What we do
is who we become

Form Follows Fun

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Folio Electronica

DESIGN WITH LIGHT

I make human-centered designs and your teams better.
I create value from that difference between perceived limits and boundless imagination
and how strategies flavor tactics. I'd like to create a globe-straddling monster nabbing all
the design awards, but OK moving humanity forward one pixel at a time..
Visualizing scenarios, telling stories about your product -or- all of humanity, I ask the
Futurist questions around, "What If"
… so we avoid being stuck later crying, "What Now?"

APPLIED CREATIVITY

I used Photoshop before it had the name, a hand prototyping Apple touchscreen and voice command
interfaces in the 90's, made countless kiosks and scenario material for Apple, educational projects, numerous
professional and consumer video editors, international iTV design/production/deployment, prototyped VR in
early 90's, created and published successful series of VR texture libraries "Wraptures" that found their way
into every major video game from Virtua Fighter to Myst. I even made the Earth/globe internet icon for the first
web browser, Mosaic. Does this make me the first web designer? It's a reasonable question.

Outside of pixels I paint urban murals and art, public memorial projects, and start alternative lifestyle
movements - like Cacophony Society, early flash mobs and the first Burning Man. Post-Challenger disaster I
championed the original catamaran designs showing safer municipal space-ports and a lower energy
launches finally realized in Virgin Galactic and Stratoliner. Lately, I work with eccentrics, inventors,
entrepreneurs & tech pioneers prototyping personal devices & wearable augments. What becomes of the
limbless, flightless, immobile, always-watching AI's we call smartphones? When is a virtual pet also a social
space? Privacy and security regimes will require authentication agents and avatars to conduct paperwork and
trusted Ai and DNA-encrypted devices will be intimately tied to our identity, greater than a notarized back-
stage pass or apostille parchment. Your Ai will bond with you intimately: your circumstances form it's very
seed of being, becoming your legal-shadow and extension of our will. A bonding so deep your spouse feels
jealousy.
How long did it take humans to domestic dogs, a deca-millennia? Cats are a work in-progress.
Ai savants are just starting and assuming we can know what it, and we, will become is a long way off.
I think about this and make stories, draw pictures, and conjure visions for you to wonder about this, too.
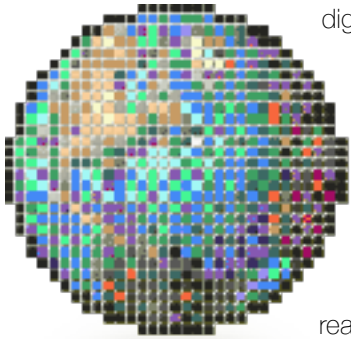
'DONE' IS BEAUTIFUL

I set a good vibe and enjoy herding talented cats to market.
I bring a unique perspective and wide range of skills to creative processes.

Wraptures smart pixels

Form and Function 1991 – 2001

The conversion of real world to digital began in earnest in the 1990's as digital cameras show an appetite for cheap pixels. Watching simple 8-bit computers & clip art replace typesetting printers I saw consoles would be supercomputers. I turned a love of patterns, surface materials, and the built-world into early digital product lines. I created and self published asset libraries for print-resolution, multimedia and 3D models with a series of professional image libraries. The premier set is hand-painted, seamless, tile-able, self-wrapping textures, Wraptures, based on realistic photographic patterns designed into illustrative styles, where color/contrasts is exaggerated to visually pop, like the pre-Hubble astronomy section with architectural themes and building topics the main sections developed, such as metals, brick, marble & granite, nature, wood and biota. From earliest conception, one long-range goal is bake Wraptures into firmware of VR and this lead to negotiating licensing with most three-D companies like, Parametric, Macromedia, Adobe, Apple, Strata, Virtus, RayDream, Fractal, Specular and Wraptures are on every continent and now in the clouds. The flexibility of the modern algorithm has finally caught up and made Wraptures quaint + moot.

From Bill Maher's interstitial Politically Incorrect bumpers to console games like Virtua Fighter, Cyan's Myst, to Bungie Marathon+Myth+Halo, Presto' Journeyman, countless EA titles, tens of thousands of websites have burned my pixels into the eyes of two generations.
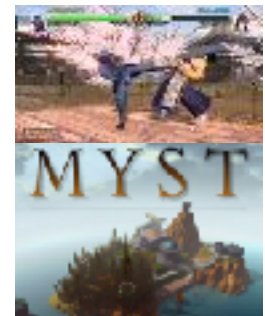
Virtual Pets in the Age of Aquarium

Appy Toys, creator, co-founder

What will become of our limbless, flightless, immobile AI's that we call smartphones? They will sprout limbs & given forms pleasing; familiars interacting on our behalf as Social Butterflies, virtual labor Monkey's carried on our backs, Jimmy Crickets peering from pockets with commentary for our livestream.

