

### Chapter 1 : 1/7 Twist vs 1/9 vs 1/12 for | WeaponsMan

*Scope A security Scope represents a URL subtree in WSS that shares the same permissions. A user creating an item in WSS could choose to give the item its own specific permission requirements or specify that it should inherit permissions from its parent.*

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**Chapter 2 : Consent Form | Field & Stream**

*A. General If review is required based on the court order or settlement agreement, SSA will either reopen or redetermine class member claims. The terms reopening and redetermination are not specifically defined in the regulations with respect to the scope of review in class action settlements.*

Pixel aspect ratio This article primarily addresses the aspect ratio of images as displayed, which is more formally referred to as the display aspect ratio DAR. In digital images, there is a distinction with the storage aspect ratio SAR, which is the ratio of pixel dimensions. If an image is displayed with square pixels, then these ratios agree; if not, then non-square, "rectangular" pixels are used, and these ratios disagree. The aspect ratio of the pixels themselves is known as the pixel aspect ratio PAR – for square pixels this is 1:1. Rearranging solving for PAR yields: However, because standard definition digital video was originally based on digitally sampling analog television, the horizontal pixels actually capture a slightly wider image to avoid loss of the original analog picture. In actual images, these extra pixels are often partly or entirely black, as only the center horizontal pixels carry actual 4:3. Hence, the actual pixel aspect ratio for PAL video is a little different from that given by the formula, specifically For consistency, the same effective pixel aspect ratios are used even for standard definition digital video originated in digital form rather than converted from analog. For more details refer to the main article. Actual displays do not generally have non-square pixels, though digital sensors might; they are rather a mathematical abstraction used in resampling images to convert between resolutions. Non-square pixels arise often in early digital TV standards, related to digitalization of analog TV signals – whose horizontal and vertical resolutions differ and are thus best described by non-square pixels – and also in some digital videocameras and computer display modes, such as Color Graphics Adapter CGA. Today they arise particularly in transcoding between resolutions with different SARs. DAR is also known as image aspect ratio and picture aspect ratio, though the latter can be confused with pixel aspect ratio. Visual comparisons[ edit ] Comparing two different aspect ratios poses some subtleties – when comparing two aspect ratios, one may compare images with equal height, equal width, equal diagonal, or equal area. Televisions and other displays typically list their size by their diagonal. Given the same diagonal, a 4:3: For CRT-based technology, an aspect ratio that is closer to square is cheaper to manufacture. The same is true for projectors, and other optical devices such as cameras, camcorders, etc. For LCD and plasma displays, however, the cost is more related to the area. Producing wider and shorter screens can yield the same advertised diagonal, but with less area. The following compares crops of an image at 4:3: Images using the same diagonal size: See list of film formats for a full listing of film formats, including their aspect ratios. Comparison of several film aspect ratios with the heights forced to be equal. Sometimes referred to as the Movietone ratio, this ratio was used briefly during the transitional period when the film industry was converting to sound, from 4:3 to approx. It is produced by superimposing an optical soundtrack over a full-gate 1. Films shot in this ratio are often projected or transferred to video incorrectly using a 1. Examples of films shot in the Movietone ratio include Sunrise, M and Hallelujah! Notably one of the few popular display aspect ratios narrower than 4:3: Also standard ratio for MPEG-2 video compression. This format is still used in many personal video cameras today and has influenced the selection or design of other aspect ratios. It is the standard Super 35mm ratio. Rarely used in theatrical context nowadays, but occasionally used for other context. This allows for a physically larger area for each image. Also the native aspect ratio of VistaVision, for which the film runs horizontally. Widescreen aspect ratio sometimes used in shooting commercials etc. When converted to a 4:3 Sometimes this ratio is rounded up to 1. Video widescreen standard, used in high-definition television, one of three ratios specified for MPEG-2 video compression. Also used increasingly in personal video cameras. Introduced by Universal Pictures in May, Projects approximately 3 perforations "perfs" of image space per 4 perf frame; films can be shot in 3-perf to save cost of film stock. Original SuperScope ratio, also used in Univisium. Used as a flat ratio for some American studios in the 1950s and abandoned in the 1960s. Originally developed for Todd-AO in the 1950s. Specified in MPEG-2 as 2. The anamorphic standard has subtly changed so that modern anamorphic productions are actually 2. Note that anamorphic

