### Beaufort Scale of Wind Force

<table>
<thead>
<tr>
<th>Force</th>
<th>Knots</th>
<th>Km/h</th>
<th>Description</th>
<th>Specifications for Use at Land</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>&lt;1</td>
<td>&lt;1</td>
<td>CALM</td>
<td>Calm; smoke rises vertically</td>
</tr>
<tr>
<td>1</td>
<td>1–3</td>
<td>1–6</td>
<td>LIGHT AIR</td>
<td>Direction of wind shown by smoke drift; but not by wind vanes</td>
</tr>
<tr>
<td>2</td>
<td>4–6</td>
<td>7–12</td>
<td>LIGHT BREEZE</td>
<td>Wind felt on face; leaves rustle; ordinary vane moved by wind</td>
</tr>
<tr>
<td>3</td>
<td>7–10</td>
<td>13–19</td>
<td>GENTLE BREEZE</td>
<td>Leaves and small twigs in constant motion; wind extends light flag</td>
</tr>
<tr>
<td>4</td>
<td>11–16</td>
<td>20–30</td>
<td>MODERATE BREEZE</td>
<td>Raises dust and loose paper; small branches moved</td>
</tr>
<tr>
<td>5</td>
<td>17–21</td>
<td>31–39</td>
<td>FRESH BREEZE</td>
<td>Small trees in leaf begin to sway; crested wavelets form on inland waters</td>
</tr>
<tr>
<td>6</td>
<td>22–27</td>
<td>40–50</td>
<td>STRONG BREEZE</td>
<td>Large branches in motion; whistling heard in telegraph wires; umbrellas used with difficulty</td>
</tr>
<tr>
<td>7</td>
<td>28–33</td>
<td>51–62</td>
<td>NEAR GALE</td>
<td>Whole trees in motion; inconvenience felt when walking against wind</td>
</tr>
<tr>
<td>8</td>
<td>34–40</td>
<td>63–74</td>
<td>GALE</td>
<td>Breaks twigs off trees; generally impedes progress</td>
</tr>
<tr>
<td>9</td>
<td>41–47</td>
<td>75–87</td>
<td>STRONG GALE</td>
<td>Slight structural damage occurs (chimney pots and slates removed)</td>
</tr>
<tr>
<td>10</td>
<td>48–55</td>
<td>75–87</td>
<td>STORM</td>
<td>Seldom experienced inland; trees uprooted; considerable structural damage occurs</td>
</tr>
<tr>
<td>11</td>
<td>56–63</td>
<td>103–117</td>
<td>VIOLENT STORM</td>
<td>Very rarely experienced; accompanied by widespread damage</td>
</tr>
<tr>
<td>12</td>
<td>&gt;64</td>
<td>&gt;118</td>
<td>HURRICANE</td>
<td></td>
</tr>
</tbody>
</table>
THE WORK OF WIND: AIR, LAND, SEA
Volume 1
The Work of Wind: Land

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workofwind.ca

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The Work of Wind
Land

co-edited by Christine Shaw
& Etienne Turpin

K. Verlag
2018
In 1806, the British sea admiral Sir Francis Beaufort invented the Beaufort Scale of Wind Force as an index of thirteen levels measuring the effects of wind force. It was first used for the practical navigation of nineteenth-century ocean space; through a system of observation, wind speed was measured by observing how it composes at sea (for example, waves are formed) and decomposes on land (for example, leaves are blown from trees, chimney pots lifted, houses are destroyed).

Across a variegated set of curatorial and editorial instantiations developed by Christine Shaw in 2018/19, the Beaufort Scale of Wind Force becomes a diagram of prediction and premonition in the context of accelerating planetary extinction. The Work of Wind: Air, Land, Sea appropriates the Beaufort Scale of Wind Force as a readymade index for curating a site-specific exhibition in the Southdown industrial area of Mississauga, Ontario, Canada, and a publication divided into three conjoining volumes. The project is extended by the Society for the Diffusion of Useful Knowledge, a public program and broadsheet series.

While the title might suggest a weather project, it is not about wind but of wind, of the forces of composition and decomposition predicated on the complex entanglements of ecologies of excess, environmental legacies of colonialism, the financialization of nature, contemporary catastrophism, politics of sustainability, climate justice, and resilience.
Everything starts with rains, with wind,
with the disappearance of lizards and mosquitos,
with the appearance of land crabs,
and the nervous activity of red ants and cockroaches.
A muted sky too.
A bleak wasteland.
An empty shore.

With rains, with wind.
With an oak swaying vehemently.
With swallows flying low,
and bridled terns and brown noddies flying high,
with thousands of alligators traveling inwards,
as the blacktip sharks all together move out of the bay
so as to sink below
into the blue black depths
as the currents strengthen
and the sea pulls back from one shore
just so as to surge on another.
All our thoughts start with rains, with wind. 
A long unending rain and 
a wind from the mountains that darkens, 
a wind that carries or causes to be carried, 
a most tremendous wind, 
a most tremendous wind to ever be remembered by 
the oldest person.

While one intrepid whimbrel flies through, 
we hold tight, hunkered down, 
sharing with the wind 
the theory of the place we know, 
the spirals of the rivers and brooks, 
the forests and the woods, 
the coppices and the pastures, 
the towns and the boroughs, 
the theory of the fire ants that latch onto each other 
and form a living mound that floats on the 
water’s surface, 
and the theory of the birds that get into the end of the 
hurricane’s spiral and then move inward toward 
the calm until they are moving with the eye, 
which is the theory of the Earth, 
which is also the theory of the sea, 
and the theory of the city and of the large politics of 
the States, 
as well as the theory of the rights, 
and the theory of flight.
Some of these things resemble us, provide a model for us. Some do not. We will never be blacktip shark nor intrepid whimbrel. That much is obvious. There is no going under in this moment, no flying through. We have to wait it out. Some of us fleeing and watching from afar. Others of us hunkering down in a dark room, windows covered. Some of us with a roof and some of us without. Still others of us out in the wind, some by choice, some by circumstance. When it is over, we will grab onto each other use our claws, our jaws, even the adhesive pads on our legs. and secreting an oily fluid, we will trap the air against our body and then suddenly float, all linked together on a raft made out of ourselves so as to hold each other up together. We will be floating for about a week with each other. But then the clean-up not really done, the roofs not yet fully repaired,
the electrical system not really working
and even though there is no reason every moment
should not be like this
for whatever reason we will decide no more
and our claws, our jaws, the pads on our legs,
our oily fluid
will give way
and we will shelter down in the current form of
capitalism
that we so often mistake for autonomy.

JULIANA SPAHR edits the book series Chain Links with Jena Osman, the
collectively funded Subpress with nineteen other people, and Commune Editions
with Joshua Clover and Jasper Bernes. With David Buuck she wrote Army of
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Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-
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Poetry & Pedagogy: The Challenge of the Contemporary (Palgrave, 2006); and, with
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