

Young Girl Reading (After Fragonard) — Award of Merit *iDMAa IDEAS 2012*

Exhibited at the New World School of the Arts in conjunction with the 2012 International Digital Media Arts Association conference at New World School of the Arts in Miami, Florida.

Roughly ten years ago I bought my first digital camera, my first cell phone, and my first laptop. It seemed that I had abandoned film, a land line, and my desk chair all in the same year.

I had been slowly walking as a “digital immigrant,” but during that year I finally punched my ticket for the steamship toward a life filled with devices.

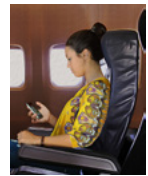
Soon after this transition, I went back to school to get my MFA. At that time, my niece Emily was a giddy 8 year-old, sitting for my photos in a studio photography course.

Ten years later, she’s a young woman posing for me a second time, in this commentary on how the act of reading has undergone a transformation in the digital age.

As I think of Emily as a member of the “digital natives,” or the “pluralist” generation, I felt it fitting to pluralize her act of reading into slices, and then weave them together with Fragonard’s Young Girl Reading. The appropriation of his oil painting to my digital painting is an attempt to bridge a dozen generations to show how a simple and utterly human moment is now instantly global. Yet, in some ways, it has not become any less human.

As Emily lifts off, always on the move, Fragonard’s young lady sits as quiet and reposed as I remember seeing her for the first time in the National Gallery. I wasn’t much more older than 8, myself, but I was arrested by the colors, the brushwork and her pensive beauty.

CONSTRUCTION
The image is a giclée image (1440dpi) printed at 48x30 inches then folded down at right angles to be approximately 35x30 inches. It is mounted to a sturdy substrate of luan plywood, constructed to support the accordion structure of the folded print. This supporting substrate is hidden. The digital oil painting effect was executed in Adobe Photoshop.



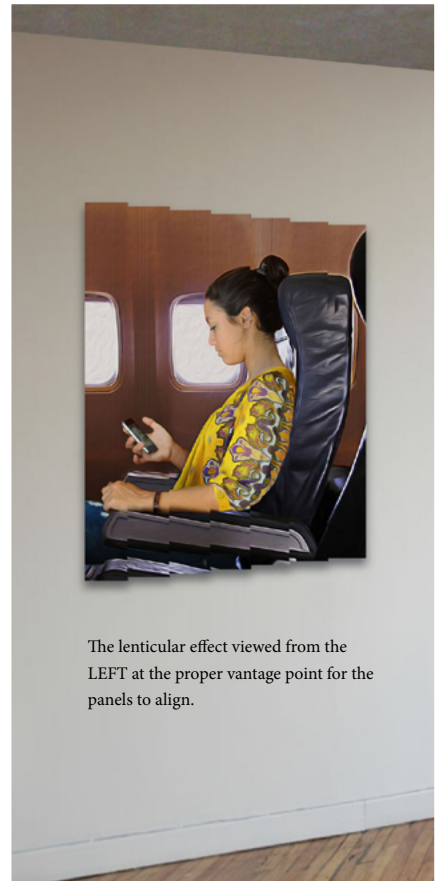
(Click [HERE](#) for a large version of the original image)



The lenticular effect viewed straight on.



The lenticular effect viewed from the RIGHT at the proper vantage point for the panels to align.



The lenticular effect viewed from the LEFT at the proper vantage point for the panels to align.

Dioramatran #1: Mistaken Medicine — iDMAa IDEAS 2009

Exhibited in the Ball State Museum of Art in conjunction with the 2012 International Digital Media Arts Association conference at Ball State University in Muncie, Indiana.

