

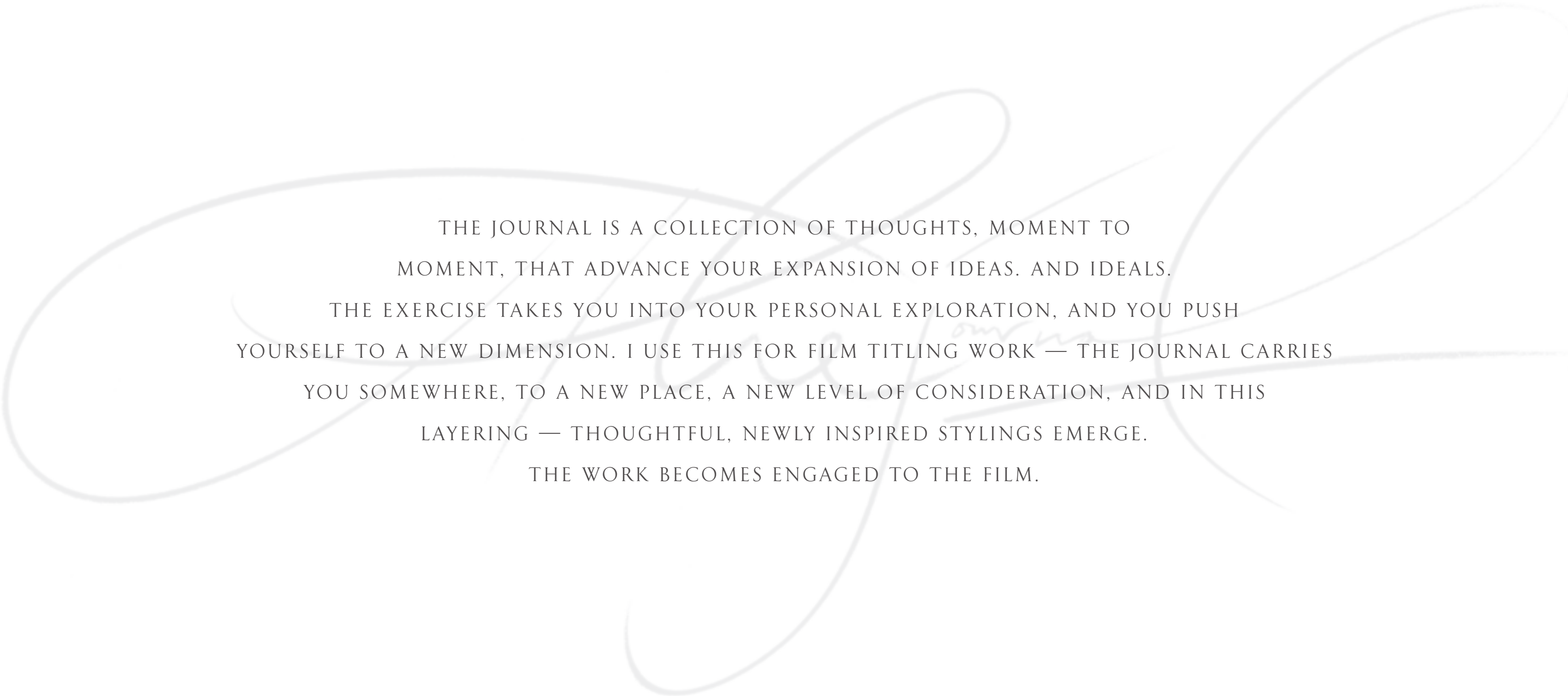
GIRVIN

MOTION PICTURE DESIGN

THE CURIOUS CASE OF
BENJAMIN BUTTON

MATRIX

BOWLIE



THE JOURNAL IS A COLLECTION OF THOUGHTS, MOMENT TO
MOMENT, THAT ADVANCE YOUR EXPANSION OF IDEAS. AND IDEALS.
THE EXERCISE TAKES YOU INTO YOUR PERSONAL EXPLORATION, AND YOU PUSH
YOURSELF TO A NEW DIMENSION. I USE THIS FOR FILM TITLING WORK — THE JOURNAL CARRIES
YOU SOMEWHERE, TO A NEW PLACE, A NEW LEVEL OF CONSIDERATION, AND IN THIS
LAYERING — THOUGHTFUL, NEWLY INSPIRED STYLINGS EMERGE.
THE WORK BECOMES ENGAGED TO THE FILM.

GIRVIN

Strategy | Story | Name | Message | Identity | Environment | Print | Packaging | Interactive

THE SOLOIST

Andantino.

