

GIRVIN

IDENTITIES FOR FILMS

A Journal

THE CURIOUS CASE OF
BENJAMIN BUTTON

THEY
LIVE

MATRIX

MAHAW

BEOWULF

We believe

...the story is the heart of everything. People, community and nations all have a story. Listening to stories is the way of the world. Seeing them, absorbing them, is one of the most powerful and beautiful evocations of human experience. We listen to studios, producers, directors and actors to evince extraordinary visualizations of cinema. Brands, logos, writing, packaging. Since 1979.



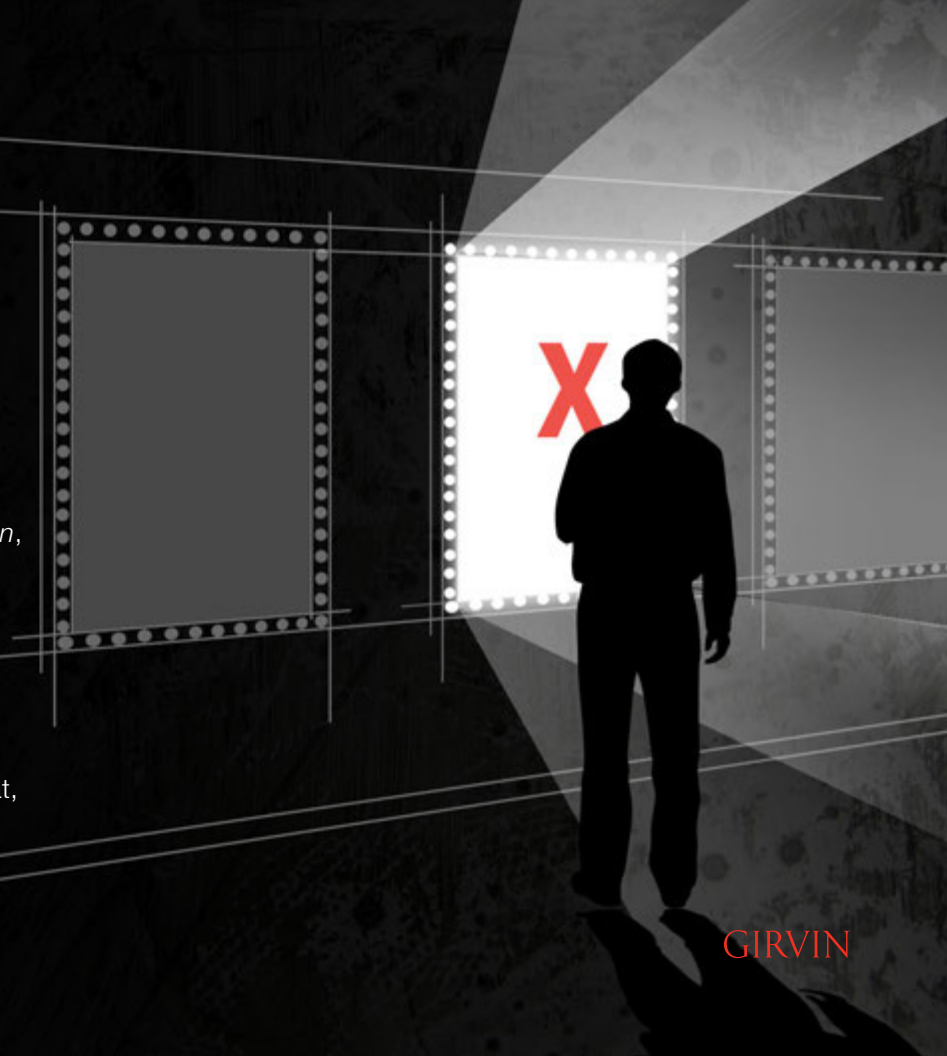
GIRVIN

Main title design

is the beginning of the story; people read first to gather the nature of the film. It's the opening reach to the audience.

A powerfully created title can work as the sole element of a teaser campaign, from *Beowulf* to *Unforgiven*, from *Last Samurai* to *Tomb Raider* – the intentional design sets an emotional stage.

It's the key that's never forgotten – the logo can be on the director's hat, the first launch element and the final detail in the closing run of the film in print promotions and sequels.