(Click image to open web pages explaining the artwork's construction and to view motion elements)



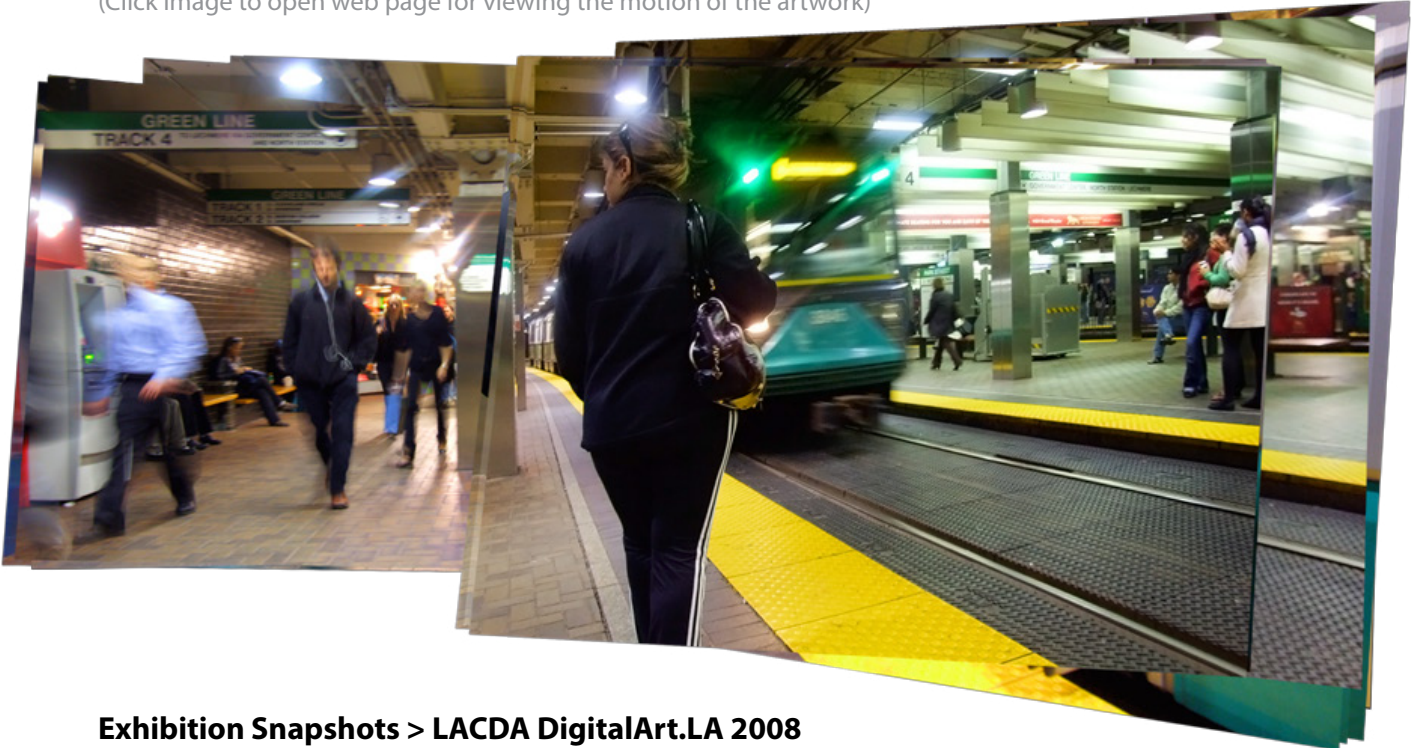
Exhibition Snapshots > iDMAa IDEAS09 Gallery



Research and Creative Activities > **Exhibitions**

Echotype #1 Green Line. Boston. — *LACDA DigitalArt.LA 2008*

(Click image to open web page for viewing the motion of the artwork)



Exhibition Snapshots > LACDA DigitalArt.LA 2008



Echotype #2 Blue Line. Boston. — *Le60 One-Minute Film Festival*

(Click image to open web page for viewing the motion of the artwork)



Exhibition Snapshots > *Le60 One-Minute Film Festival*



Research and Creative Activities > Exhibitions

By Appointment to Her Majesty the Queen — FCMA's *City Life, Country Life*

(Click image to open web page for viewing the artwork larger)



This artwork is a panorama of four images shot on Grafton Street in Dublin, Ireland. Standing in one spot, I moved the camera in sync with the motion of passers-by. Among the many photographs captured that evening, I saw a visual story developing between the captured characters. Since the images were taken in multiple directions from the same vantage point, they line up, but not perfectly. I've melded the images along junctions but have left the outside edges juxtaposed. This makes for a unique celebration of each original image as it becomes part of a whole.