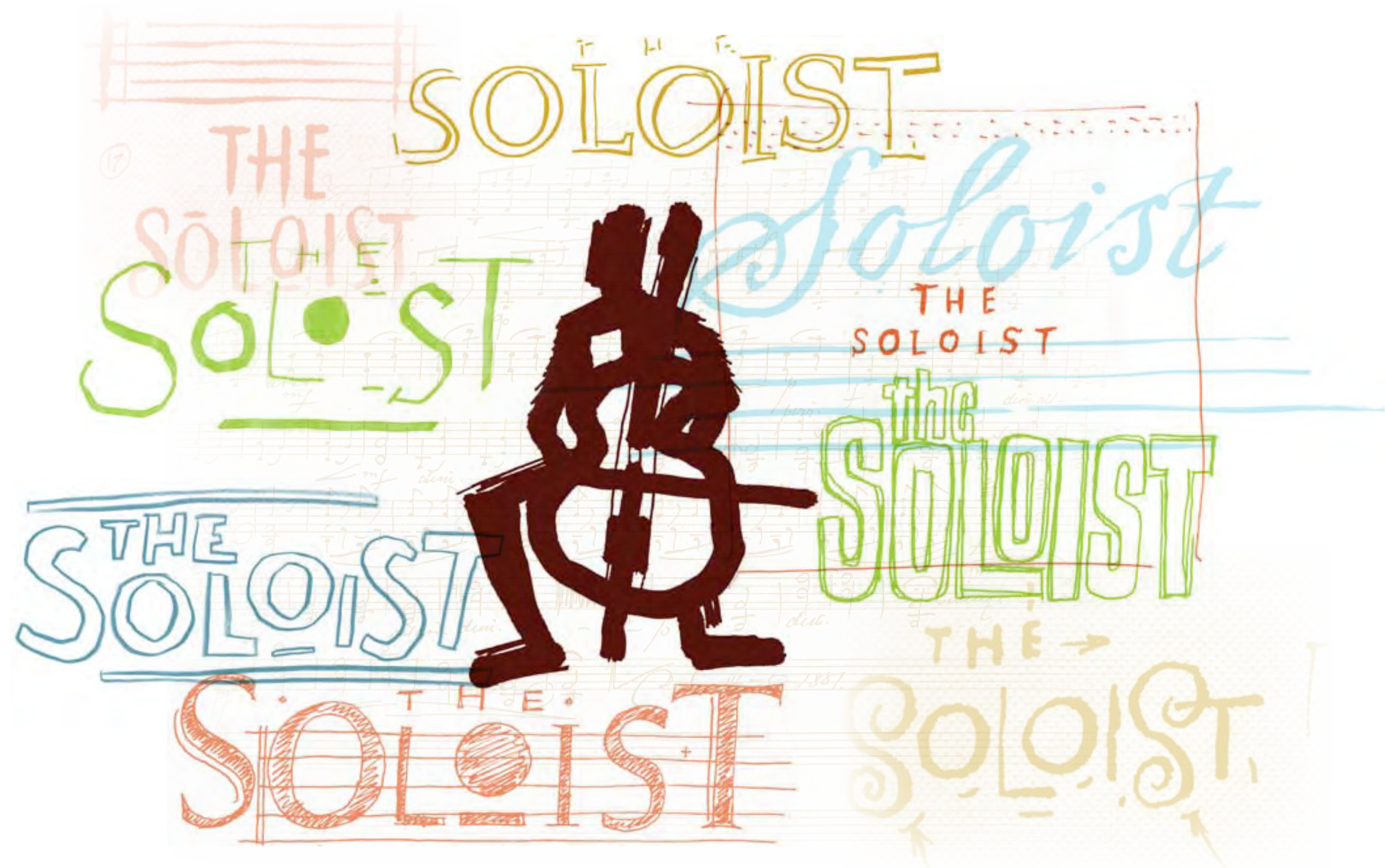
Perceuse slave

Franz Schubert

con sopranos.

pour op.





THE
SOLOIST

THE
SOLOIST

THE
SOLOIST

the SOLOIST

THE SOLOIST

the Soloist

Soloist

THE
SOLOIST

THE
SOLOIST

the
SOLOIST



S T A R T R E K

STAR TREK



STAR TREK



STAR TREK



STAR TREK

STAR TREK STAR TREK
STAR TREK

Star Trek

STAR TREK

STAR TREK

STAR TREK
STAR TREK

STAR TREK

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STAR TREK

STAR TREK
Star Trek

STAR TREK

STAR TREK
STAR TREK

STAR TREK

Star Trek



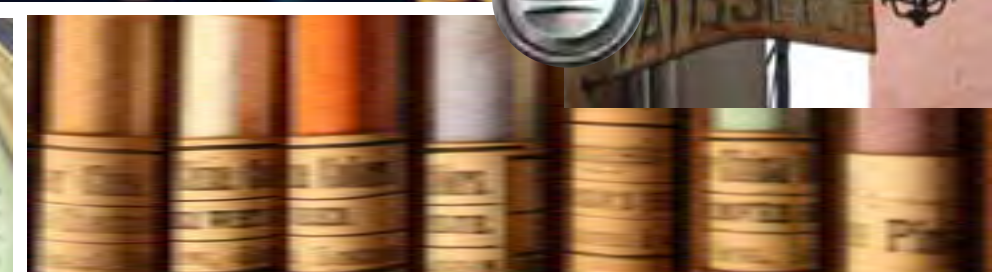
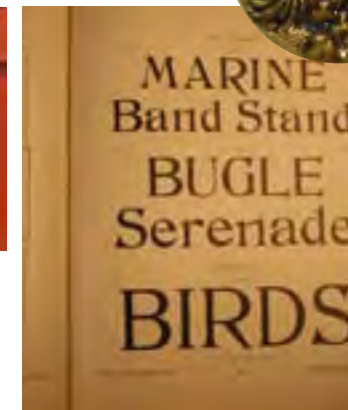
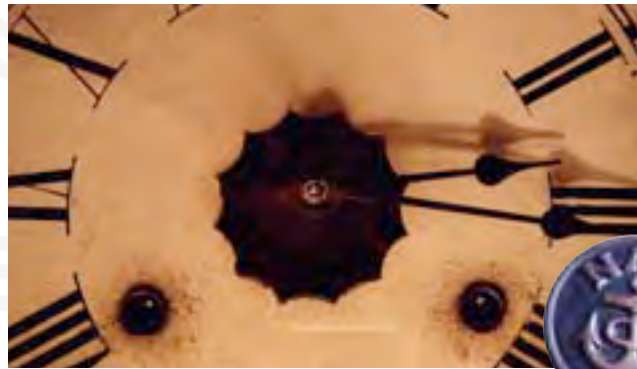
THE CURIOUS CASE OF
BENJAMIN BUTTON

IMPRESSIONS
LOCATION | SENSE OF AGE | MATERIALS & TEXTURES



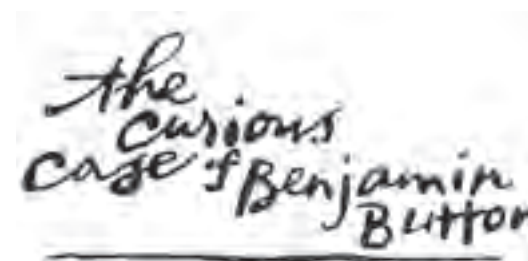
CHARACTER OF TIME

CLOCKS | BUTTONS | PERIOD SIGNAGE | EQUIPMENT





THE CURIOUS CASE OF
BENJAMIN BUTTON



THE
CURIOUS CASE
OF
BENJAMIN BUTTON

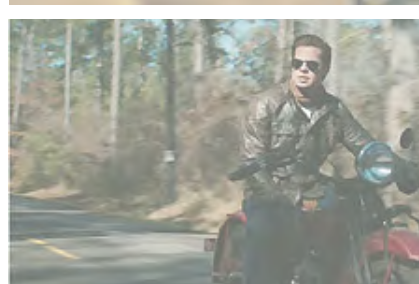
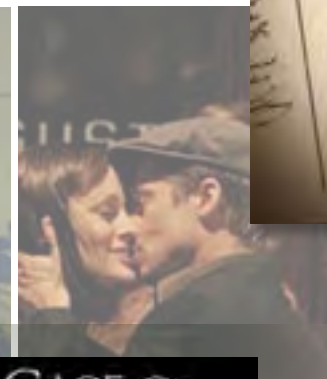
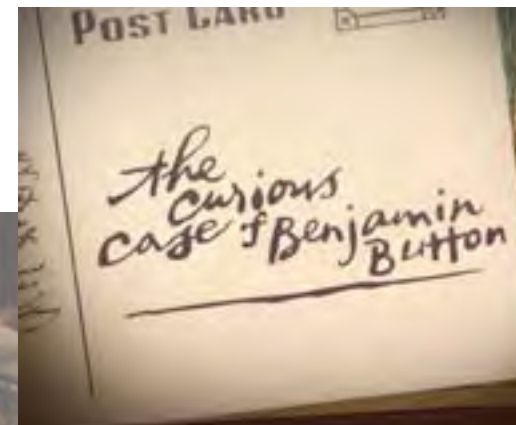
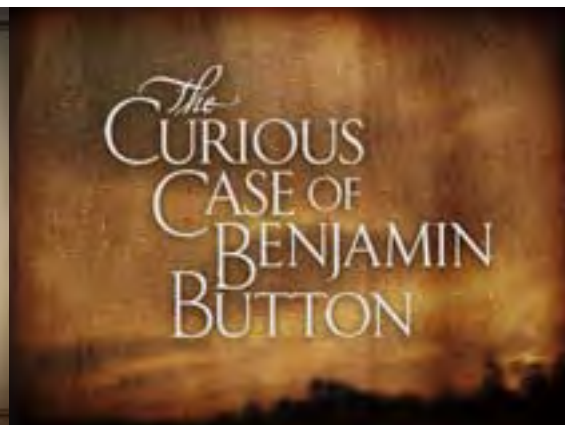
The
Curious Case
of **Benjamin**
Button



THE CURIOUS CASE OF
BENJAMIN BUTTON



THE CURIOUS CASE OF
BENJAMIN BUTTON



THE CURIOUS CASE OF
BENJAMIN BUTTON



G H O S T T O W N

GHOST TOWN

He sees dead people...
and they annoy him.



