

Enhanced eBooks: Bold new frontier or barren wasteland?

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WHAT?

WHY?

HOW?

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What is an “enhanced” eBook?

Enhanced ebooks are essentially multimedia books. They are available on devices like iPad and Kindle Fire, which are designed for watching video and listening to audio. This makes it possible for a book to have the written word *accompanied* by audio, video and interactive content.

November 25, 2012

<https://www.commoncraft.com/what-enhanced-ebook>

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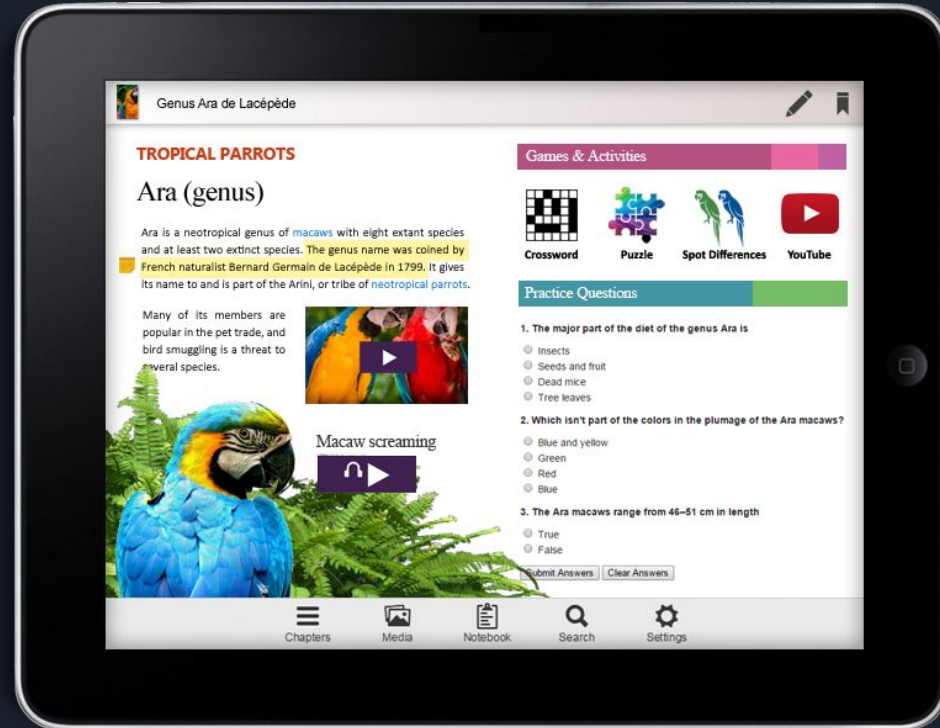
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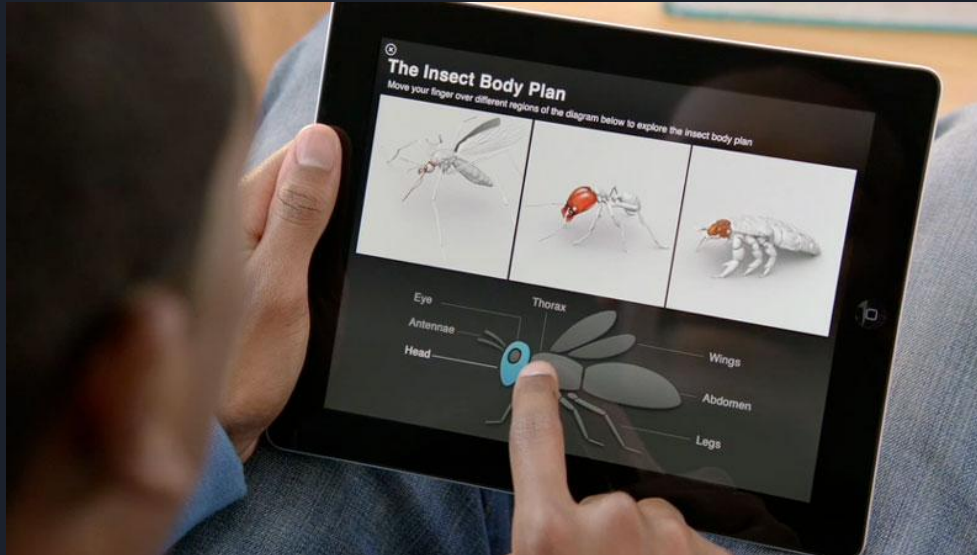