Exhibition Snapshots > Fredericksburg Center for the Creative Arts



Banjo Romantika Poster — *Documentary Film Promotion*

(Click image to open web page for viewing the artwork larger)



“Amalgamate” Postcard — Promotion for the M.A. in New Media Studio

EAST TENNESSEE STATE *introduces the*
m.a. in New Media Studio

You may have interests in hands-on studio techniques—sculpture, painting, drawing, printmaking, metals, and photography. Perhaps you have a desire to learn about emerging techniques in media—3D animation, gaming, motion capture, visualization, video and special effects, image editing, digital illustration and graphic design. The Master of Arts in New Media Studio at East Tennessee State University allows graduate students the opportunity to study any number of these subjects in any combination imaginable.

Our students are therefore encouraged to work with the mindset of a convergence of multiple disciplines. Want to use 3D software to envision new sculpture techniques? Would you like to combine animation with charcoal drawings? Want to create an interactive painting?

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 East Tennessee State University
 School of Graduate Studies
 Box 70720
 Johnson City, TN 37614

Postcard (Back)



Postcard (Front)

Blue Plum Animation Poster, "Discount" — Festival Promotion



Blue Plum Animation Vinyl Banner — Festival Promotion



ETSUtube Campaign — Print Postcard Mailing #1



“Let’s buy my *Princess* a new pair of heels for her business classes,” said my mom.



“JUST make sure they have **STEEL TOES,”** I replied.

Jennifer Steele, Military Science
ETSU College of Business and Technology

Postcard Mailing #1 (Back)



College of Business and Technology
ETSUTube



Listen and See what We Can Offer You

“In the College of Business and Technology at ETSU dress shoes might be optional, but stepping up to the challenge isn’t. Here, I’ve scaled a wall, out-maneuvered the enemy, and learned to lead. Not your typical business school.”

The ETSU College of Business and Technology

- Accountancy
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- Economics & Finance
- Family & Consumer Sciences
- Management & Marketing
- Military Science
- Technology & Geomatics

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ETSUtube Campaign — Print Postcard Mailing #2



Postcard Mailing #2 (Back)



College of Business and Technology
ETSUtube

Listen and See what We Can Offer You

"Dad may have thought skateboarding wouldn't pay the bills. Well, when I started out making videos in Digital Media, I quickly learned I could use those tools to promote my new skateboard company. How's that for doing something constructive?"

The ETSU College of Business and Technology

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- Family & Consumer Sciences
- Management & Marketing
- Military Science
- Technology & Geomatics

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→ or call 423-439-4289 for information.

ETSUtube Campaign — Print Postcard Mailing #3



"Nassau is your home, honey. Where on earth are ya gonna go to college?" Momma worried. "Well, Mom..." I said. "It's **36°34'N** by **82°37'W** if you really need to know."

Genique Kemp
Surveying & Mapping
ETSU College of Business and Technology

Postcard Mailing #3 (Back)



College of Business and Technology
ETSUTube

Listen and See what We Can Offer You

"How did a girl from the Bahamas get to ETSU? Easy. I found it on the map when I was looking for a top notch surveying and mapping program in one of the best business colleges in America. So, now my future is headed in the right direction."

The ETSU College of Business and Technology

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- Economics & Finance
- Family & Consumer Sciences
- Management & Marketing
- Military Science
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ETSU
East Tennessee State University
Johnson City, TN

Pedagogy: Designing Digital Magazines for the iPad

(Click poster image to open web page for viewing an enlargement of the poster content)

Pedagogy: Designing Digital Magazines for the iPad
Trends and challenges of a new medium in the light of established graphic traditions.