refers to the compression of the image on film to maximize an area slightly taller than standard 4-perf Academy aperture, but presents the widest of aspect ratios. All Indian Bollywood films released after are shot in this standard for theatrical exhibition. TVs were produced with this aspect ratio between and [16] and marketed as " Aspect ratio of current anamorphic widescreen theatrical viewings. Original aspect ratio of CinemaScope before optical sound was added to the film in This was also the aspect ratio of CinemaScope Effectively, an image that is of the ratio Used in subsequent Disney theme parks and other past applications. Aspect ratio releases[ edit ] Original aspect ratio OAR [ edit ] Original Aspect Ratio OAR is a home cinema term for the aspect ratio or dimensions in which a film or visual production was produced " as envisioned by the people involved in the creation of the work. As an example, the film Gladiator was released to theaters in the 2. It was filmed in Super 35 and, in addition to being presented in cinemas and television in the Original Aspect Ratio of 2. Because of the varied ways in which films are shot, IAR Intended Aspect Ratio is a more appropriate term, but is rarely used. Modified aspect ratio MAR [ edit ] Modified Aspect Ratio is a home cinema term for the aspect ratio or dimensions in which a film was modified to fit a specific type of screen, as opposed to original aspect ratio. Modified aspect ratios are usually either 1. A modified aspect ratio transfer is achieved by means of pan and scan or open matte , the latter meaning removing the cinematic matte from a 1. Another name for it is "prescaled" aspect ratio". Problems in film and television[ edit ] A windowboxed image Multiple aspect ratios create additional burdens on directors and the public, and confusion among TV broadcasters. It is common for a widescreen film to be presented in an altered format cropped , letterboxed or expanded beyond the original aspect ratio. It is also not uncommon for windowboxing to occur when letterbox and pillarbox happen simultaneously. For instance, a A viewer watching on a standard 4: A similar scenario may also occur for a widescreen set owner when viewing Active Format Description is a mechanism used in digital broadcasting to avoid this problem. It is also common that a 4: These pulses are detected by television sets that have widescreen displays and cause the television to automatically switch to Common aspect ratios in still photography include:



**Chapter 3 : Multimedia - Wikipedia**

*scope: Section shall be applicable to buildings of more than one story of welded steel moment frame design if construction of the building began before January 17, , provided, however, that.*

In the late s, the term referred to presentations consisting of multi-projector slide shows timed to an audio track. In the first edition of *Multimedia: Making It Work*, Tay Vaughan declared "Multimedia is any combination of text, graphic art, sound, animation, and video that is delivered by computer. When you allow the user " the viewer of the project " to control what and when these elements are delivered, it is interactive multimedia. When you provide a structure of linked elements through which the user can navigate, interactive multimedia becomes hypermedia. Much of the content on the web today falls within this definition as understood by millions. Some computers which were marketed in the s were called "multimedia" computers because they incorporated a CD-ROM drive, which allowed for the delivery of several hundred megabytes of video, picture, and audio data. The term "video", if not used exclusively to describe motion photography, is ambiguous in multimedia terminology. Video is often used to describe the file format, delivery format, or presentation format instead of " footage " which is used to distinguish motion photography from " animation " of rendered motion imagery. Multiple forms of information content are often not considered modern forms of presentation such as audio or video. Likewise, single forms of information content with single methods of information processing e. Performing arts may also be considered multimedia considering that performers and props are multiple forms of both content and media. Major characteristics[ edit ] Multimedia presentations may be viewed by person on stage , projected , transmitted , or played locally with a media player. A broadcast may be a live or recorded multimedia presentation. Broadcasts and recordings can be either analog or digital electronic media technology. Digital online multimedia may be downloaded or streamed. Streaming multimedia may be live or on-demand. Multimedia games and simulations may be used in a physical environment with special effects, with multiple users in an online network , or locally with an offline computer, game system , or simulator. Or in entertainment or art, to transcend everyday experience. A lasershow is a live multimedia performance. Enhanced levels of interactivity are made possible by combining multiple forms of media content. Online multimedia is increasingly becoming object-oriented and data-driven, enabling applications with collaborative end-user innovation and personalization on multiple forms of content over time. Examples of these range from multiple forms of content on Web sites like photo galleries with both images pictures and title text user-updated, to simulations whose co-efficients, events, illustrations, animations or videos are modifiable, allowing the multimedia "experience" to be altered without reprogramming. In addition to seeing and hearing, haptic technology enables virtual objects to be felt. Emerging technology involving illusions of taste and smell may also enhance the multimedia experience. Categorization[ edit ] Multimedia may be broadly divided into linear and non-linear categories: Linear active content progresses often without any navigational control for the viewer such as a cinema presentation ; Non-linear uses interactivity to control progress as with a video game or self-paced computer-based training. Hypermedia is an example of non-linear content. Multimedia presentations can be live or recorded: A recorded presentation may allow interactivity via a navigation system ; A live multimedia presentation may allow interactivity via an interaction with the presenter or performer. Corporate presentations may combine all forms of media content. Creative industries[ edit ] Creative industries use multimedia for a variety of purposes ranging from fine arts, to entertainment, to commercial art, to journalism , to media and software services provided for any of the industries listed below. An individual multimedia designer may cover the spectrum throughout their career. Request for their skills range from technical, to analytical, to creative. Commercial uses[ edit ] Much of the electronic old and new media used by commercial artists and graphic designers is multimedia. Exciting presentations are used to grab and keep attention in advertising. Business to business, and interoffice communications are often developed by creative services firms for advanced multimedia presentations beyond simple slide shows to sell ideas or liven up training. Commercial multimedia developers may be hired to design for governmental services and nonprofit services applications as well. Entertainment and fine arts[ edit