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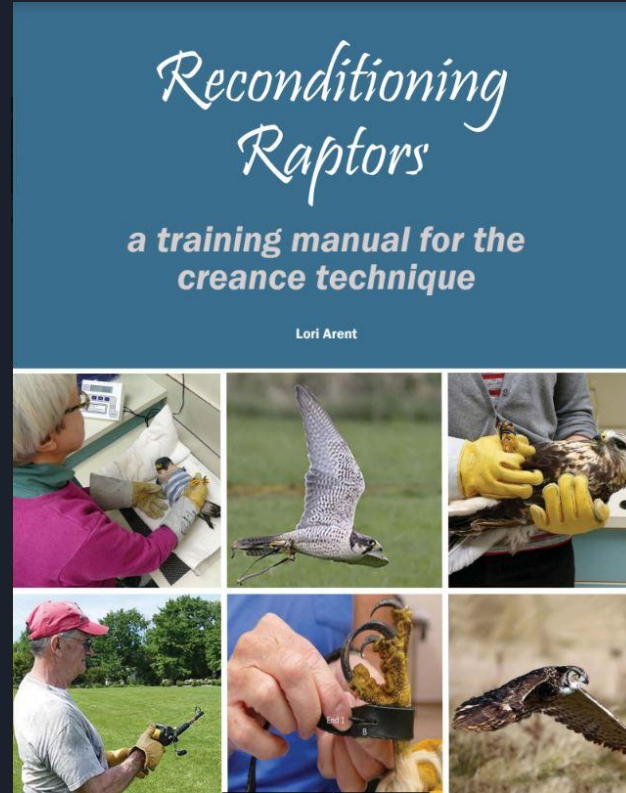
90% of information transmitted to the brain is visual

Visuals are processed in the brain at 60,000 times the speed of text



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The Raptor Center eBook



sample page

CHAPTER ONE

Equipment

Several pieces of equipment are needed to exercise a raptor on a creance. They include a pair of jesses, creance, hood or towel, water bottle, and a large open space that is safe. In addition, a transport carrier and a creance extender (leash) might be needed depending on how a raptor is transported to the exercise area.

Jesses

One of two types of jess systems can be used: removable alymeri jesses or traditional jesses. The removable alymeri jess system consists of two parts: an anklet placed around the bird's lower leg and a separate jess strap that is placed through grommets at each end of the anklet to hold it in place (Figure 1). This system is more detailed to make, but if a bird escapes from a handler's control, it can remove the jesses itself. Information on how to make this type of jess system can be found in the Resources section.

Traditional jesses are the most common type used for pre-release conditioning and are the system of choice discussed in this manual. This style of jess is relatively simple to make, requires fewer materials than the alymeri jess system, is easy for a handler to apply and remove, and works well when handling a high, varied caseload.

Each jess consists of a single piece of leather. One end is designed with two slits to form an anklet around the bird's lower leg. Once the anklet is shaped around the lower leg, a strap of leather hangs down from the anklet for easy attachment of the creance (or creance extender). Traditional jesses can be made using the same width leather for the entire length of the jess or by modifying the width as shown in Figure 2. It is important to remove jesses after each flight session to prevent a bird from becoming injured or entrapped by the straps while it is in its enclosure.

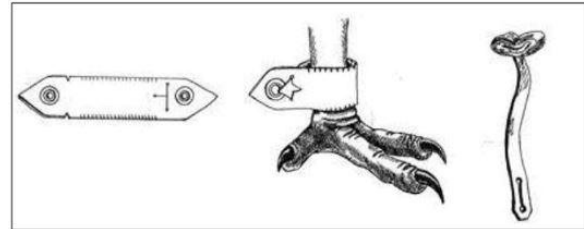


Figure 1. Removable alymeri jess system

video placement



Figure 14a. Bench scale for weighing medium-sized and large raptors

Medium-sized and large raptors

To weigh a medium-sized or large raptor (Figure 15a-e, Video 3):

1. Place the bird on its back on the scale and gently push it against the backstop of the scale tray. Cover its head with the towel, unless a hood has been applied or the bird struggles more with its head covered than uncovered. (Many



Figure 14b. Scales for weighing small raptors

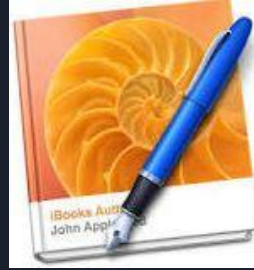
bald eagles fall into the latter category.) Rest your hand on its chest.

2. Make sure all activity around the scale is suspended until you are finished.
3. Slowly release the bird's legs, keeping your hands nearby in case the bird moves. Lift the hand resting on the bird's chest a short distance.



Video 3. Weighing a medium-sized or large raptor

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CHAPTER ONE

Equipment

Several pieces of equipment are needed to exercise a raptor on a creance. They include a pair of jesses, creance, hood or towel, water bottle, and a large open space that is safe. In addition, a transport carrier and a creance extender (leash) might be needed depending on how a raptor is transported to the exercise area.

Jesses

One of two types of jess systems can be used: removable alymeri jesses or traditional jesses. The removable alymeri jess system consists of two parts: an ankle placed around the bird's lower leg and a separate jess strap that is placed through grommets at each end of the ankle to hold it in place (Figure 1). This system is more detailed to make, but if a bird escapes from a handler's control, it can remove the jesses itself. Information on how to make this type of jess system can be found in the Resources section.

Traditional jesses are the most common type used for prerelease conditioning and are the system of choice discussed in this resource. This style of jess is relatively simple to make, requires fewer materials than the alymeri jess system, is easy for a handler to apply and remove, and works well when handling a high, varied caseload.

Each jess consists of a single piece of leather. One end is designed with two slits to form an ankle around the bird's lower leg. Once the ankle is shaped around the lower leg, a strap of leather hangs down from the ankle for easy attachment of the creance (or creance extender).