What are digital magazines? How is technology used for producing them? Are there certain industry trends in digital magazine design? Digital magazines on tablet devices represent a bright, new medium. The exciting frontier of digital magazines inspired me to integrate this phenomenon into an experimental undergraduate course in ETSU's Digital Media Program. The objective of the course was for students to understand this ground-breaking workflow and produce editorial design that effectively bridged the gap between print and interactive design.

Jonathan Hounshell, M.F.A.
Assistant Professor, Digital Media

A New Class Project Workflow at East Tennessee State University
Creating Publishing is a graphic design elective class in ETSU's undergraduate digital media program. The current trend in digital magazines is to take an established print graphic identity and adapt it to the tablet. Existing digital magazine format design pays homage to an old medium while at the same time, it's wrapped up and infused by an interactive medium.

However, ETSU's Digital Media students have historically learned design for web and design for print separately. Assistant Professor Jonathan Hounshell and the latest version of his graphic combined students to merge those design philosophies and participate in a project unique to our program.

Learning Objectives
Cover Design
Students were first to establish a name, subject and target audience for a fictitious magazine. Each student's magazine cover was hand-drawn with a similar approach to high design. We discussed how the professional practice of digital magazines is to maintain the design essence of the paper and ink publication.

Learning Objectives
Print Magazine Layout
Their pages were designed in a traditional way: create a master two-page spread, and back cover elements typography (headlines, subheadings, picture captions), articles, and design graphics (photography, illustrations, rules and ornaments).

Learning Objectives
iPad Magazine Layout
With Adobe InDesign, an iPad2 and Adobe's Content Viewer app were printed to create spreads to the cloud and test results right on the tablet device spontaneously. Through InDesign's Creative Cloud panel, the students had all of the tools that the professionals use for big name clients.

Learning Objectives
Professional Example
The students explored design to the class included an animation magazine entitled *Overline*, and the well-known niche such as *Time*, *For*, *QZ* and *Wired*. *Plus* was *Brilliant* magazine, *Curtis* Capital and *Millennium*. Each of these digital magazines, nearly all of the dynamic effects were possible in the InDesign tools.

Learning Objectives
Tapping, Swiping and Streaming Content in the Print Style
Using InDesign tools for buttons together with the Object Status feature became an important workflow for the students. This same workflow was prevalent in many of the professional examples that I surveyed, which related subtle graphics that suggest interactivity without some of the site effects seen on many web page buttons. Without leaving the page, content can change or be augmented through side leading content called in with just a tap or a swipe. These elements can be designed with all of the established print design traditions, but respond the magazine experience many ways.

Learning Objectives
What Are Some Digital Magazine Distinctions?
Digital magazines are interactive products, defined by an app or a mobile device. A magazine like *Vanity Fair* or *QZ* can include in their issue all that the print version has to offer in graphics and in content. But this can be augmented with animated slide shows, interactive buttons that facilitate content, and engaging video content (to name a few features). All of the while, the app delivering the magazine provides a unique page layout. The layout columns are appropriate to the tablet device is natural from the vertical to the horizontal position.

Well established publishers have a three-month lead time to get their print and ink publications. So it would be wise to create a digital product that is going proper suggest to their print magazine.

Learning Objectives
Print Design Subleties and Publication Consistency
Designing a print magazine often relies on an underlying grid of guides to which the graphic designer adheres line or bar text frames, graphics, picture frames, etc. This keeps the magazine consistent from cover to cover in spacing, scale, and a recognized graphic style. But the designer is not technically restricted if they want to break the grid to emphasize with a unique graphic element. This is in contrast to web design, which takes quite a bit of technical wrestling to be exact guide with designs.

Since we are using InDesign in a print design workflow, producing these digital publications was not quite accommodating when it came to more expressive layout design. The interactivity didn't require the student to have experience with writing coding. However, typography was a joy to facilitate, as there are no restrictions on font, size, or placement. This is important to a print designer, who may feel handcuffed in web design.