When is a virtual pet also a social space? When aquarium fish realize their blurry hillsides are actually a shy cat who wants to play, and a window to the rest of the world opens. Players start with a single fish learning to feed & keep healthy, add bling, playing when listless. Fishies are pets and for sharing, this teaches responsibility and via webcam connected aquariums allows grandma to peer in while killing is away. Maybe, training new pet-tricks for their return. Aquaphobia storyline is coaxing a lonely kitty scared of water, unable to make new friends, except through glass. AI is good enough to mimic domesticated creatures. Personality traits are easily arranged to suit child mental health needs. Isolation drives loneliness and shadow-talking to a pet/ghost/sprit/deceased is way to cope by exercising agency.

More research!

Virtual Toys merge real-world concepts with virtual for licensable gameplay.

Product rollout extravaganza, "Poor Man's VR"

Room with Many Views, Radius Corporation RadiusTV roll-out Boston, MA 1990
Major product roll-out extravaganza in the form of interactive demo flying the viewer to 3D objects representing targeted markets & transformed into workstation environments. A high-speed graphics card performed advanced video effects in real time and pre-rendering fly-throughs to laserdisc allowed real-time playback of visceral VR immersion via Dragon's

Video on Demand

VideoValet Executive Dashboard, Interactive Media Technologies 1993 ·
Created video submenu archive of commercials with blurry-focused layers denoting place in data hierarchy. Contracted to create an interactive product introduction for the multi-media Medusa-headed IMTX media switching box for worldwide distribution. This included a series of prototypes and proof of concept built on the IMTX-8000 media routing device: a software patch-bay controlled 20 professional video devices and 12 audio channels via scripts in a HyperCard stack + Director {proto-HTML/JS} files using a Macintosh as a control panel and presentation engine. Numerous additional spin-off developments, most-notably, an executive information dashboard for advertising executives and VoD systems.

Director of iTV production

eCity, Amsterdam, Netherlands 1999 – 2001
At the dawn of the XXIst Amsterdam asked, "How will high-speed digital on-line services be delivered across civil institutions, business trades to personal messages." United Pan-Global Communications answered the exclusive contract and "e-City" created the systems we all take for granted today, such as posting personal stories with links, {aka social media} classifieds {aka Craig;s List} and banking, meaning verification and privacy. My role leading production teams of Logic for systemic operations, and Creative for language, social, native visuals. Talent gathered from around the world and disciplines from database to fashion designers, we accepted the broad mandate and developed suits of apps that we all recognize using today. International iTV host-client development of broadband services for Amsterdam. Delivered first third-party implementation of WebTV and personally installed first broadband set top box production for UPC network rollout. Designated preferred solution partner by clean-room reverse-engineering WebTV Client + Server to run on Macintosh OS. Developed commerce engines, notification systems, social hubs, and civic government online services for social publishing {pre-Facebook}, Personal/ Classified {EU Craigs List}, Online Banking {SWIFT}, including all-government services. We built the first secure SWIFT purchasing API's via DVB to send a merchants' phones an audio "cha-ching" when depositing income.

## Sustainable product design

Burning Labs 2017

Personal hygiene grows more important and we wondered how modern manufacturing could offer a new satisfying custom eating utensil as seen in Asia.

Personal high-touch hardwood cutlery concept developed, prototyped, and limited-run manufactured with innovative designer Thomas Burns. Longitudinal laser-cut joints connect chop stick-pairs made from a single piece of hardwood. Licensed for events, corporate branding, down to fine local restaurants.

Prototyped via three-d prints and limited-run batches. Patent-pending.

ChopFits™

1   2   3
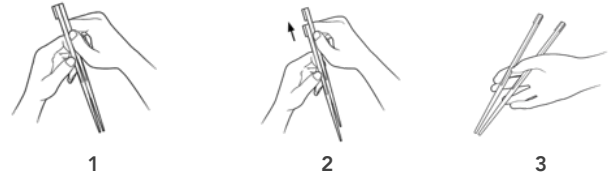
"The ChopSticks that Fit"

High-touch product design

Burning Labs 2016 – 2017

How can we tailor our personal info tech be redirected for custom applications and follow the trends of fashion and social style?