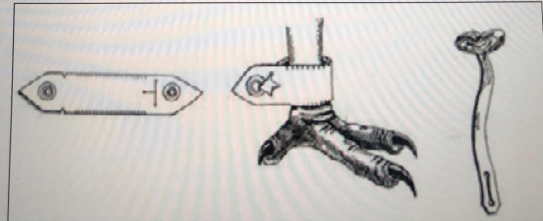
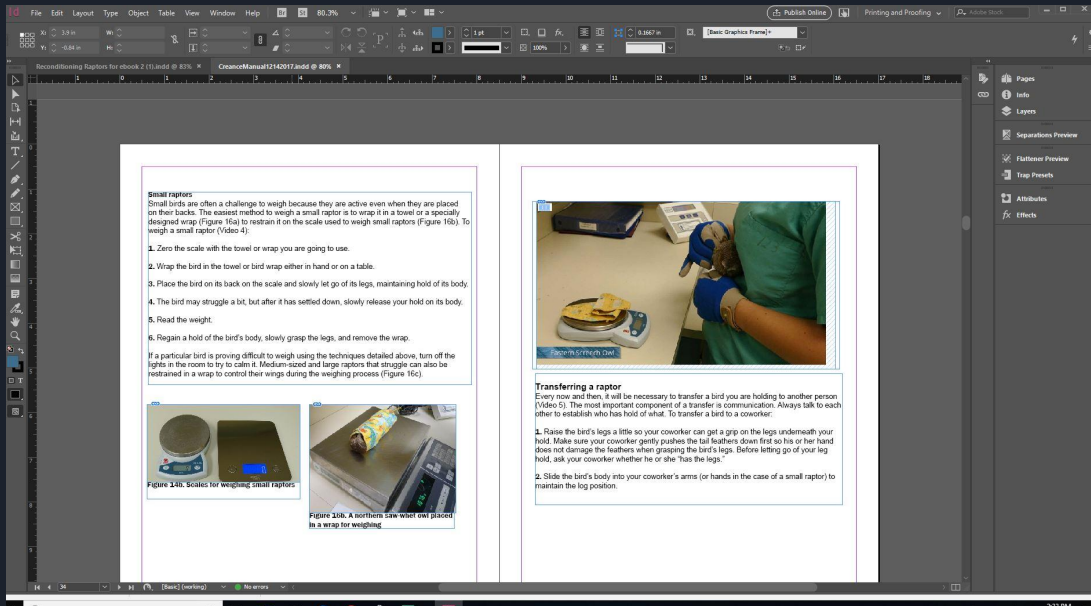


Figure 1. Removable alymeri jess system

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CHAPTER ONE

Equipment

Several pieces of equipment are needed to exercise a raptor on a creance. They include a pair of jesses, creance, hood or towel, water bottle, and a large open space that is safe. In addition, a transport carrier and a creance extender (leash) might be needed depending on how a raptor is transported to the exercise area.

Jesses

One of two types of jess systems can be used: removable almyeri jesses or traditional jesses. The removable almyeri jess system consists of two parts: an anklet placed around the bird's lower leg and a separate jess strap that is placed through grommets at each end of the anklet to hold it in place (Figure 1). This system is more detailed to make, but if a bird escapes from a handler's control, it can remove the jesses itself. Information on how to make this type of jess system can be found in the Resources section.

Traditional jesses are the most common type used for prerelease conditioning and are the system of choice discussed in this resource. This style of jess is relatively simple to make, requires fewer materials than the almyeri jess system, is easy for a handler to apply and remove, and works well when handling a high, varied caseload.

Each jess consists of a single piece of leather. One end is designed with two slits to form an anklet around the bird's lower leg. Once the anklet is shaped around the lower leg, a strap of leather hangs down from the anklet for easy attachment of the creance (or creance extender).