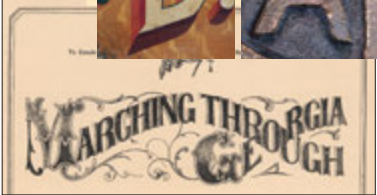
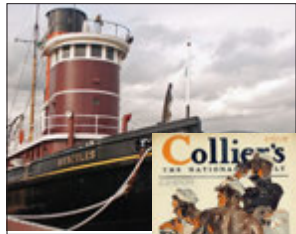
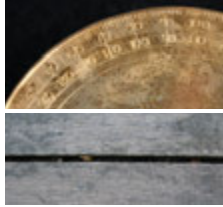
THE CURIOUS CASE OF

BENJAMIN BUTTON

Impressions: Create a sense of time, place, style, materials and texture, in identity for David Fincher.

Character: Seek the visual metaphors of the evolving age, setting time, the film and illusion of progression.

Identity: Excavate the typographic spirit of that time: the past, present and future – yet undiscovered.



The CURIOUS CASE
OF
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THE CURIOUS CASE
OF BENJAMIN BUTTON

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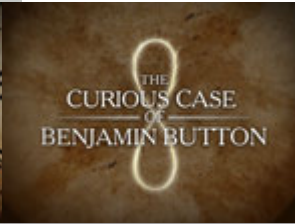
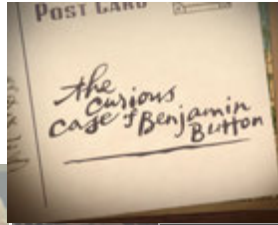
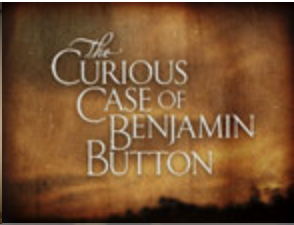
*The Curious Case of
Benjamin Button*

THE CURIOUS CASE OF
BENJAMIN BUTTON

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THE CURIOUS CASE OF
BENJAMIN BUTTON



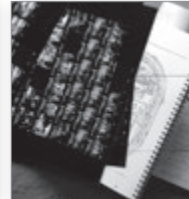
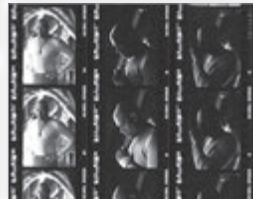
WARNER BROTHERS

THE MATRIX

Impressions: Partner closely with the Wachowski brothers to build a new vision of comic and spectacle storytelling in cinema brand design.

Character: Innovate the edge of graphical and comical brand design interface.

Identity: Design a new alphabet, sino, greco-roman, digital font that breaks the reality – from the real, to the Matrix.









PARAMOUNT PICTURES

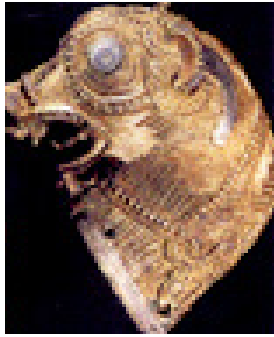
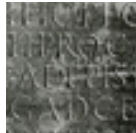
BEOWULF

Impressions: Robert Zemeckis's classic retelling of the ancient legend, utilizing leading edge computer graphics technology. GIRVIN's work entailed reaching into the heart of the myth, and the time, and rebuilding an identity more than one thousand years old, captured for the 21st century.

Character: Combing libraries and museums, as well having a close connection to the production design and animation team, lent a unique collaboration between art, history and technology.

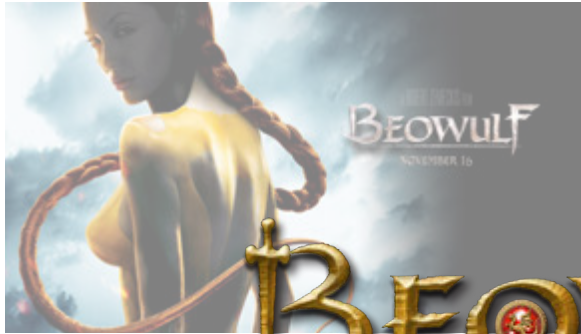
Identity: Build an iconic treatment relating to the heraldic dragon device that later could be used separately, or conjoined in the complete master logo art.