Design and create mockups for high-touch wearable tech fashions for status-conscious audience licensable to a Coach, Gucci -or- Armani. Combining the cosmetic and organizational interests of adult females, ClutchDesk was a discrete and retro mobile office and social command center in stylish leather clutch bag. A variety of keyboards were designed such as pale wood Scrabble-letter keys, faux ivory, and classic Underwood mechanical.


ScrollCase

Burning Labs 2017

Our devices have many surfaces and abilities to express trends, or indicate messaging and notifications, various pending status. We explored what an interactive casing tied to our smart phones might allow.

Designs, mockups, patent preparations, and case studies for low-power, linked phone cases with built-in Times Square display streaming banner style to display messages & status, and capable of interacting with other ScrollCases as add-on gaming mechanism. Developed for white-label license as value-added or branded give-away at scale.

GAMES
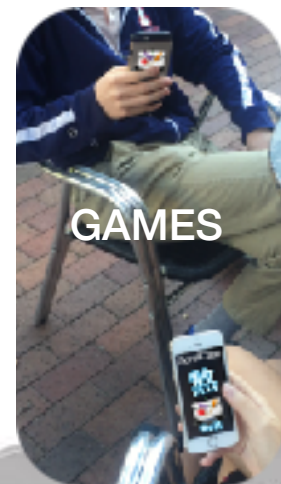
VARIOUS product rollouts, interface design, vox+touch, soft+hard prototyping

Apple Computer 1988 – 1998

What might come of a decade developing interesting new methods to tap, drag, and release our dreams as technology and brand new paradigms?

Depending when you start, it looked like advanced operating system prototyping including, AU/X OSX & UX/UI simulations, voice-command, touchscreen + gesture, and prototype tablets and labs, product rollout, and educational materials. Numerous advanced technology projects for Human Interface Group, Creative Services, and Advanced Technology Groups over years and internal projects. I have early hands-on prototyping touchscreen devices & early mobile design esperience and mechanics. Gesture and voice and touch commands driving multimedia choreography of product rollouts.

Explored : user interface studies, Bubble help tooltips,
voice command menus   presentations support
product rollout decks   QuickTime beta developer   Hypercard {snow} samplers   resolution-free typographydiagnostic repair device, procedures, demonstrations, 32-bit color developer.

Oversaw, directed, and created a series of interface studies, simulations, and prototypes starting with System 7.0 through Apple's A/UX to OS X.

Enjoy dragging a resources like font and sounds from your directory straight onto the System icon, instead of launching foreign installers?

You are welcome!

Guernica project designer

AND Communications / Creative Planet 1989 – 1991

Developed the visual interface and experience for Robert Abel's seminal exploration of Picasso's Guernica. I designed this pioneering interface and first use of picture-in-picture video links & interactive lessons exploring art. AND partner Morgan Newman and I developed a ground-breaking verb-noun interface where a user chose a tool, such as Link, taps a portion of painting, the Bull, to bring related media, submenus, and further topics like Bullfighting, Greek Minotaurs, etc, for exploration. Additional ongoing projects included authoring tools and back-end development to track, and embed newfangled metadata concepts for production speed and manage vast amounts content across media types including timing and duration.

FEATURE: Space Shuttle Launcher

Remember that time in your younger days when you followed a music band, or had a goofy idea, started that fanzine, maybe even dressed for cosplay... then you get on with life? Except… years later you find those stanzas & sketches you shared are firing-up wacky new social movements and taking ideas farther than you ever did, now spawning a growing public agitation and flexing money enough to threaten the Olde Ways with revolution?
That is Richard Branson flying SpaceshipTwo, for me. Let me explain.

The Challenger space shuttle explosion inspired me to develop & campaign NASA promoting local municipal space-ports via safer, lower-energy, catamaran-lifted, winged space-vehicles: finally manifested later in XXIst century by Virgin Galactic.
While studying architecture at Tulane I found the mentorship of professor William Mouton, a creative engineer with fantastic projects splashed across magazine covers. Tuning the NASA channel I watched space shuttle Columbia explode live and was not surprised when he called later that day for brainstorming. Gathering that Saturday at his French Quarter offices we talked about what might be done differently, better, and listed out notions we collectively understood, political to technical, finance to ecologic, on into a late day... and into this future. I enjoy teams and group dynamics, but rarely enjoyed the creative flow-state of that day. In the gloom of this awful event our days became charged and crackling with potential.

Apple Creative Services wondered at the wealth of exotic Shuttle content brought to the new OS feature simulation. See how flying cars get wings?