GhostTown

GHOST TOWN

GHOST
TOWN

GHOSTTOWN

GHOST TOWN

GHOSTTOWN

GHOST
TOWN

GHOSTTOWN

GHOST
TOWN

GHOST TOWN

GHOSTTOWN

GHOSTTOWN

GhostTown

GHOST**TOWN**

GHOSTTOWN

GHOSTTOWN



STOP - LOSS



STOP LOSS

STOP LOSS

STOP LOSS

STOP LOSS

STOP
LOSS

STOP
LOSS



STOP
LOSS

STOP
LOSS

STOP
LOSS

STOP LOSS

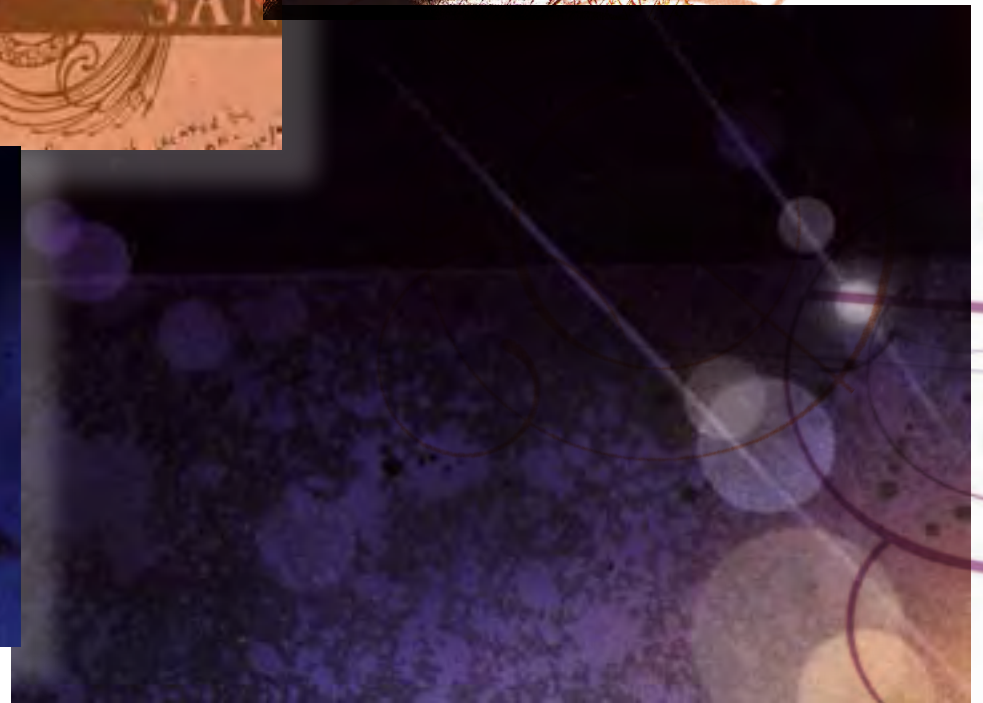
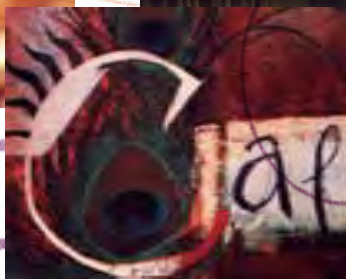
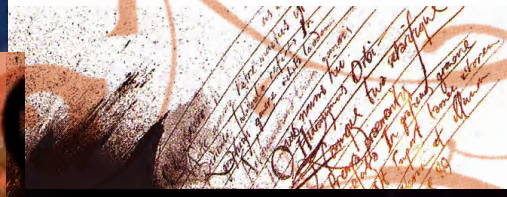
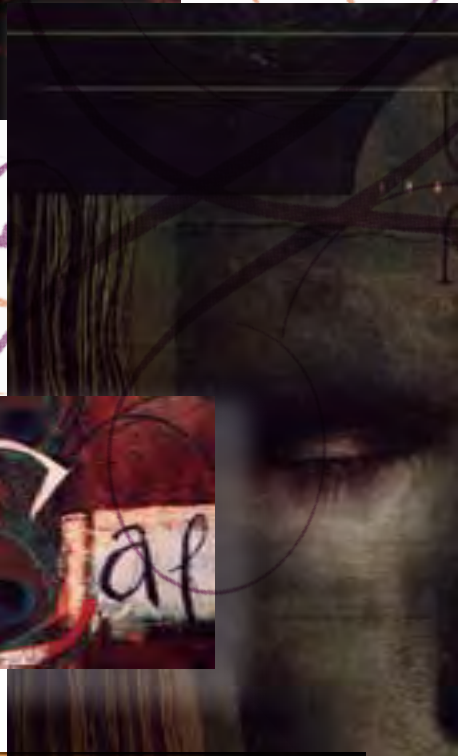
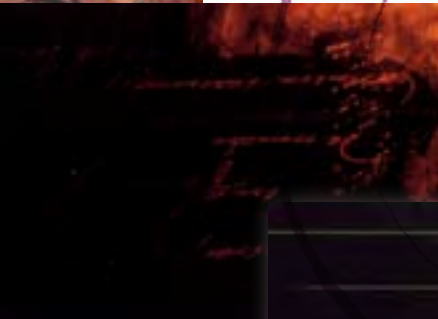
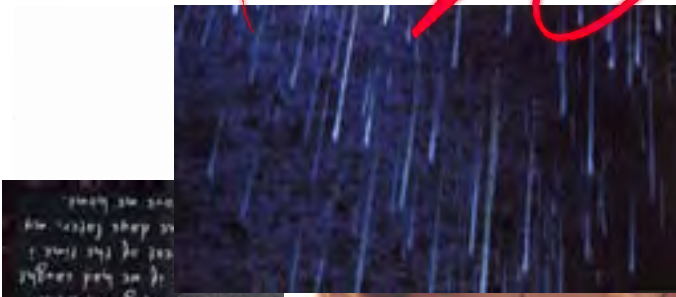
stop
loss

STOP LOSS

STOP
LOSS

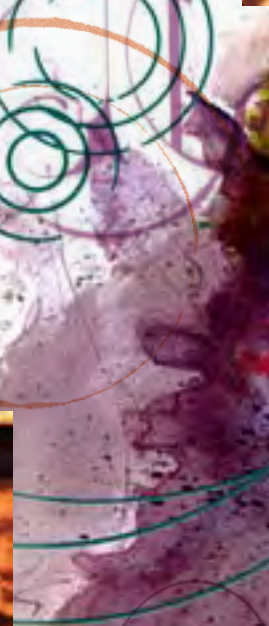
S T A R D U S T

Where does the idea



Come from?

