 in. Price \$15.00.

The purpose of this book, as stated by the author in the Preface, is to provide formal definitions and explanations, enabling a user who may be unfamiliar with a particular unit to connect it with one he understands. Since it is certain that within a reasonable time all measurements will be made in metric units and, in particular, in the units of the International System (SI) the size of each unit is given in terms of that of the SI unit.

The book takes into account the historical development of units of measurement and obsolete and "old fashioned" units of measurement are included and so designated.

There are 13 appendixes containing a great deal of information. For example, Appendix 13 gives a list of scientists who have given their names to units. Biographical data are included.

The book is obviously of considerable importance to scientists and technicians but it contains much of interest for the average reader. It is full of fascinating nuggets of information, for a minor example, that: 1 donkey power = ½ horsepower.

Appendix 6 contains the Beaufort scale of wind speeds (Table 53) and the Mercalli scale of earthquake intensities (Table 54). The Beaufort scale ranges from 0 (calm — smoke rises vertically) through 12 (hurricane — most violent). The Mercalli scale ranges from I (instrumental — detected only by seismographs) through XII (catastrophic — total destruction; objects thrown into the air; ground rises and falls in waves.)

Appendix 4 lists obsolete and old fashioned units. For example, the Winchester wine gallon (WWG) was used to measure honey, oil, spirits, vinegar and wine. A "matt" represented 80 lb of cloves. A