The catamaran was Bill's idea pointing at Yeager's X-series flight model of the 1950's eventually focusing on catamaran Lightning-series WWII fighter frames as more load-stable than Yeager's. Starting with the weight distribution, we looked at various stresses and issues, finally deciding a gravity release was simplest fail- safe way to lift & separate volatile gear operating at fantastic speeds. Pre-internet, I conjured an airbrushed concept while Bill did the heavier math basically arguing for a modified Boeing 747 catamaran to lift the original Shuttle. Seeing current industrial sized Statoliner go through it's touch-n-go's shows how close-yet-far we were. Bill was an engineering visionary who showed me how to reduce complexity for clarity and value of perceptive clarity, then ways to scale that essence into a reach for the stars.
In the end, NASA remained dysfunctional and we got nowhere.

Success has a Thousand Fathers while Failure is an Orphan.
Bill was often on covers of Popular Mechanics and Science magazines and this opened doors for two years pitching our great plan to a demoralized catatonic NASA. This is why driven visionaries like Burt Rutan left NASA to chase X-Prizes. I would never take away what Rutan and his Scalar crews built and thrill with every run down the tarmac. Likewise, the glad-handing pitchman & relentless sales-dog, Richard Branson, deserves kudos for convincing enough people to mash-up enough money to manifest our wacky dream.

airbrush & gouache c1986

William Mouton was a music loving cajun who would cheer hurling red convertibles across our system, love these new rockets with wings, and our growing budgets for lunar bases. I was just part of the first torch pass, talking about municipal space ports and public access architecture. I still thrill seeing Astrolaunch and Virgin touch-n-go's and feel my hand moving humanity a little further along a sane pathway to the stars.
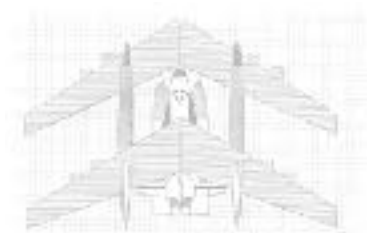
William Mouton

First interactive press release

Sony buys Columbia Pictures   1989 – 1990
How will business embrace modern digital communications? The scale and variety of information only grows & gets faster with our rising expectations. Modern corporations and governments had large archives with current document processing and distribution issues, long done with paper + film now arrive in layers of digital. CD ROM allowed consolidation and publication of the work done by countless teams could be widely distributed and more importantly: the organization could clarify messaging to a remarkable degree and CD ROM proved the training wheels for XXIst net streams. This project tackled the first giant business merger of technology and entertainment, when Sony acquired Columbia Pictures in the late 80's. Linking databases of product specs to product shots and press releases this prototype cross-referenced product manager contacts for the media to follow-up with directly and control the narrative.

User Experience, interface, design, branding

VideoFax and the Touchscreen Office, Telestream Communications   1998 – 2000
At the dawn of HD video slinging digital video was only something satellite and head-end broadcasters did realtime, but dedicated turnkey stems could: I was asked how Telestream could deliver an easy and productive way to store-and-forward broadcast-standard video under the notion of a Touchscreen Office.
The demographic was video studios, corporate media centers, production houses, and local newscasters. This boiled down to scenarios of a simple and direct enough system for a receptionist and support staff to process regular office documents to

1st Web Designer… ever?

Mosaic Communications Corporation 1993 – 1994
Branded the globe icon used by the first web browser, Mosaic. Enamored with the connecting everyone I admired distance-collapsing artists, like Kit Galloway, who hard-connected analog video streams to cafes across the world. The internet was a whole new {potentially} better world and a singular whole earth image seemed natural. An age without Skype, Messaging or even digital video, even long-distance calls to the next city expensive, and video-chat just a sci-fi dream.
Does this make me the first web designer? It's a reasonable question.

Media Composition interface

How do we evolve the traditional video edit bay for modern creators? Target audience centered on daily news reporters, or small corporate groups, and creative professionals looking to produce broadcast quality shows and company presentations.

Layers, tracks, overlays, are all familiar methods digital editors are used to and we extend that with a top-down track system that displays all media layers along a single master-timeline with a generous free-form workspace for scratch materials and miscellaneous elements below. From the intake process of logging footage, assigning metadata, trimming clips, to joining segments and their transitions, maybe adding text overlays and some animations or FX, this process was made simple and direct followed with an inviting table-top metaphor with media as stripes of paper, easily arranged and re-ranged. Aesthetically, this began as a move away from hard-edge tech and a deliberate break from technical screens chock-o-block with toggles + buttons, to present friendlier methods that invite exploration without fear of destructive play.