STARDUST



cut metal
bleeding watercolor



STARDUST

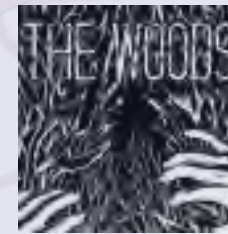
STARDUST



Stardust

STARDUST
*figure that has become a
CHARACTER*

STARDUST



STARDUST

Stardust

RDUST
like this dusty effect...

STARDUST

STARDUST

Stardust

STARDUST

Stardust

Stardust

Stardust

STARDUST

STARDUST

STARDUST

stardust

STARDUST

Stardust

STARDUST

Stardust

STARDUST

Stardust

the journal work

In wondering about
light - abiding through the type...

STARDUST
Something more
false precise

A type from another time that
never existed - recognizable
but yet - not.

Type with
illustrative
background



These
can be flat or dimensional

STAR

The stardust clearly
stands out - is predominant.
There is tendrils of growth
behind - pretty but maybe
a little scary...

Containment
A classical bookplate
Distressed textures
Patina of use
2000 year old letters - remake

STARDUST

STARDUST

STARDUST



Some eccentric
type that maybe
used some kind of
join - some jewelry
might be too Bawlf

cut metal
bleeding water color

Maybe the stone is a
space field...

STARDUST

type that had eccentric
character

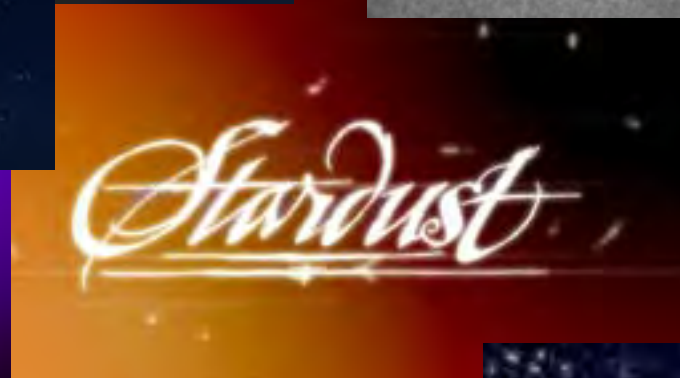
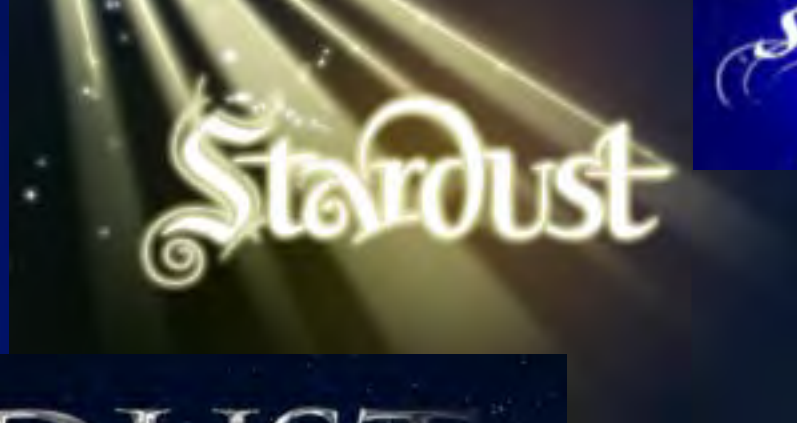
Cut paper / spattered
not paleo-epigraphical
childish, innocent but
not stupid

STARDUST
STARDUST
STARDUST

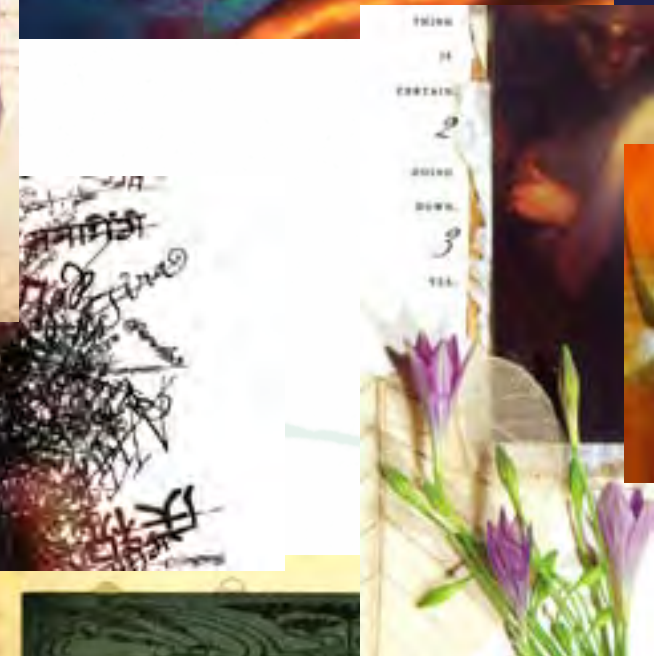
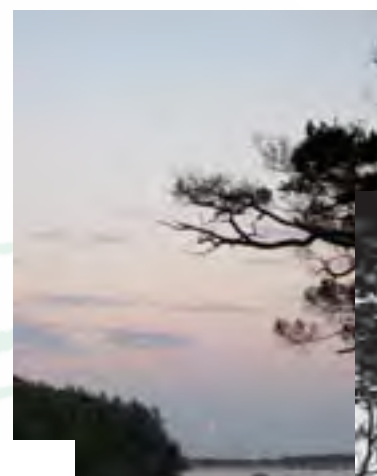
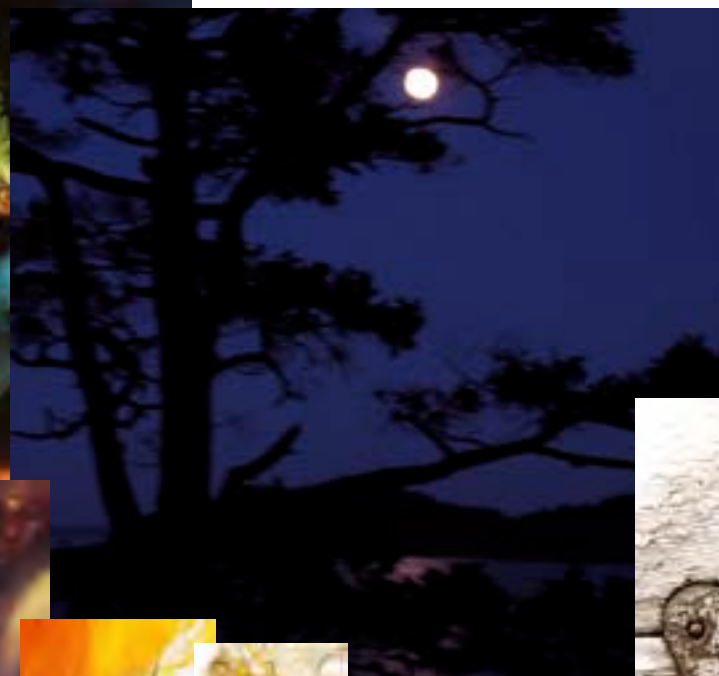
Stardust
Stardust
my darkest use