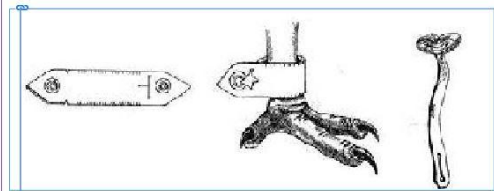
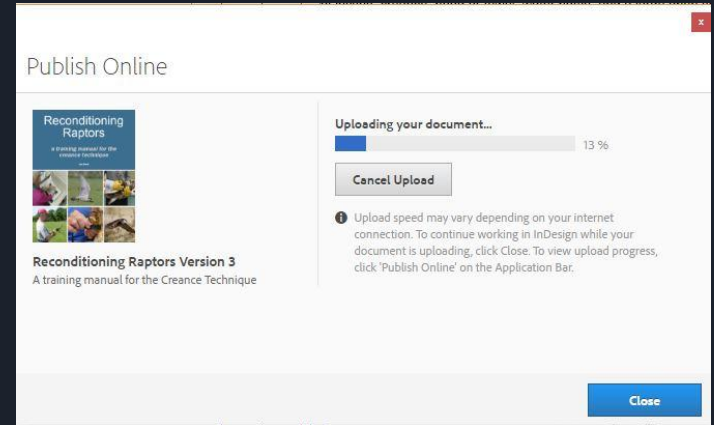
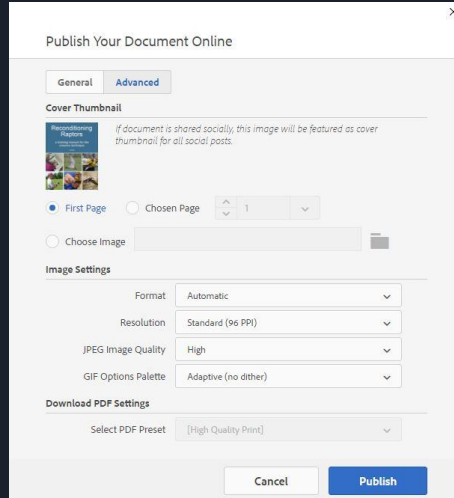
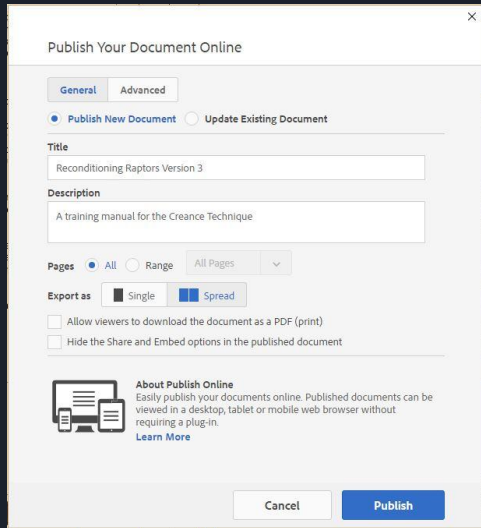



Figure 1. Removable almyeri jess system

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Reconditioning Raptors Version 3
A training manual for the Creance Technique

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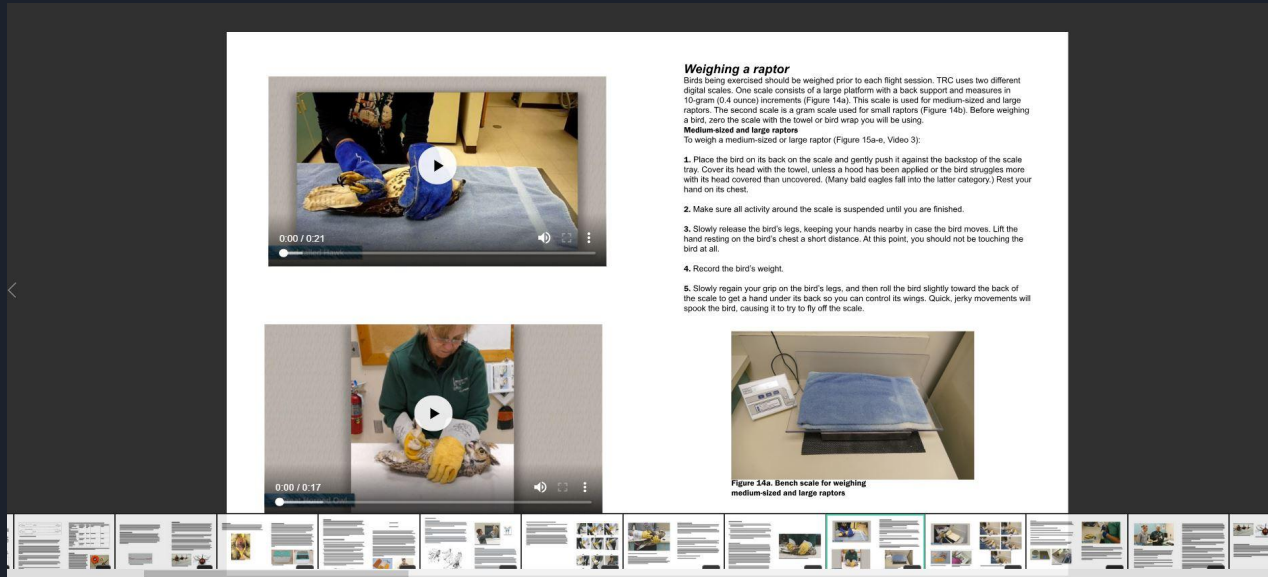
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The screenshot displays an enhanced eBook page with a dark background. On the left, there are two video thumbnails. The top one shows a person in a blue uniform and yellow gloves weighing a raptor on a scale. The bottom one shows a person in a green uniform and yellow gloves weighing a raptor on a scale. To the right of these videos is a text section titled "Weighing a raptor" which includes a paragraph of text, a sub-section for "Medium-sized and large raptors", and a numbered list of five steps. Below the text is a photograph of a bench scale with a blue platform. At the bottom of the page is a navigation bar with a grid of thumbnail images, a page number "16 of 62", and a language selector set to "English".