This media editor began as startup ImMIX in Grass Valley and my designs still deliver value across these decades. One of the first real-time computer editing solutions for broadcast-quality video, the VideoCube, later VideoSphere, used a Macintosh as smart-control panel for wavelet-compressing external linux box. Drawing on personal experience and interviews with professional editors I was lead designer determined to de-harsh the state of interface design, developing a softer human-friendly interface and
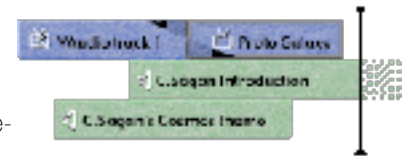
Consumer video editor design

How can we evolve the edit bay for technically challenged creator such as daily news reporters, or corporate groups creating a promotional clip? Design a professional broadcast editing system simple enough for corporate media centers and local television reporters to produce professional content.

This media editor began as the VideoCube turnkey non-linear editor under startup ImMIX in Grass Valley and still delivers value across the decades. The original VideoCube/ VideoSphere was a turnkey VAR hardware-software real-time editing solution for broadcast-quality video using a Macintosh as smart-controller for a wavelet-compression external linux box. Drawing on personal experience and interviews with professional editors I developed a softer human-friendly interface around editing habits and common uses that

White-label presentation engine

How to re-design and re-package media composition app like Powerpoint or Keynote for broad public casual users? The Astound! corporation asked me to re-think a functionally-complete, but engineering-crippled presentation engine developed in a user-free vacuum with obtuse icons and nested dialogs of hidden functionality. I broke them out and gave the salient features prominence in refreshed toolbar and was re-named Studio M. This was white-labelled to hardware vendors as value-added.

Planning, production, document processing

Wraptures and Page Overtures material image libraries

How will modern designers use digital media & what value can be added to the idea of clip-image libraries? My answer : smart-pixels, and the world cheered and threw {small bills} money for them and other material libraries for a decade. From napkin-sketch to shrink-wrapped CD's, production of the Wraptures was complete-cycle; concept development, market research, personal experience with new CD-ROM distribution, design parameters, technical requirements, production schedules, testing, marketing and sales plans and finally offset printing of retail packaging and four-color marketing materials for print, media, and partner-bundles. Material data sheets included product descriptions of every size from 25 words up to 200 for editors to easily mention highlights. Each CD-ROM came with four-color fold-out chip-chart with categories and names listed. Jewel case artwork was always two-color themed ID by product.

My fresh take on the image libraries of older Mad Men was the Wraptures Browser. Divided along classic world and scientific lines of nature, like Water, Fire, Clouds, Astronomy, Nature, Bricks, Marble, Wood… it was an electronic flip-chart as bespoke db interface to click-tap browse & gather to avoid lag of slow-loading CD-ROM, "training wheels for the internet."
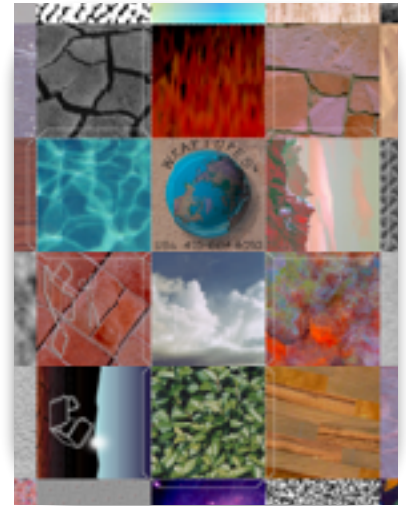
Interactive "Olde School" Marketing Analog cutout+fold = Cube Collateral postcards stuffed in marketing partner products and given at trade shows.Printed as two-up, four-color offset on thick stock

WebSite and project docs

CryptoRights Foundation, 2001-02
Security for Human Rights Workers + Human Rights for Security Workers

How can human rights workers safely work in politically hostile places and how do security workers protect their own human rights?

My role was creative, generating documentation, illustrations, diagrams, and marketing / branding materials and site designs. CryptoRights Foundation arose from cypher-punk and privacy concerns of privacy, cryptography, and security for human rights investigators and the forensic evidence of international crimes… as well as whistleblowers. Truth seekers face border checkpoints, random searches, witness intimidation, all requiring new ways to thwart interrogation of equipment. Built on Pretty Good Privacy {OpenPGP} public-key encryption the CRF team developed HighFire private NGO protocols, via CRF hardware FireBox complimenting the CRF HighWire roaming secure communications, built on the CRF-sponsored Software Definable Radio project, maintained by GNUradio.