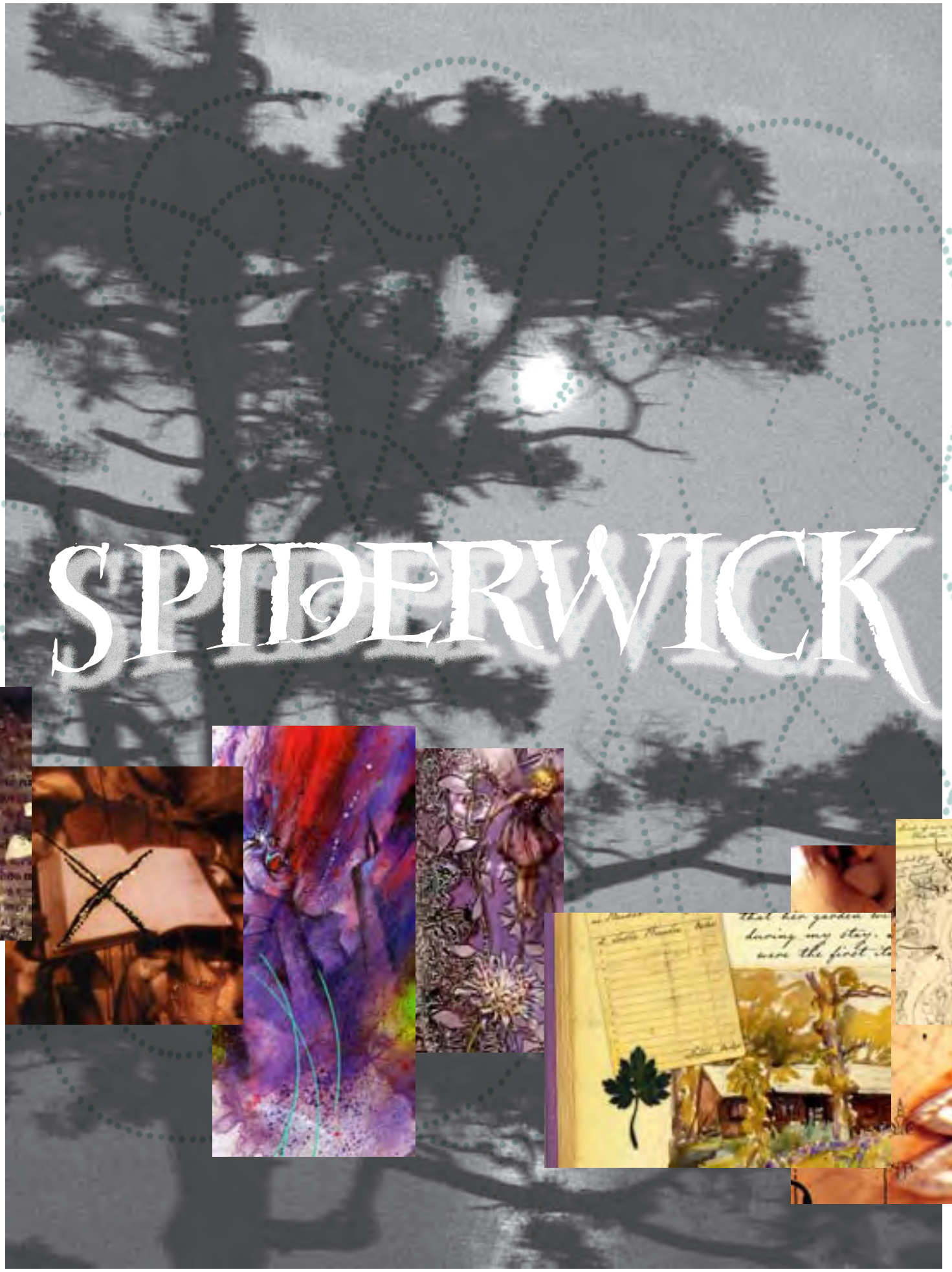
Something
is wrong
something
that is
not
normal

that when
the stone
is in contact
with the
stone
it will
be a field

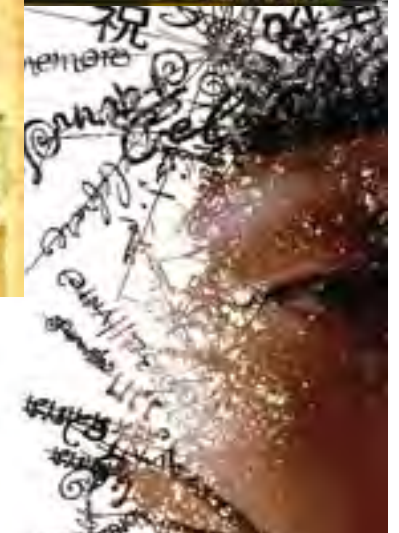
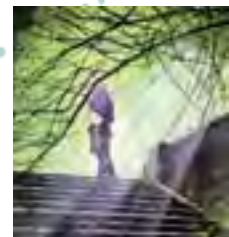
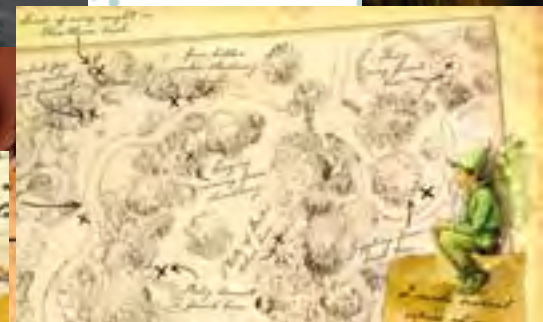
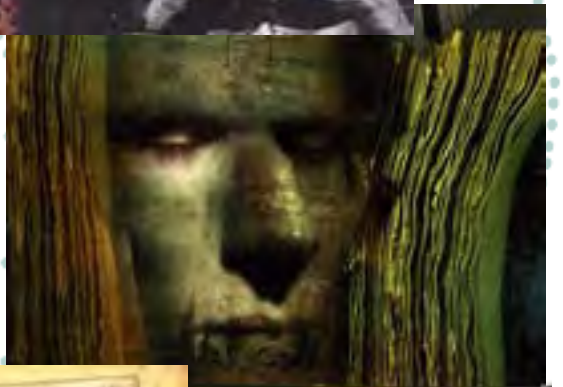


S P I D E R W I C K





SPIDERWICK



THE
SPIDERWICK
CHRONICLES

the
SPIDERWICK
CHRONICLES



SPIDERWICK
CHRONICLES

THE
SPIDERWICK
CHRONICLES

SPIDE

the sketchbooks

outline cartouche as substrate "bridge"

①



↓ sans serif
finishes...



SPIDER ?
WICK &
FLAME ?