Graphic rules and ornaments, shape and colors, photography and illustrations—it can all be applied in any manner imaginable (in size, scale or overlap).

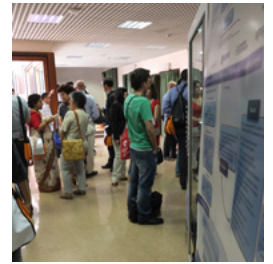
Learning Objectives
Video Right on the Page
For video, whether it plays in a graphic rectangle or full screen, there is often the need for a graphic frame, even when embedded on the right facing triangle. The professional magazine I surveyed approached this material in a variety of ways.

Learning Objectives
The Long Ribbon
The ever increasing standard for these mobile magazine apps is to integrate between the article with a horizontal swipe across the tablet. To read any particular article, the tablet user swipes upward, "tapping" up the page in a vertical flow to better deeper. This is the approach that I suggested for the class to follow. This particular aspect of the digital magazine was a little slow in my students. They had to focus on how the pages truly were this scenario "swell" that the tablet user would pull up or down.

Learning Objectives
Landscape vs. Portrait Orientation
Today's tablet devices often exhibit a screen format design whenever the content across the device, to either a vertical or a horizontal position. This presented a new design challenge to the students how to maintain the same visual flow when they are required to design a separate horizontal and the vertical version of each article in the magazine.

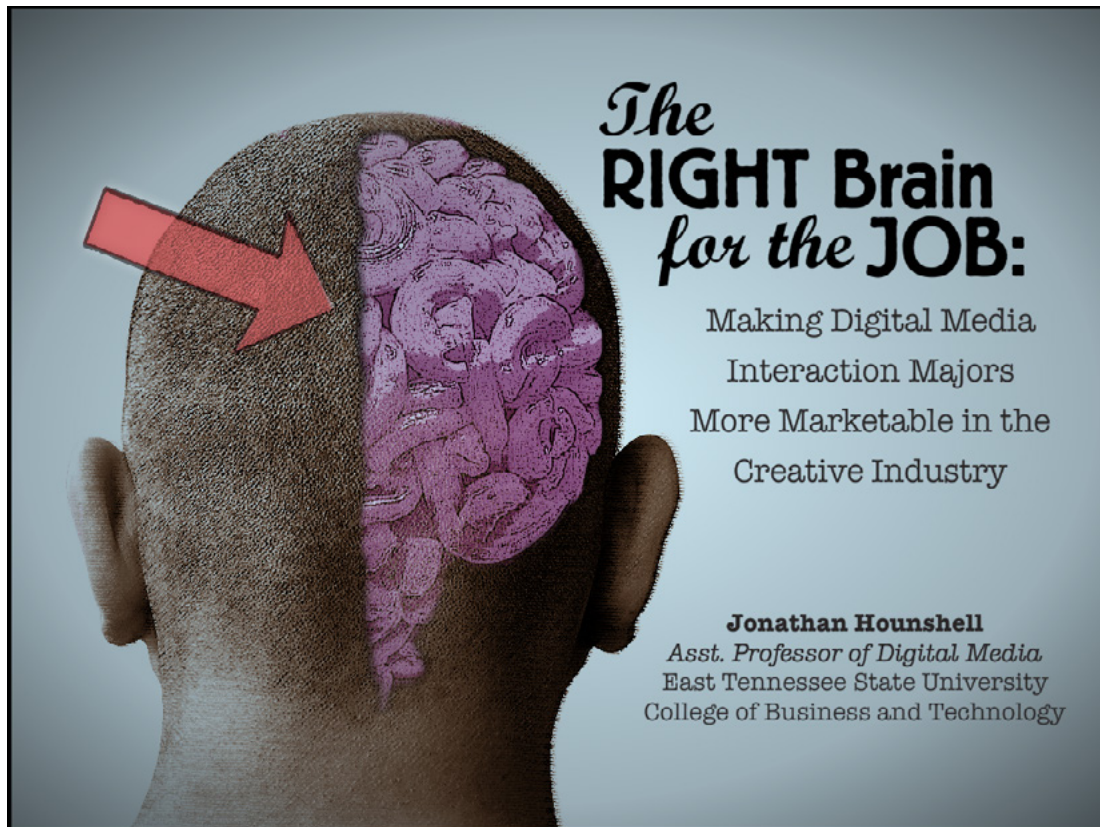
Learning Objectives
Interactive Design
The work of the Adobe Publishing team has inspired these digital magazines in an interactive way. The professional magazine I surveyed approached this material in a variety of ways.