Black box magic allowing fearful witnesses to testify in controlled setting with anonymous safety.
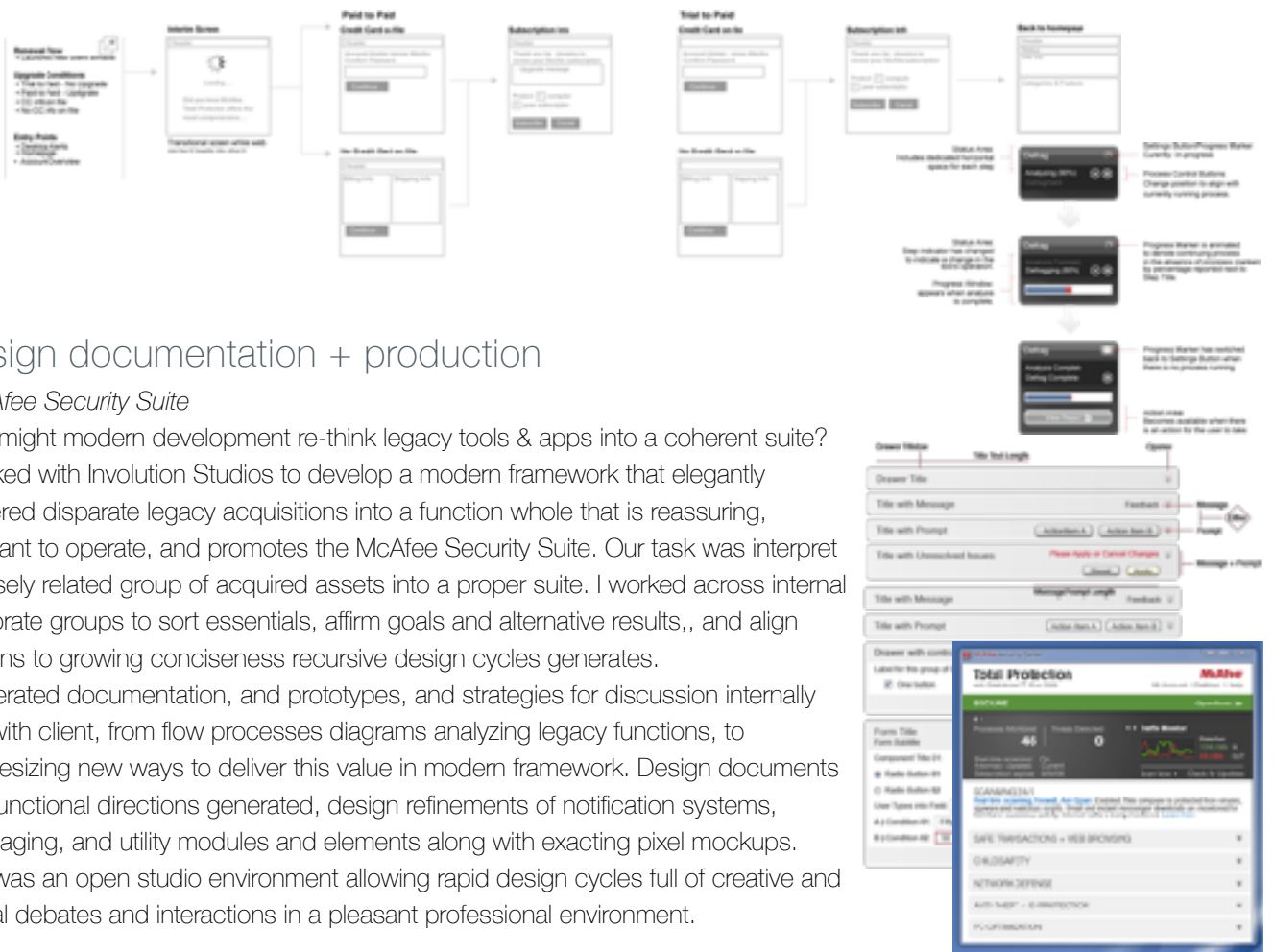
Design documentation + production

MacAfee Security Suite

How might modern development re-think legacy tools & apps into a coherent suite?
I worked with Involution Studios to develop a modern framework that elegantly
gathered disparate legacy acquisitions into a function whole that is reassuring,
pleasant to operate, and promotes the McAfee Security Suite. Our task was interpret
a loosely related group of acquired assets into a proper suite. I worked across internal
corporate groups to sort essentials, affirm goals and alternative results,, and align
designs to growing conciseness recursive design cycles generates.
I generated documentation, and prototypes, and strategies for discussion internally
and with client, from flow processes diagrams analyzing legacy functions, to
synthesizing new ways to deliver this value in modern framework. Design documents
and functional directions generated, design refinements of notification systems,
messaging, and utility modules and elements along with exacting pixel mockups.
This was an open studio environment allowing rapid design cycles full of creative and
logical debates and interactions in a pleasant professional environment.