William Wright
want to take a
crack at this

decorative
almost "fakes"

heavier giving multiple master...

repeated
detail

©

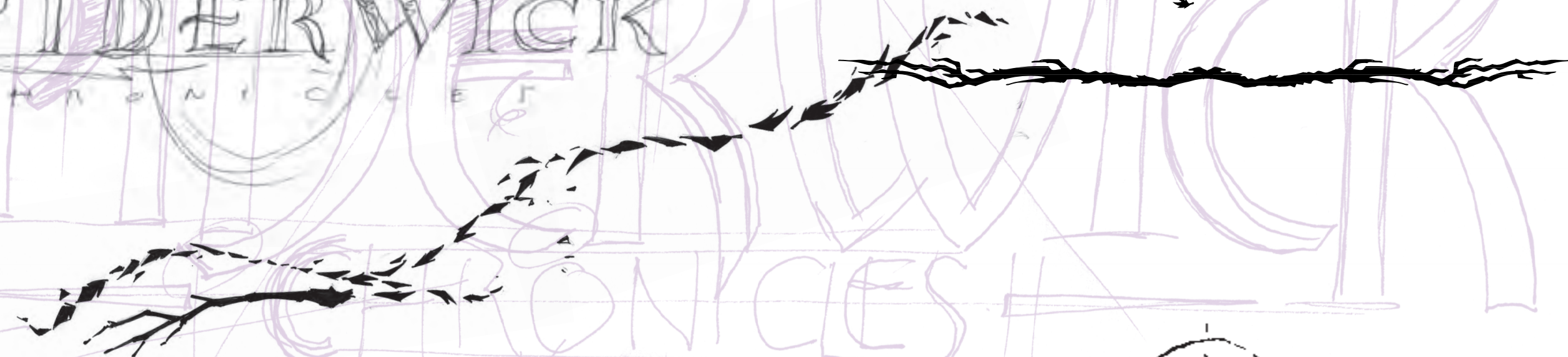
clean type
but heavier...

THE
SPIDERWICK

CHRONICLES



SPIDERWICK

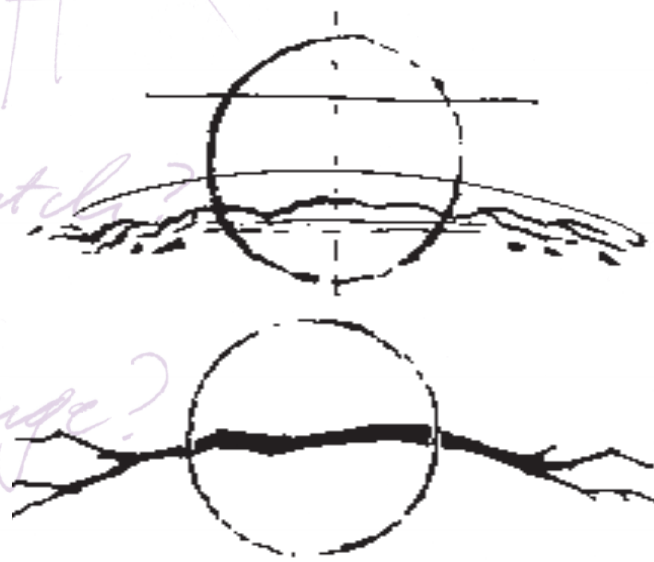


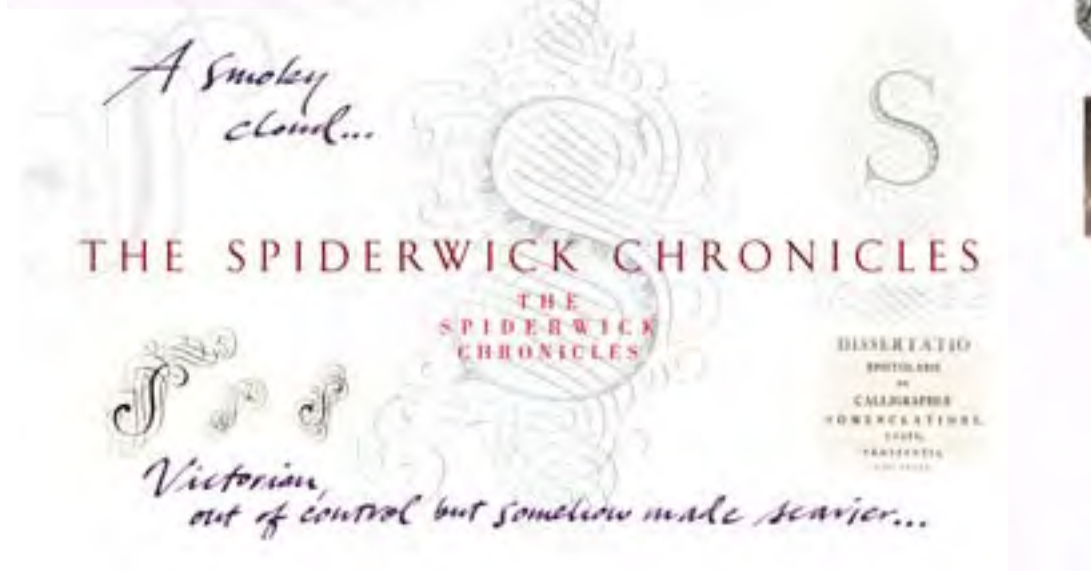
matching curves
and finishes...

Build the font here to match?