Conference Snapshots > ICALT 2012, Italy



The Right Brain for the Job:

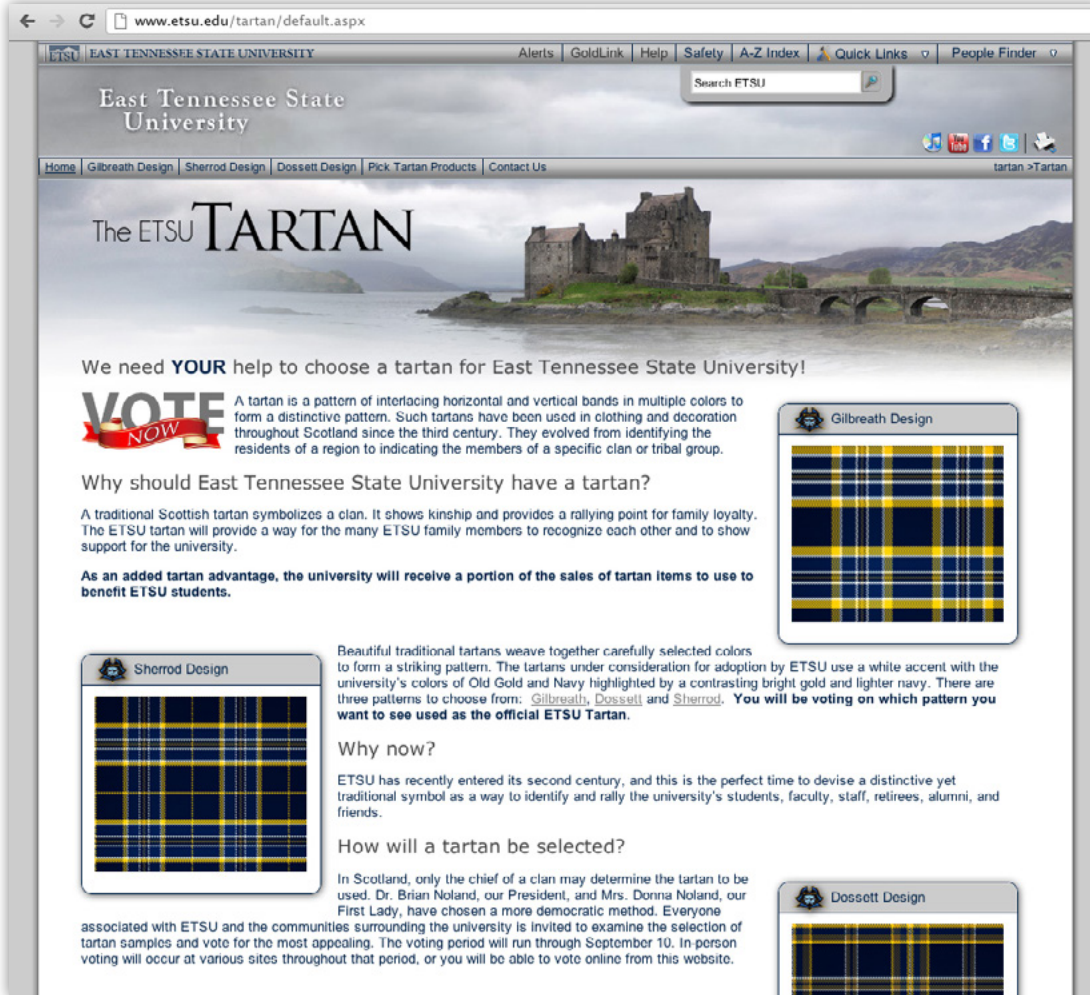
(Click image to open web page for viewing the visual content of the presentation)