Dreamfactory marketing support

Salesforce ecosystem

Generated branding, marketing material, documentation, and presentations explaining
enterprise software dashboard interfaces tuned for new and legacy backend systems,
report generation, and commercial tracking all around the vast Salesforce environment
& third-party marketplace.
Executive presentation decks across, marketing, technical, and sales with style
guides and themes I set around hand-tools and kits often expressed as softer hand-
drawn elements along planning/blueprint themes.
Duties included site design & Drupal CMS.

Wall infographic, Chuckwagon

Bentonview Historical Museum role of cook in cattle drives, Texas DOT via Toxey-McMillan Studio

Texas cattle culture museum, Bentonville, Texas

Poster, New Orleans Local

Mardi Gras 1986, New Orleans - Limited Run

Self-published airbrush art of cut-frisket and water-colors on illustration board. Two festive masks celebrate this centuries-old event into the night. Created, developed, funded and printed limited run 20x30 posters. Airbrush + frisket-mask painting with colored pencil, watercolors, and ink on illustration board. Printed as limited run, signed art, and distributed among French Quarter and tourist venues during annual celebration. Created to fund attendance at Tulane School of Architecture.

Entangled

Mural, Richardson Hall, Tulane University, c1983

Six foot detail of 20x20 entrance to main hands-on computing lab. Destroyed by hurricane Katrina.
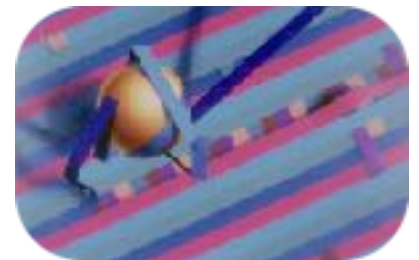

Survival : Firestorms

FIREDRILL XXI, Info Graphic

Systemic failure is inevitable & raging fires are one. As crisis nears, forethought, preparation, and drills allows focus through chaos. Drawing from family lore, regional history, & official sources, I combined issues & solutions into meaningful groups and to serve as lamination-ready reminder of little things to do each day that adds up to resilience.

Design conceit: Symbols + graphics only drawn from standard built-in library of Apple's Keynote.
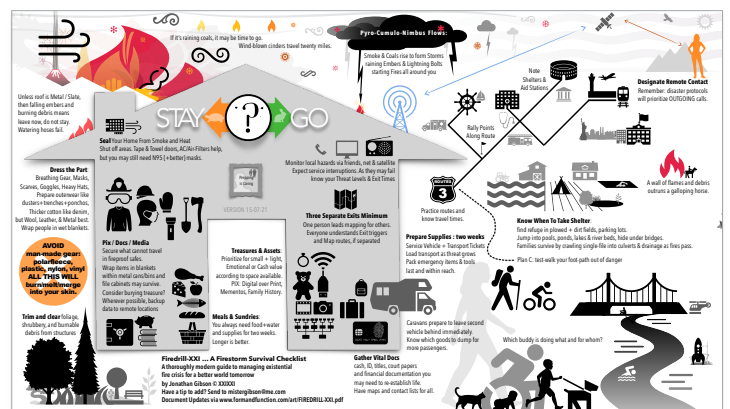
permalink: www.formandfunction.com/figs/FIREDRILL-XXI.PDF

Temple of Grace 2014

How I Spent My Summer Vacation… I have witnessed this grow from handful of eccentric artists and nerds into a beautiful monster that inspires so many creative efforts around the world.

In an event that makes art the focus, one part is uniquely worth attention: The Temples, regular themes of honor and memory for those who had died and is annual event initiated by artist David Best a decade ago, and become the central place to find solace, reflection, and express rituals of remembrance for those who have died. Small cosy zones are created to make shrines and memorials to someone's life and troubled people fill these living sculptures to write out their goodbyes to parents, sons, friends, lovers with poems and pictures. Temple is a fountain for the soul to drink and a place to your reset emotional compass. If there is a singular spiritual heart of Burning Man, the Temple would be that place.