Weighing a raptor
Birds being exercised should be weighed prior to each flight session. TRC uses two different digital scales. One scale consists of a large platform with a back support and measures in 10-gram (0.4 ounce) increments (Figure 14a). This scale is used for medium-sized and large raptors. The second scale is a gram scale used for small raptors (Figure 14b). Before weighing a bird, zero the scale with the towel or bird wrap you will be using.

Medium-sized and large raptors
To weigh a medium-sized or large raptor (Figure 15a-e, Video 3):

1. Place the bird on its back on the scale and gently push it against the backstop of the scale tray. Cover its head with the towel, unless a hood has been applied or the bird struggles more with its head covered than uncovered. (Many bald eagles fall into the latter category.) Rest your hand on its chest.
2. Make sure all activity around the scale is suspended until you are finished.
3. Slowly release the bird's legs, keeping your hands nearby in case the bird moves. Lift the hand resting on the bird's chest a short distance. At this point, you should not be touching the bird at all.
4. Record the bird's weight.
5. Slowly regain your grip on the bird's legs, and then roll the bird slightly toward the back of the scale to get a hand under its back so you can control its wings. Quick, jerky movements will spook the bird, causing it to try to fly off the scale.

Figure 14a. Bench scale for weighing medium-sized and large raptors

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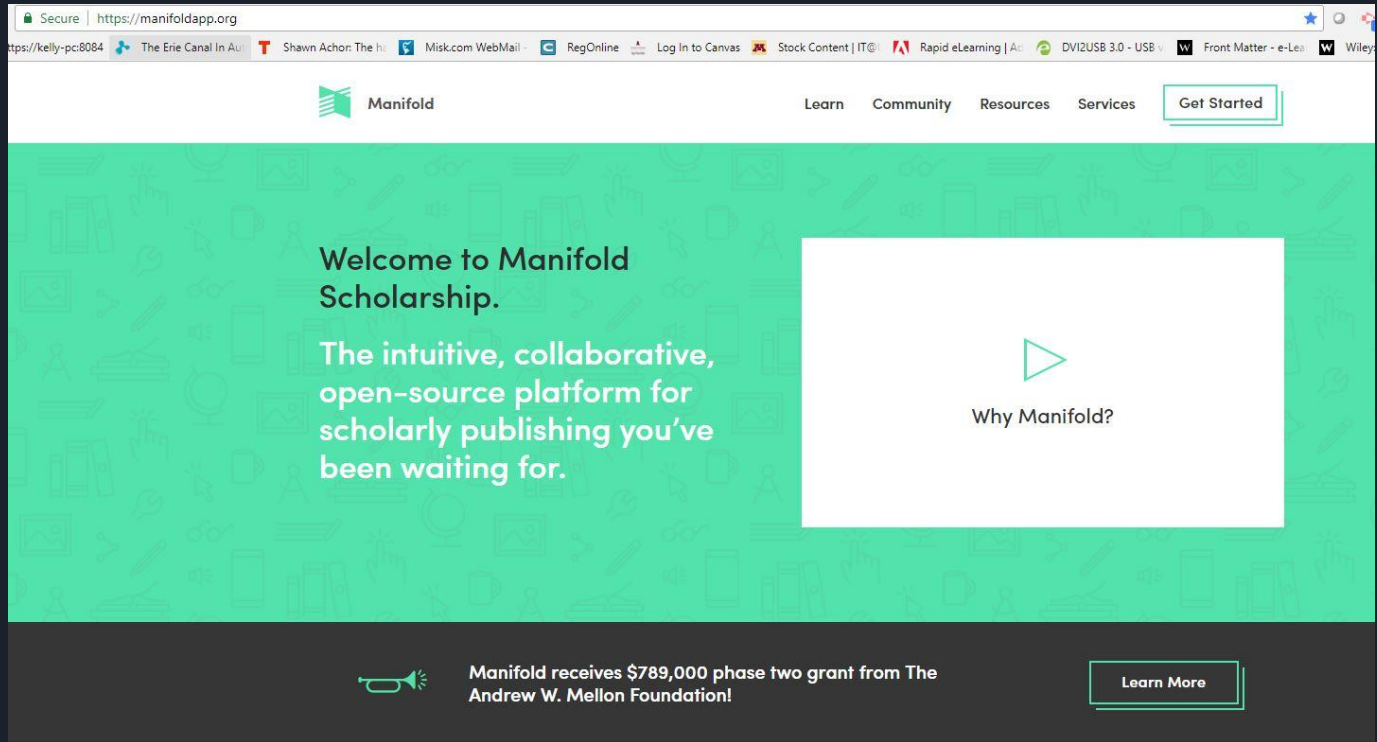
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The image shows a screenshot of the Manifold website homepage. The browser's address bar displays "Secure | https://manifoldapp.org". The website's navigation menu includes "Learn", "Community", "Resources", "Services", and a highlighted "Get Started" button. The main content area features a green background with a pattern of white icons representing various digital and academic tools. The text reads: "Welcome to Manifold Scholarship. The intuitive, collaborative, open-source platform for scholarly publishing you've been waiting for." To the right of this text is a white rectangular box containing a play button icon and the text "Why Manifold?". At the bottom of the page, a dark grey banner contains a megaphone icon, the text "Manifold receives \$789,000 phase two grant from The Andrew W. Mellon Foundation!", and a "Learn More" button.