GIRVIN





BEOWULF



BEOWULF

PARAMOUNT PICTURES

LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS

Impressions: Working with the despicable author, Mr. Snicket, as well as the dreary studio and production design crew, GIRVIN dove deep into the spectacularly gloomy world of that place riddled with events of irksome calamity and ill fortune.

Character: Embracing the books, the sense of place created in production design, as well as iconography from the story (eye!), we created a design that could've been a sign, or a book cover, or – sadly – just as well, the logo for a movie.

Identity: Building the identity was one component of the visual strategy – a title of laboriously overwrought length (imagine all those words) – but then dimensionalizing it was another. That logo, what's it made of? Our challenge, indeed. The key to Snicket's sensibilities (and challenges, too) is the eye – and we were brought on early, to explore and define the telling icon that sees all (evilly) in the telling.

A SERIES OF
UNFORTUNATE
EVENTS



LEMONY SNICKET'S
SERIES OF
*Unfortunate
Events*

LEMONY SNICKET'S
A SERIES OF
UNFORTUNATE
EVENTS



LEMONY SNICKET'S
A SERIES OF
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LEMONY SNICKET'S
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Unfortunate Events



LEMONY SNICKET'S
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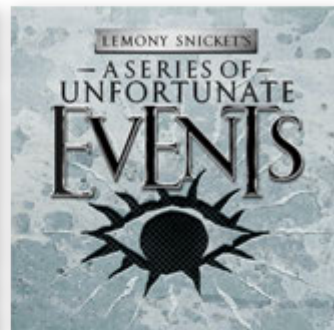
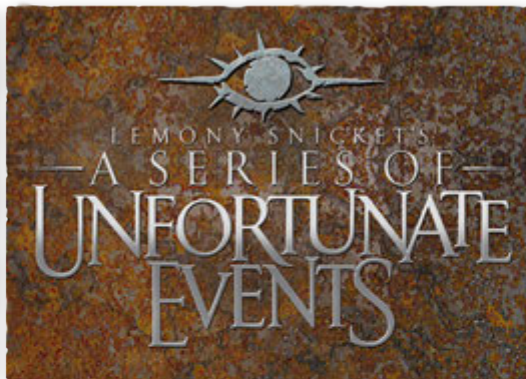
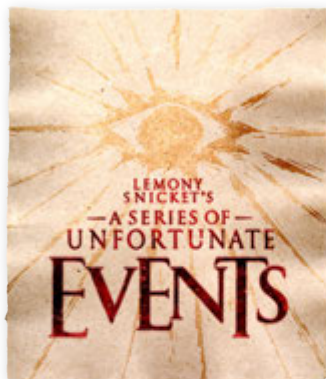


LEMONY SNICKET'S
A SERIES OF
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EVENTS



LEMONY SNICKET'S
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PARAMOUNT PICTURES

STAR TREK

Impressions: Working directly for J.J. Abrams, we focused on rebuilding the structure of the original Roddenberry alphabet from the 60s.

Character: The Abrams visioning was focused on retelling the galactic adventure by prequel. GIRVIN worked on exploring subtly modernizing the font and creating slimmer and slightly more fast forward evolutions.

Identity: Adding dimensional treatments, shines and lustre created further impressions of the badge-like strategy of the brand.

GIRVIN





STAR TREK

STAR TREK

STAR TREK

STAR TREK

Star Trek

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STAR TREK

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Star Trek

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STAR TREK

STAR TREK

Star Trek

STAR TREK

The image shows a hand-drawn sketch of the 'STAR TREK' logo. The text is rendered in a bold, italicized, sans-serif font with a textured, charcoal-like appearance. The letters are set against a background of numerous thin, overlapping lines and circles, which serve as construction guides for the letterforms. The overall style is that of a preliminary design or a conceptual drawing.