] Multimedia is heavily used in the entertainment industry, especially to develop special effects in movies and animations VFX, 3D animation, etc. Multimedia games are a popular pastime and are software programs available either as CD-ROMs or online. Some video games also use multimedia features. Multimedia applications that allow users to actively participate instead of just sitting by as passive recipients of information are called interactive multimedia. In the arts there are multimedia artists, whose minds are able to blend techniques using different media that in some way incorporates interaction with the viewer. One of the most relevant could be Peter Greenaway who is melding cinema with opera and all sorts of digital media. Another approach entails the creation of multimedia that can be displayed in a traditional fine arts arena, such as an art gallery. Although multimedia display material may be volatile, the survivability of the content is as strong as any traditional media. Digital recording material may be just as durable and infinitely reproducible with perfect copies every time.

**Education[ edit ]** In education, multimedia is used to produce computer-based training courses popularly called CBTs and reference books like encyclopedias and almanacs. A CBT lets the user go through a series of presentations, text about a particular topic, and associated illustrations in various information formats. Edutainment is the combination of education with entertainment, especially multimedia entertainment. Learning theory in the past decade has expanded dramatically because of the introduction of multimedia. Several lines of research have evolved, e. Defined as separate technologies such as voice and telephony features, data and productivity applications and video that now share resources and interact with each other, media convergence is rapidly changing the curriculum in universities all over the world.

**Educational technology[ edit ]** Multimedia provides students with an alternate means of acquiring knowledge designed to enhance teaching and learning through various mediums and platforms. This technology allows students to learn at their own pace and gives teachers the ability to observe the individual needs of each student. The capacity for multimedia to be used in multi-disciplinary settings is structured around the idea of creating a hands-on learning environment through the use of technology [9]. Learning content can be managed through activities that utilize and take advantage of multimedia platforms [9]. This kind of learning encourages interactive communication between students and teachers and opens feedback channels, introducing an active learning process especially with the prevalence of new media and social media [10]. Technology has impacted multimedia as it is largely associated with the use of computers or other electronic devices and digital media due to its capabilities concerning research, communication, problem-solving through simulations and feedback opportunities. The five different multimedia which supports the education process are narrative media, interactive media, communicative media, adaptive media, and productive media. Contrary to long-standing belief, multimedia technology in social work education existed before the prevalence of the internet. It takes the form of images, audio, and video into the curriculum. In comparison with conventional teaching method, including face-to-face courses, multimedia education shortens transportation time, increases knowledge and confidence in a richer and more authentic context for learning, generates interaction between online users, and enhances understanding of conceptual materials for novice students. The results states that respondents show a substantial increase in academic knowledge, confidence, and attitude. Researchers suggest that when users establish dual channels while learning, they tend to understand and memorize better. Mixed literature of this theory are still present in the field of multimedia and social work.

