What we do is who we become

Tools shape the hand and brains shape tools to sharpen the mind for better tools, to hold at hand... The how of our goals is core to true value and this unifies design thinking around form and function.



Form Follows Fun

Form and Function is Jonathan Gibson www.linkedin.com/in/formandfunction contact number: 415 305 7699 www.formandfunction.com/ mistergibson@me.com

Folio Electronica INTERACTIVE ARTS + MEDIA

DESIGN WITH LIGHT

I make human-centered design teams better. I enjoy setting a good vibe herding talented cats to market and savor the camaraderie trekking swamps and hazards along the way. We produce virtual goods and services that stand the tests of time + fashion in an ephemeral industry adhering to simple core principles. I'm hoping to find, form, coax, or mutate a creative open studio and generate world-class electronica to reshape our tech monster for satisfying and worthy lives. Plan B is creating a globe-straddling monster nabbing all the design awards.





Visualizing scenarios and telling stories, about your product or all of humanity, asks questions around,

"What If"

... to avoid being stuck later crying, "What Now?"

My strengths are metaphorical thinking and reframing conundrums into workable, familiar, concepts you may then apply known skills, processes and behaviors to resolve. Sorting torrents of data for knowledge of wisdom is both art and science and I find usable stories to teach anticipation and mental preparation. I balance internal forces and process, of power and responsibilities, around talent and drive, flowing through groups to align organizations with larger goals. I visualize new markets + technologies, interesting mental terrains and then chart useful "interesting" paths and directions, and then outfit expeditions to explore those exotic realms.

'DONE' IS BEAUTIFUL

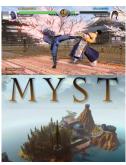
Wraptures smart pixels

Form and Function 1991 - 2001

The conversion of real world to digital starts in earnest around the 1990's as cheap digital cameras show an appetite for cheap pixels. I watched simple 8-bit computers replace typesetting and saw consoles would soon be supercomputers and turned a love of patterns, surface materials, and the built-world into a few digital product lines. Hands-on creating the earliest 1980's multimedia and newfangled 3D models made defining a series of professional image libraries for the XXIst a simple production process to hand-paint, seamless, tile-able, self-wrapping textures I call, Wraptures. Limits of 1980-90's computer resolution and power

pushed realistic photographic patterns to illustrative styles, where color/ contrasts is exaggerated to visually pop - as seen in the pre-Hubble astronomy section. With media professionals animating 2D + 3D in mind key topics were developed, such as metals, brick, marble & granite, nature, wood and biota, with an eye to re-creating the built world and became must-have assets for early virtual reality pioneers. From conception, a 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. 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 a generation.





Virtual Pets and the Age of Aquarium

Appy Toys, creator, co-founder

What will become of our limbless, flightless, immobile Al's we call smartphones? We will sprout them limbs & give them forms pleasing; familiars interacting on our behalf as Social Butterflies, Monkey's carried on backs, Jimmy Crickets peering from pockets. 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, and then share Fishies and responsibilities via webcam connected aquariums, like grandma peering in & training a new pet-tricks while gone. Aquaphobia storyline is coaxing a lonely kitty scared of water, unable to make new friends, except through glass. Al 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.

Privacy and security regimes are easier with authentication agents and avatars to conduct your paperwork 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 intimately: your circumstances form it's very seed of being, becoming you're the legal-shadow and extension of our will. A bonding so deep your spouse feels jealousy.



Virtual Toys merge realworld 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 Lair arcade game trickery.

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 multimedia 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, mostnotably, 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. We built the first secure SWIFT purchasing API's via DVB and wired phones off merchants to Ca-Ching with income. 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.





an's VR"

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.

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 statusconscious 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 Scrabbleletter 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.



"The ChopSticks that Fit"





Product Rollouts, Interface Design, Vox + Touch 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 commands driving multimedia choreography of product rollouts.

Explored:

user interface studies, voice command menus product rollout decks Hypercard {snow} samplers



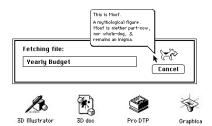
Bubble help tooltips, presentations support QuickTime beta developer resolution-free typography

diagnostic 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!

Apple System Software 7.0

The Simulation





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-inpicture 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 younger days when you chased a band, an idea, started a fanzine, even dress + gather for some cosplay... then you get on with life. Except, years later you find those stanzas & sketches firing-up wacky new social movements taking it farther, growing into civic agitation, flexing enough to threaten Olde Ways... remember that feeling? That is Richard Branson flying SpaceshipTwo, for me.

Weird, I know. Let me explain.