"The Right Brain for the Job: Making Digital Media Interaction Majors More Marketable in the Creative Industry" | author and presenter | United States Association of Small Business and Entrepreneurship Conference, Anaheim, CA | "Arts: Entrepreneurship, the Arts, and Technology" session | January 2009

The ETSU Tartan Initiative — Website

(Click image to visit website)



Art direction, typography and graphics by Jonathan Hounshell. Web development by Michele Laws of ETSU's ATS office.

Photography



Photographs by Jonathan Hounshell. Models: Miranda Maultbay and Chelsea Weems, ETSU Marketing/Merchandising majors, and Dr. Keith Johnson. Fabric Visualizations: Marty Fitzgerald. Garment stylist: Dr. Ann Roberts.

The ETSU Tartan Initiative — *Print Components*



Banners



Postcard

In addition to the voting website, ETSU's fist lady, Donna Noland requested display banners, presentation boards and postcards for the kick-off announcement of the Tartan initiative. Furthermore, the banners and display boards were used at specific locations around campus to drive traffic to the voting website. The target audience of all promotional items included ETSU students, alumni, and the community.

Blue Plum Animation Festival — Website

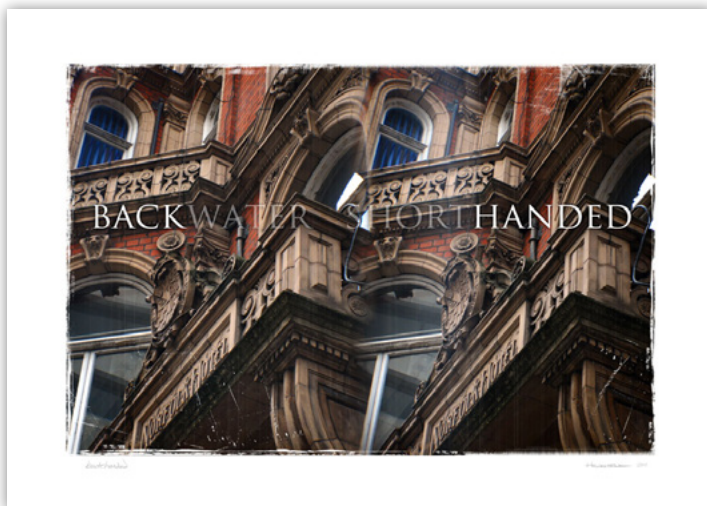
(Click image to visit website)



2012 edition (above), 2014 Anniversary edition and subsequent variations are designed and managed by Jonathan Hounshell.

Works in Progress > Stereoscopic Photography

Bioptigrams – prepared for potential exhibitions



These are formal images of architecture and other types of street scenes in the England. Expanding on the concept of compound words, these text and image artworks have two goals: 1) a diptych that is an interesting image with the naked eye displaying words that form one message; 2) an engaging stereoscopic image forming a different message as the right and left sides merged into one 3D image when viewed with a stereoscopic viewer.



Echotones – prepared for potential exhibitions

Echotone #1. Long Acre. London (Click image to view artwork)



Echotone #2. Covent Garden. London (Click image to view artwork)



These images are intended to be a stop motion / time lapse record of the London street for a specific time period. The left component of the moving image was reduced to drastic cool hues, and the right component was reduced to drastic warm hues and they merge to be natural color. To make them interesting without the stereoscopic viewer, the left and right component have separate vintage photograph borders.



Works in Progress > Stereoscopic Photography

Stacks – prepared for potential exhibitions



Some of the my stereoscopic images were similar in color, subject or in locale and thus behaved as a group. This approach (with the naked eye) appears as a jumbled contact sheet of medium format image pairs. The illusion of depth occurs unexpectedly when viewed with stereoscopic viewer.