Great joy and release being minion simply devoted to helping others.

Public Mural, Portland, Oregon, c1984

Rose Mural, Portland Oregon - 135ft x 35ft overview and details

Painted solo. Conceived, designed, advocated, agitated, formed civic allegiances, wrote state & municipal arts grants, raised funds with concerts, all to paint a large realistic mural on urban building. Played with scale & expectation by rendering rose like a close-up, yet obscured by nearby clouds forcing viewer to shift perception with flower looming like the moon. Airless spray gun as giant airbrush using donated Sherwin-Williams MetalLatex industrial-grade paints to achieve subtle textures and color gradations across decades. Central flower is 35ft x 35ft on larger 150ft wall.

Paid for with public money, the St Vincent DeP{all charity covered this mortal with removable venal advertising super-

RECOMMENDATIONS AND REFERENCES

Patrick Sweeney   408 962 7150
VP Product Management and Corporate Marketing, SonicWall, Dell
Jonathan and I worked together several times over our careers. He remains a standout in my mind. One of the most creative and passionate people I've worked with. His interface and design work to be of top caliber. He is truly a top talent in the Silicon Valley.
October 7, 2015, Patrick worked with Jonathan at RasterOps/TrueVision

Bill Hensler   408 921 3190
Co-Founder + Chief Technology Officer at Pixvana, Inc.
I have had the great pleasure to tackle exceptionally difficult product designs over many products and companies and would gladly work with Jonathan again. He is a rock-star of interface design and always keeps the vibe up and progress moving forward. He is a talented herder of cats to market.
1991-1993 Bill worked with Jonathan at Interactive Media Technologies
1996-1997 Bill Worked with Jonathan at ImMIX Technologies

David Best   707 540 3122
Burning Man Installations
Artist, sculptor, painter, creator of Temple series of memorials for Burning Man
Jonathan is always a welcome addition to our team and brings a wealth of skills and experience with attention to detail. First out to the site and last to leave, Jonathan is an exceptional force driving completion with humor and style. With Jonathan, the job always gets done… and with style.
Spring-Summer 2012, 2014, 2016, David worked with Jonathan on many Temples.

Eric Herrmann   415 246 3478
Mile IQ
Jonathan is a welcome addition to any effort because he is a see-the-need : fill-the-need person delivering energy and competence. His problem-solving and mechanical reasoning is off the charts. More importantly, few people can find more humor in a situation and he turns terrible events into tales of triumph and purpose. Jonathan is a talented presence for every group and influence drives every project.
2015-2017, Eric worked with Jonathan on community-oriented goals across years

Jamison Firestone   wikipedia.org/wiki/Jamison_Firestone
Firestone + Duncan
Jonathan is a life-long friend and he always brings a visionary scope to everything, yet often found attenuating the finest details for completion. His creativity is legend and wide-ranging experiences and skills always result in top notch results.
Fall 1985, Jamison is the champion of the Magnitsky Act and knew Jonathan since Honors in History at Tulane

Morgan Newman

20+ year Media Technology Creative / Technology Executive

Jonathan Gibson is a unique and rare talent in the field of digital media design. His depth of knowledge, technical acumen, and creative genius is rarely found in one person's repertoire. I would highly recommend him for any relevant position.

March 26, 1988-94, Morgan & Jonathan worked on Guernica Projects + Columbus

Rachel Rutherford   866 478 5236

2D, 3D Animator and Teacher - DigiPen Institute of Technology,

I felt lucky to bring Jonathan's deft hand and eye to my Grass Valley team where we explored ground-breaking new media interfaces. There he set a productive vibe and goals for world-class professional products – which we achieved! I highly recommend his ability to simplify gnarly issues with high-touch clarity and élan.

1996 - 1997 Rachel worked with Jonathan on IMIX video editor {Pinnacle Studio}

Peter Mitchell   www.badamsterdam.com/

Big Animated Digital, Media & Technology - Amsterdam Live

I met Jonathan at MacWorld Australia in 1988 where we both shared a deep interest in smart multimedia and video technologies. Over the years we've worked for mutual clients, each other and formed a lasting progfessional friendship across decades. He always pushes creative, technical, and crafting limits until the team produces more than expected. Jonathan always delivers more signal to noise people think.

1999-2001, Jonathan managed Peter at eCity, Amsterdam, the Netherlands