While studying architecture I watched Challenger explode-live when my mentor William Mouton called for some brainstorming. Gathering that Saturday at his French Quarter offices. Bill, a recent graduate from Tulane, and myself talked, listed, drew out notions we collectively understood, political to technical, finance to ecologic, on into a late day... and into the future. I enjoy teams and group dynamics, but rarely enjoyed a flow-state like that day. Everything was electric.

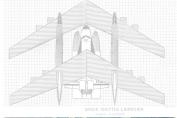
The catamaran is Mouton's idea, all the way. Starting with the weight distribution, we looked at various centers of gravity, when he stated a gravity release was simplest, fail-safest, way to lift-away & separate. His next words suggested a catamaran Lightning-style more load-stable than Yeager's X-series lofted-launch piloting in the 1950's. Over the months Bill did, fuel and stress maths, while I whipped up illustrations and support materials and general document preparation - but he sorted it right-quick and holds true across decades. The color Xerox here is early-on and not realistic. Drawn from imagination after seeing Enterprise piggy-back a 747 in big lazy circles around New Orleans one of my first hazy afternoons there and it was gorgeous. Bill was an engineering visionary who showed me how to reduce complexity for clarity and value of perceptive clarity, then scale those solutions up to the stars.

Success has a Thousand Fathers while Failure is an Orphan. I would never take away what Rutan and Scalar crews built and have thrilled every run down the tarmac. I can't be sure of meeting Burt Rutan when he was at NASA, but he has always struck me as exceedingly familiar. By odd co-inky-dink, my childhood was spent in Rutan's home of Estacada, Oregon... so, maybe Oregonians met-again in a NASA briefing? I'll leave it to future PhD candidates to search visitor logs. Bill was often on covers of Popular Mechanics and Science magazines and opened doors for two years pitching our great plan to demoralized catatonic teams. Sadly, space has always been a DoD agenda focused on ballistic missiles, not space-planes, lower-costs, or dreams of actual people and why brilliant makers like Rutan left chasing X-Prizes. Likewise, the glad-handing pitchman & relentless sales-dog, Richard Branson deserves kudos for convincing enough people to manifest our wacky dreams into reality. Mouton's estate has our final docs and presentations, maybe Tulane SoA library archives, but all I have now are fading color Xerox's of early frisket airbrush along with MacDraw plans & elevations. He wasn't the first to toy with these notions, but I feel my hand moving us along a sane pathway to the stars. I just know it's time Bill got a nod.

William Mouton was a music loving cajun who would cheer hurling red convertibles across our system, love the new rockets with wings and our growing budgets for lunar bases reveal different worlds ahead. Watching Galactic send the graceful lines of SpaceshipTwo up is a reflected-glow milestone for me & poetry in motion for toddler human race.



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









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

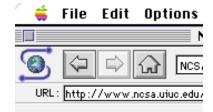
1st Web Designer... ever?

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

Turnkey Non-Linear-Editor, ImMIX Technologies 1996 – 1997

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 mastertimeline 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-

Consumer video editor design

Astound Technologies 1995–96

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

Studio M for Astound Technologies 1995–96

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 renamed Studio M. This was white-labelled to hardware vendors as value-added.















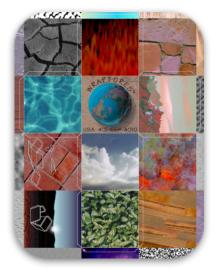
Planning, production, document processing

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 twoup, four-color offset on thick stock

WebSite and Project Docs

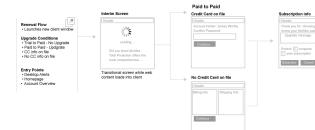
CryptoRights Foundation, 2001-02

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

Salesforce ecosystem

Helped Dreamfactory generate branding, marketing material, documentation, and presentations explaining their 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. Often my role was take sketches & rough pasted mockups, and style as corporate...



Contractory



al Gantt Charts Inside Salesforce!



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

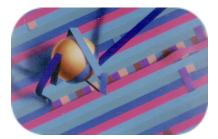
Mardi Gras 1986, New Orleans - Limited Run

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 + frisketmask 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.

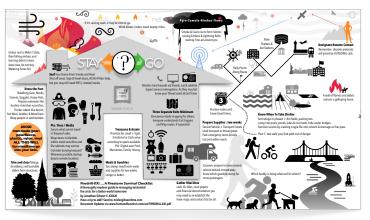


Survival : Firestorms

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.

RECOMMENDATIONS AND REFERENCES

Patrick Sweeney

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

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

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.

Julian Gomez

Polished Pixels

I've known Jonathan professionally across many companies & decades and I'm always happy to see him on projects I'm interested in. Jonathan has a deserved reputation for bringing much more to the table than anticipated..

1989-2018, Julian has known Jonathan professionally across decades and companies.

Fric Herrmann

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

www.polished-pixels.com

408 921 3190



415 246 3478



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 has known 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