Secure | https://manifoldapp.org

Manifold

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The intuitive, collaborative, open-source platform for scholarly publishing you've been waiting for.

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Projects

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In/visible Archives of the 1980s
Margaret Galvan

Social Theory for Nonhumans
John Hartigan
Updated June, 2018

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The screenshot shows a web page for the eBook "Metagaming". At the top left is the "MINNESOTA" logo. The page title is "Metagaming" with the subtitle "Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames". The authors are Stephanie Boluk and Patrick LeMieux. A description states that the book explores alternative histories of play and includes original software. There are buttons for "START READING" and "VIEW CONTENTS". A social media section includes Twitter and Facebook icons and the hashtag #metagaming. On the right, a yellow book cover features a paper airplane with game icons and the title "METAGAMING". Below the cover is a "PRINT VERSION" button for \$30.00. The background of the page is a dark blue isometric cityscape.

MINNESOTA Projects

Metagaming

Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames

Stephanie Boluk Patrick LeMieux

Metagaming uncovers alternative histories of play by exploring the strange experiences and unexpected effects that emerge in, on, around, and through videogames. One of the only books to include original software alongside each chapter, Metagaming transforms videogames from packaged products into instruments, equipment, tools, and toys for intervening in the sensory and political economies of everyday life.

START READING VIEW CONTENTS

#metagaming

METAGAMING
Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames
STEPHANIE BOLUK AND PATRICK LEMIEUX

PRINT VERSION \$30.00

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MENU CONTENTS ▾ Metagaming 👁 Aa 🔍 🌱

Contents

- Introduction. Metagaming: Videogames and the Practice of Play
- 1. About, Within, Around, Without: A Survey of Six Metagames
 - Metagame 1: Triforce
- 2. Stretched Skulls: Anamorphic Games and the *Memento Mortem Mortis*
 - Metagame 2: Memento Mortem Mortis
- 3. Blind Spots: *The Phantom Pain*, *The Helen Keller Simulator*, and Disability in Games
 - Metagame 3: It Is Pitch Black
- 4. Hundred Thousand Billion Fingers: Serial Histories of *Super Mario Bros.*
 - Metagame 4: 99 Exercises in Style
- 5. The Turn of the Tide: International E-Sports and the Undercurrency in *Dota 2*
 - Metagame 5: Tide Hunter
- 6. Breaking the Metagame: Feminist Spoilsports and Magic Circle Jerks

Acknowledgments
Notes
Bibliography

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these games, aiming and firing a gun stands in for the point-and-click interface of a computer mouse. Ballistics are reduced to the path of a ray traced from the first-person camera to the geometry of the game's polygonal environment.[4] But, in the same way that the objects in Bogost's *New Mexico* infinitely withdraw from the domain of experience, the red planets carefully rendered in first-person shooters are always, in some way, just out of reach (or out of sight). Even before Gordon Freeman pushed the G-Man's anomalous materials into the anti-mass spectrometer in Lab X and triggered the resonance cascade linking planet Earth and dimension Xen, Black Mesa Research Facility was full of xenomorphs.[5]



Half-Life: Source -
Chapter 1: Black Mesa
Inbound

Half-Life begins with Freeman's commute from the Level 3 dormitories to the Sector C test labs and control facilities via the company's automated tram. 🎮 As he arrives late to work on that fateful day, a public service announcement calmly intones, "The time is 8:47 a.m. Current topside temperature is 93 degrees with an estimated high of 105. The Black Mesa compound is maintained at a pleasant 68 degrees at all times" (Valve 1998). Twenty-seven years old with a Ph.D. in theoretical physics from MIT, the player's silent cipher must wait. Unable to exit the tram, for the next five or so minutes[6] Freeman is subjected to a series of ominous vignettes occurring behind the scenes at Black Mesa that foreshadow the events of *Half-*

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Half-Life: Source - Chapter 1: Black Mesa Inbound

Resource added May, 2017

Half-Life begins with a first-person journey into Black Mesa Research Facility in which the player can maneuver Gordon Freeman within the confines of a single tram car.