GIRVIN

PARAMOUNT PICTURES

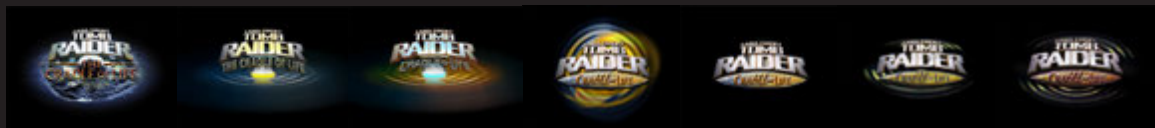
TOMB RAIDER: CRADLE OF LIFE

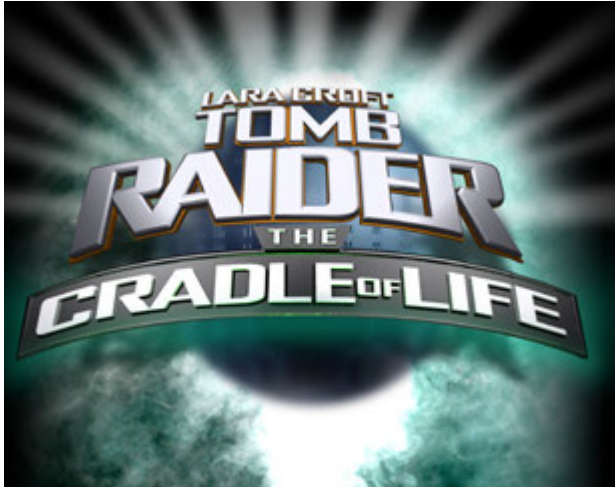
Impressions: Working from our earlier exposure as gaming designers to the Tomb Raider premise, we returned to build out the logo design as spectacle – a reflection of adventure.

Character: One level of the form consisted of creating a dimensional vocabulary, then we considered the sequence of storytelling from game to first offering and then franchising the series as a design system.

Identity: We built yet another layer of experience by extensively exploring the cradle symbolism – from vapor to sphere, from luminosity to ripple.

GIRVIN





PARAMOUNT PICTURES

M:I:III
MISSION IMPOSSIBLE 3

Impressions: Working under the direction of Tom Cruise, as well as the stylistic impressions of J.J. Abrams, we rebuilt the structure of the classic monogram and worked on full titling treatments.

Character: GIRVIN worked on every treatment of Mission: Impossible since the series inception.

Identity: Creating a sense of dimension, as well as illumination and glare details adds to the power of the momentum in this thriller.

GIRVIN





M:I:III
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PARAMOUNT PICTURES

TIM BURTON'S
SLEEPY HOLLOW

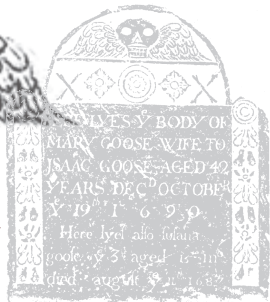
Impressions: Our team developed treatments that spoke to the time period. We researched gravestones and signing details, as well as studied Burton's sketches for scenic design.

Character: Using a fine metal pen with a splayed tip, drawn very small, we created the master art, enlarged it to poster dimensions to bring out the detail of the tiny script.

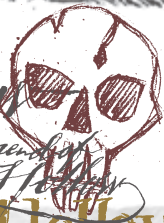
Identity: In the styling of later 18th century hand script, yet imbued with a touch of madness, the legend was reborn in a new construction of myth-making.

GIRVIN

THE
LEGEND OF
SLEEPY
HOLLOW



The Legend of Sleepy Hollow



The Legend of Sleepy Hollow
Sleepy Hollow

The references

THE
LEGEND OF
SLEEPY
HOLLOW

Sleepy Hollow

SLEEPY
HOLLOW

THE
LEGEND
OF
SLEEPY
HOLLOW

SLEEPY
HOLLOW

TIM BURTON'S

The Legend of Sleepy Hollow



OTHER SAMPLES

FILM IDENTITIES

Hundreds of identity design programs for motion pictures; roving as brand consultants since 1979: Hollywood, Santa Monica, Beverly Hills, Glendale, Burbank and NYC.

GIRVIN

CLINT EASTWOOD
UNFORGIVEN

MEL GIBSON
BRAVEHEART

GHOSTTOWN

ANGELS
IN THE
OUTFIELD

Dracula

the Hunter

SKY CAPTAIN and the
WORLD OF TOMORROW

ONCE UPON A TIME IN
AMERICA

TOM CRUISE
THE
LAST
SAMURAI
武士道

DAYS OF
Thunder

THE
HITCHER

Good Fellas

LEGENDS *of the* FALL

SCOOBY
DOO

DANCES WITH
WOLVES

THE CORE

GIRVIN

THANK YOU.

GIRVIN

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