THE
SPIDERWICK

1pc CHRONICLES





THE
SPIDERWICK
CHRONICLES

THE
SPIDERWICK
CHRONICLES

THE
SPIDERWICK
CHRONICLES

THE
SPIDERWICK
CHRONICLES



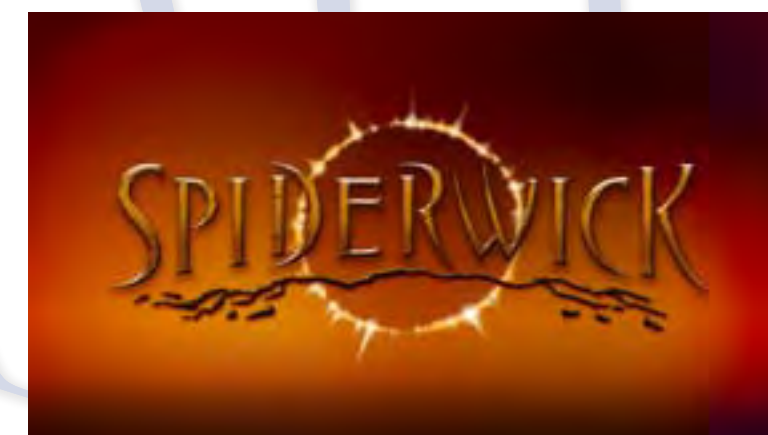
THE
SPIDERWICK
CHRONICLES

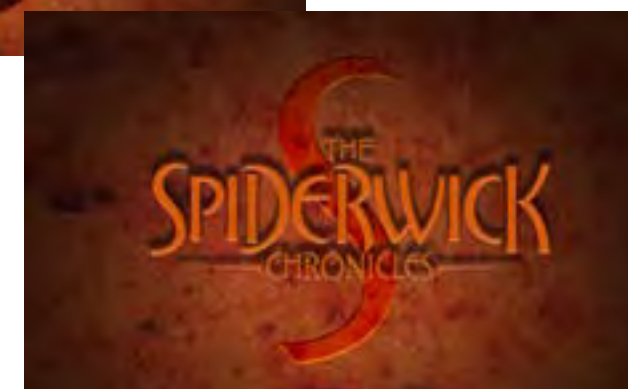
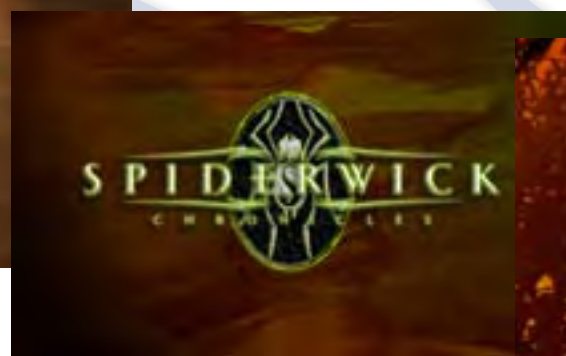


THE
SPIDERWICK
CHRONICLES

SPIDERWICK

THE
SPIDERWICK
CHRONICLES





LEMONY SNICKET'S
A SERIES OF
UNFORTUNATE EVENTS

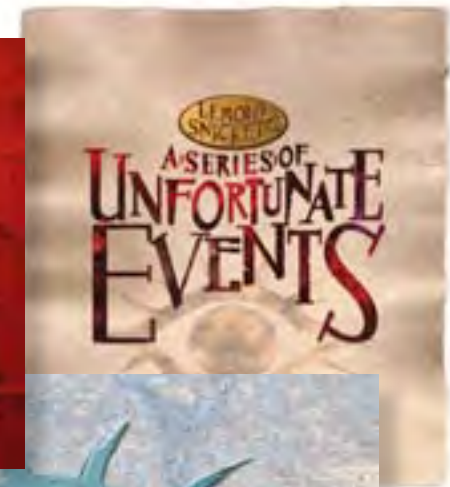
the journey of



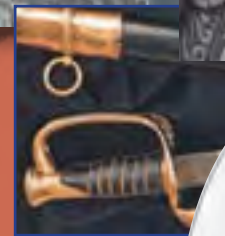
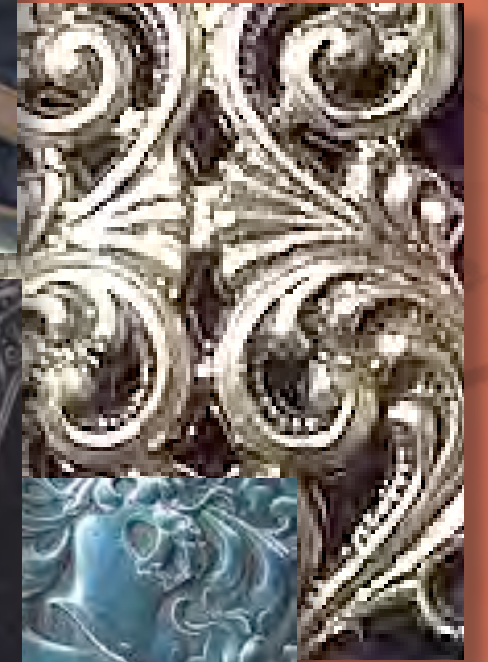
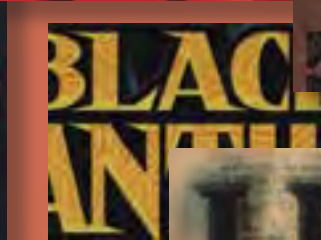
the hand

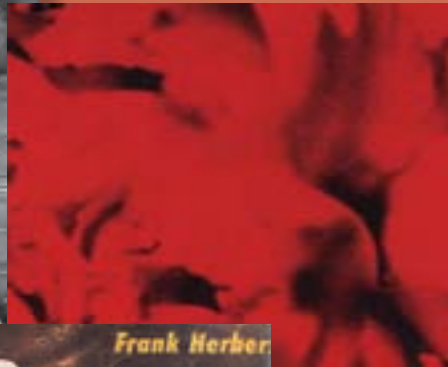
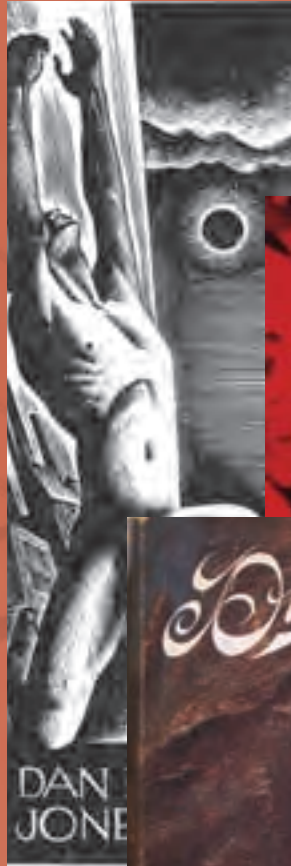




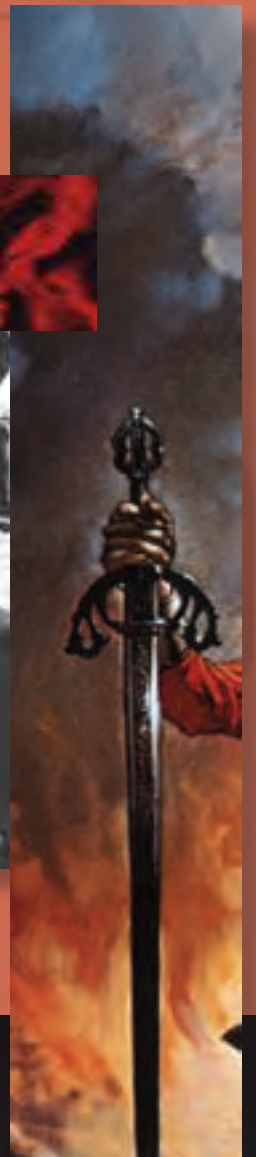


JOHN CARTER
OF MARS





JOHN CARTER OF MARS



JOHN CARTER
*metal
transformation
upward*

JOHN CARTER
OF MARS

JOHN CARTER
OF MARS

*Wood type / civil war period
cast in metal*



JOHN CARTER
OF MARS

JOHN CARTER
OF MARS

John Carter

*Sculpted
decorative
dimensional form*

JOHN
CARTER
OF MARS



JOHN
CARTER
OF
MARS

OF MARS

JOHN CARTER

JOHN CARTER
OF MARS

JOHN CARTER OF MARS

JOHN CARTER
type transformed
*metal / fine
wood / heat.*
transformation

JOHN
CARTER
OF MARS

JOHN CARTER
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J O H N
C A R T E R
OF MARS

JOHN
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JOHN
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*JOHN CARTER
OF MARS*

JOHN CARTER

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JOHN CARTER
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JOHN
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OF MARS