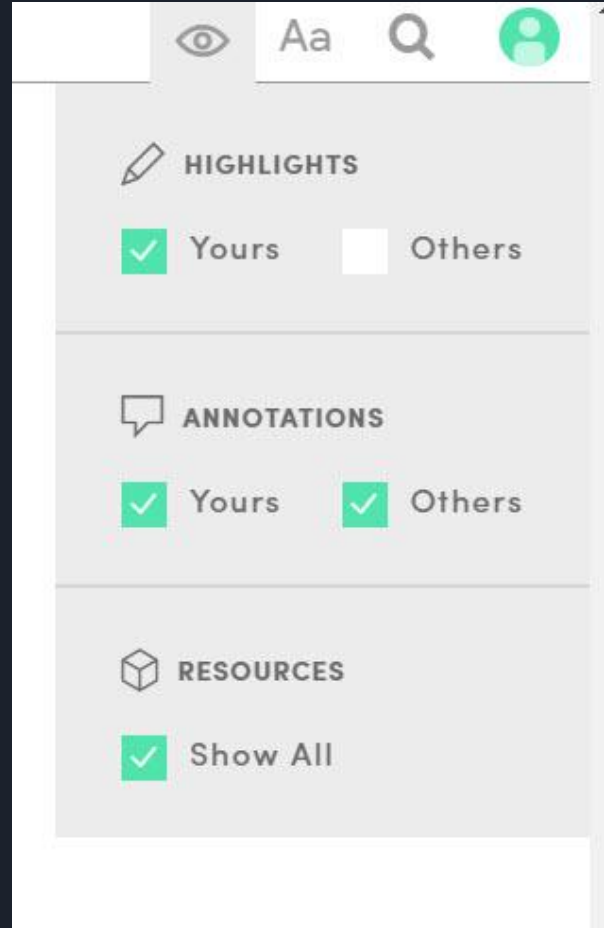
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it within the sphere of human perception. There is a certain irony to the fact that *skulls* maintains a kind of functionality despite its anamorphic tilts, shifts, twists, and turns. The fact that viewers cannot fix their gaze on a stable optical regime only intensifies the *skulls*' role as a *memento moriem mortis*. Technically, *skulls* does what it is supposed to do—it enables philosophical, aesthetic, and contemplative work.

Despite their physical status and oblique reference to the history of the *memento mori* in painting, in a chapter titled “The Affective Topology of New Media,” Hansen (2006b, 202) argues that Lazzarini’s sculptures are “exemplary of digital media art.” Lazzarini’s sculptures exist physically within three-dimensional space and yet, no matter what angle the distorted objects are viewed from, they fail to visually resolve in a satisfying way. Looming in life-scale and cast in bone, the digitally modeled *skulls* renders one of the most visually recognizable parts of human anatomy strange and uncanny. Their hollow eyes refuse to stare back. If an observer closed her eyes and held Lazzarini’s stretched skulls, the contours would resolve to the haptic touch, but as Hansen (2006b, 202) writes, *skulls* “‘makes sense’ visually—only within the weird logic and topology of the computer.” Because of their technical status as digital media art, *skulls* becomes a means through which Hansen describes the incommensurable ontology of a computer. Lazzarini offers an optical distortion designed to disrupt, rather than pacify, the senses. The sculptures produce a bodily experience that Hansen labels the “digital any-space-whatever”⁽¹⁸⁾ (digital ASW), a proprioceptive sense akin to nausea or vertigo as the body fails to orient itself—a category of play that Roger Caillois (2001, 12) calls “*ilinx*.” Hansen (2006b, 198–99) writes that in the face of *skulls* “you feel the space around you begin to ripple, to bubble, to infold . . . and you notice an odd tensing in your gut, as if your viscera were itself trying to adjust to this warped space.”

Hansen (2006b, 205) concludes his analysis with the suggestion that “what *skulls* affords is, consequently, not a direct apprehension of an alien space that is digital, but a bodily apprehension of just how radically alien the formal field of the computer is” (emphasis original). In this sense the *memento moriem mortis* and the digital ASW go hand in hand—reminders of an expanded, nonhuman terrain driven by a necessarily incomplete (or anamorphic) apprehension of the speeds and scales of technical media. In an artwork like *skulls*, which is as psychologically unsettling as it is proprioceptively disruptive, experiential strangeness quickly transforms into existential thinking when confronted not with mortal remains, but with the irresolvable and indigestible remainder of the *memento moriem mortis*. Though Hansen’s concept begins as an embodied, affective sensation, the digital ASW gestates within the same inclement ontological spaces conceptualized by the *memento moriem mortis*.

Serif



Sans-serif



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The screenshot shows a user interface for managing a project. At the top, there is a navigation bar with 'Projects', 'People', 'Content', and 'Settings' tabs. A user profile icon and an 'EXIT ADMIN MODE' button are on the right. Below the navigation, a breadcrumb trail reads '← BACK TO: ALL PROJECTS'. The main heading is 'Reconditioning Raptors The Creance Technique', with a 'PREVIEW' button and a 'DELETE' icon. The settings are organized into sections: 'GENERAL' (with a 'TITLE' field), 'APPEARANCE' (with a 'TITLE' field), 'PERMISSIONS' (with a 'Reconditioning Raptors' field), 'PEOPLE' (with a 'SUBTITLE' field), 'TEXTS' (with a 'The Creance Technique' field), 'RESOURCES' (with a 'VISIBILITY' section), 'COLLECTIONS' (with a description and two toggle switches for 'DRAFT MODE' and 'FEATURED'), 'ACTIVITY', 'METADATA', and 'SOCIAL' (with an 'OTHER' section and a 'PUBLISHER' field).

Projects People Content Settings EXIT ADMIN MODE

← BACK TO: ALL PROJECTS

Reconditioning Raptors The Creance Technique

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TITLE

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TITLE

Reconditioning Raptors

PEOPLE

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The Creance Technique

TEXTS

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New Resource

Select your resource type, then enter a name and a brief description. Press save to continue.