**Language communication[ edit ]** With the spread and development of the English language around the world, it has become an important way of communicating between different people and cultures. Multimedia Technology creates a platform where language can be taught. The traditional form of teaching English as a Second Language ESL in classrooms have drastically changed with the prevalence of technology, making easier for students to obtain language learning skills. Multimedia motivates students to learn more languages through audio, visual and animation support. It also helps create English contexts since an important aspect of learning a language is developing their grammar, vocabulary and knowledge of pragmatics and genres. In addition, cultural connections in terms of forms, contexts, meanings and ideologies have to be constructed.

**Journalism[ edit ]** Newspaper companies all over are trying to embrace the new phenomenon by implementing its practices in their work. While some have been slow to come around, other major newspapers like The New York Times, USA Today and The Washington Post are setting the precedent for the positioning

of the newspaper industry in a globalized world. News reporting is not limited to traditional media outlets. Freelance journalists can make use of different new media to produce multimedia pieces for their news stories. It engages global audiences and tells stories with technology, which develops new communication techniques for both media producers and consumers. The Common Language Project, later renamed to The Seattle Globalist, is an example of this type of multimedia journalism production. Multimedia reporters who are mobile usually driving around a community with cameras, audio and video recorders, and laptop computers are often referred to as *mojos*, from mobile journalist.

**Engineering[ edit ]** Software engineers may use multimedia in computer simulations for anything from entertainment to training such as military or industrial training. Multimedia for software interfaces are often done as a collaboration between creative professionals and software engineers.

**Mathematical and scientific research[ edit ]** In mathematical and scientific research, multimedia is mainly used for modeling and simulation. For example, a scientist can look at a molecular model of a particular substance and manipulate it to arrive at a new substance. Representative research can be found in journals such as the *Journal of Multimedia*.

**Medicine[ edit ]** In medicine, doctors can get trained by looking at a virtual surgery or they can simulate how the human body is affected by diseases spread by viruses and bacteria and then develop techniques to prevent it. Multimedia applications such as virtual surgeries also help doctors to get practical training. Scholarly conferences about multimedia include:



### Chapter 4 : Tab Scope “ ” (Windows Apps) ” blog.quintoapp.com

*Scope 32x Revamp PvP Texture Pack (v1+v2) Scope 32x PvP Texture Pack was made and submitted by iSparkton. The first Scope 32x Revamp version was released in Febuary iSparkton made the first version for UHC & Potion PvP.*

L needed the 1: SS was fine with 1: The powers that be decided that the M16A2 would be able to fire tracers so it would get the same rifling as the M was getting. Just a historical footnote. February 20, at Early on, CONARC had convinced Winchester and ArmaLite to agree upon a standard set of chamber dimensions so that the comparison between their two rifles would not be dependent upon their individual cartridges. Unfortunately, Winchester had already designed their prototype Lightweight Military Rifle around the. Once Winchester engineers figured out that the. As a result, the. Thus, most of the early testing was conducted with the. The USAF testers that blew the whistle on cold weather stability noted that the 1: However, this would reduce the effective range of the cartridge. While the Remington projectile could have gotten away with a 1: Later, the Army determined that the original Sierra design would have needed at least a 1: Too much has been made over the extremely low temperatures in the cold chamber tests. Wags note that worrying about stability at F was foolish given the tropical climate of Vietnam. However, this neglects a couple of factors: Unfortunately, this led to the standoff over velocity and pressure specifications, as well as the temporary relaxation of upper cyclic rate specifications. February 21, at Nowadays, someone scaling a bullet down could do both a Finite element analysis and a complete ballistic analysis ” that would account for the Reynolds number changes with scale ” whilst sitting at a computer. In the s and s the maths involved as I understand it, and I may be wrong, fast Fourier transforms were doable by slide rule, but only slowly and laboriously. Stoner and Sullivan have both indicated in interviews they are not cartridge designers, and Stoner had stated he kept designing 7. The M1 Ball projectile was also the basis of the projectile loaded in the Cal. Of course, this was all moot once Remington substituted their own 55gr projectile. Come to think of it, I need to check which 55gr projectile design Remington loaded in the short-lived. The latter includes an insert showing the difference between the.

### Chapter 5 : ISO/IEC JTC 1/SC 29 - Coding of audio, picture, multimedia and hypermedia information

*Get a Swarovski x or Leica x. I use 3X9X50 scopes and the last 10 years I have killed approximately 14 deer with that scope and it has never been off 9 power. I have one scope that.*

### Chapter 6 : Aspect ratio (image) - Wikipedia

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