KIND

 IMAGE	 VIDEO	 AUDIO	 FILE	 LINK
 PDF	 DOCUMENT	 SPREADSHEET	 PRESENTATION	 INTERACTIVE

TITLE

Enter a resource title

DESCRIPTION

Enter a description

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MENU

CONTENTS ▾

Chapter 1 - Equipment FINAL-edited



Aa



Chapter 1: Equipment

Equipment

Several pieces of equipment are needed to exercise a raptor on a creance. They include a pair of jesses, creance, hood or towel, water bottle, and a large open space that is safe. In addition, a transport carrier and a creance extender (leash) might be needed depending on how a raptor is transported to the exercise area.

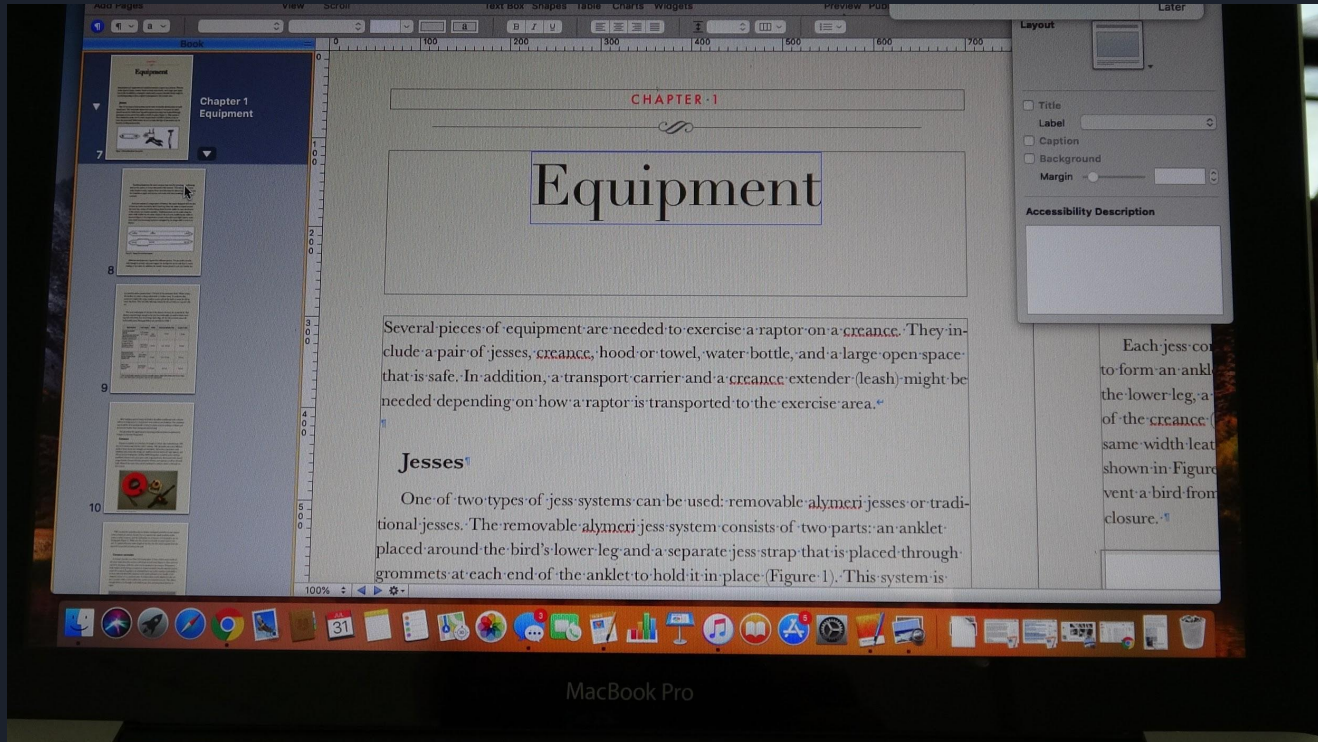
Jesses

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Traditional jesses are the most common type used for prerelease conditioning and are the system of choice discussed in this manual. This style of jess is relatively simple to make, requires fewer materials

CHAPTERS

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The screenshot displays the iBooks Author application interface. The main window shows a page titled "Jesses". The text on the page reads: "One of two types of jess systems can be used: removable alymeri jesses or traditional jesses. The removable alymeri jess system consists of two parts: an anklet placed around the bird's lower leg and a separate jess strap that is placed through grommets at each end of the anklet to hold it in place (Figure 1). This system is more detailed to make, but if a bird escapes from a handler's control, it can remove the jesses itself. Information on how to make this type of jess system can be found in the Resources section."

Below the text is a diagram labeled "Figure 1: Removable alymeri jess system". The diagram consists of three parts: a long, narrow strap with two circular grommets at each end; a small, rectangular anklet with two grommets and a central opening; and a separate, curved strap with a loop at one end and a hook at the other, designed to fit through the grommets of the anklet.

The interface also shows a sidebar on the left with a list of pages (7-11), a top menu bar with options like File, Edit, Insert, Format, Arrange, View, Window, Share, and Help, and a right-hand panel with "Layout" and "Interaction" tabs. The status bar at the bottom indicates 100% zoom and navigation controls.



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CHALLENGE S



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