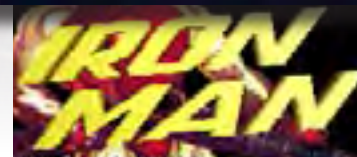
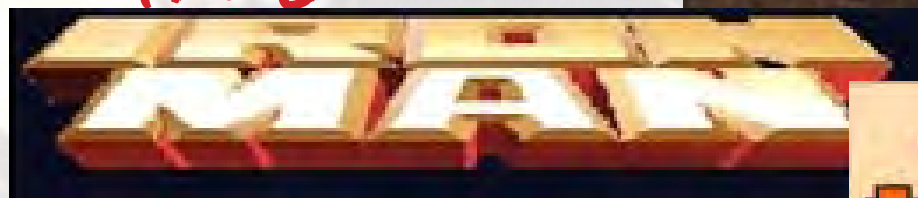
I R O N M A N



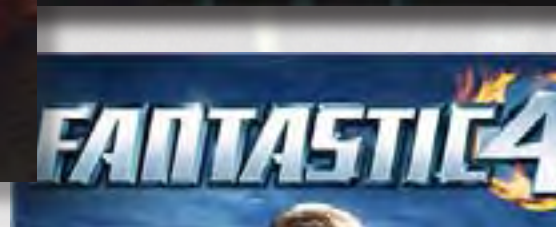
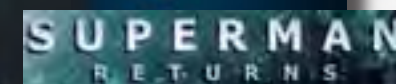
the gathering



THE MAN
THE MACHINE



THE HEART



THIS IS A GATHERING
OF THE COMPETITION PLUS
SOME HISTORY OF IRON MAN!

IRON

IRON

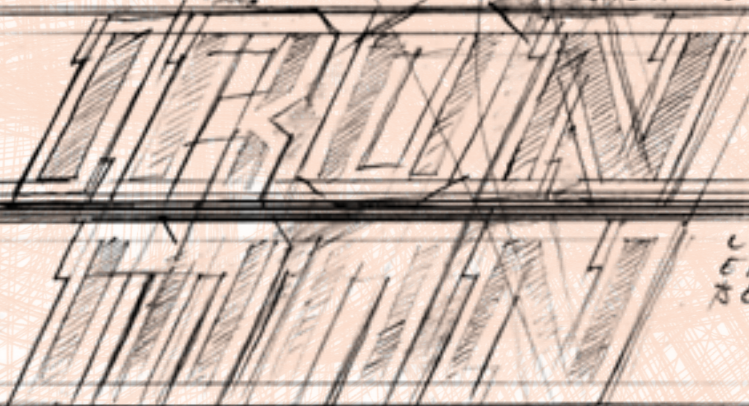
IRON

IRON

IRON



SHIFTED
SILHOUETTE



LIGHT
ENERGY
BEAM

IRON

IRON

8

IRON

IRON



ANGLED
LAYERS

IRON

IRON

IRON

IRON

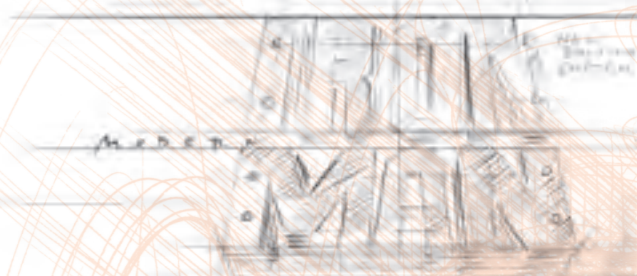
IRON

IRON

10

IRON

IRON



LAYERED METAL

IRON

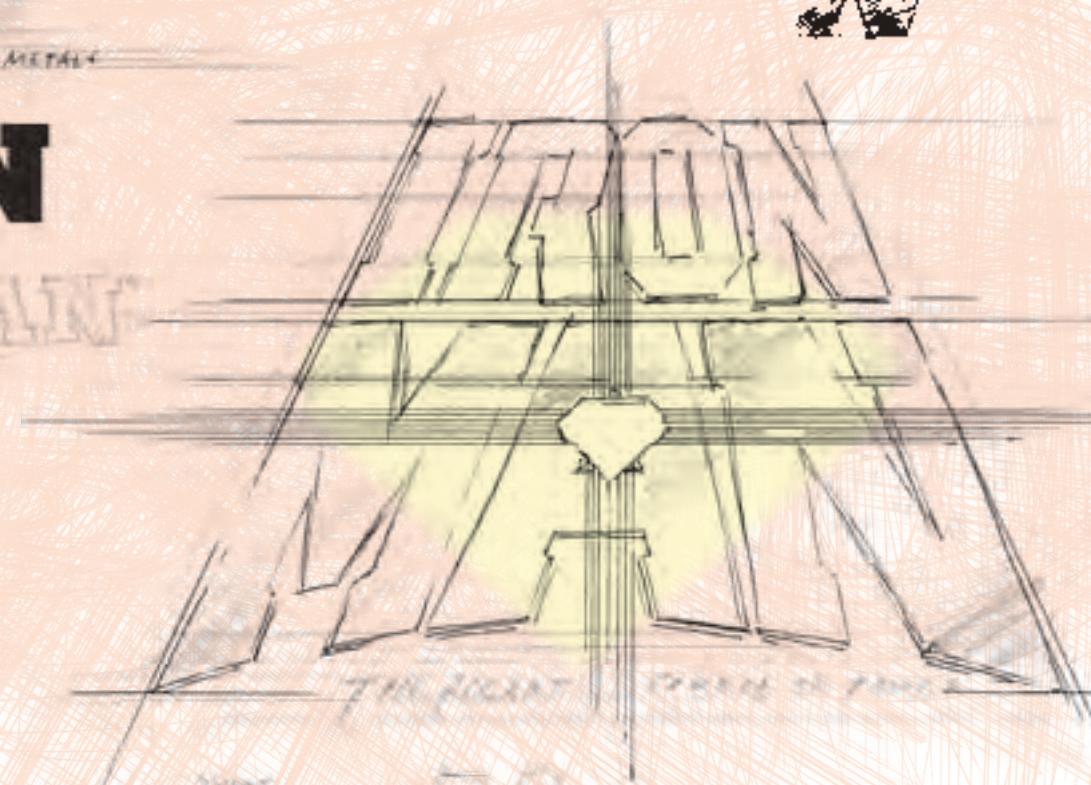
IRONMAN



IRON

IRONMAN
MIRAR

IRON



IRON

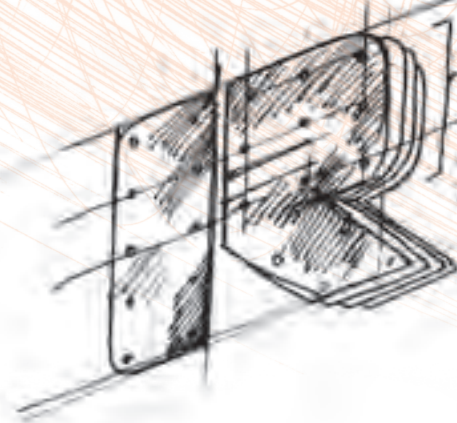
IRONMAN

10

iron

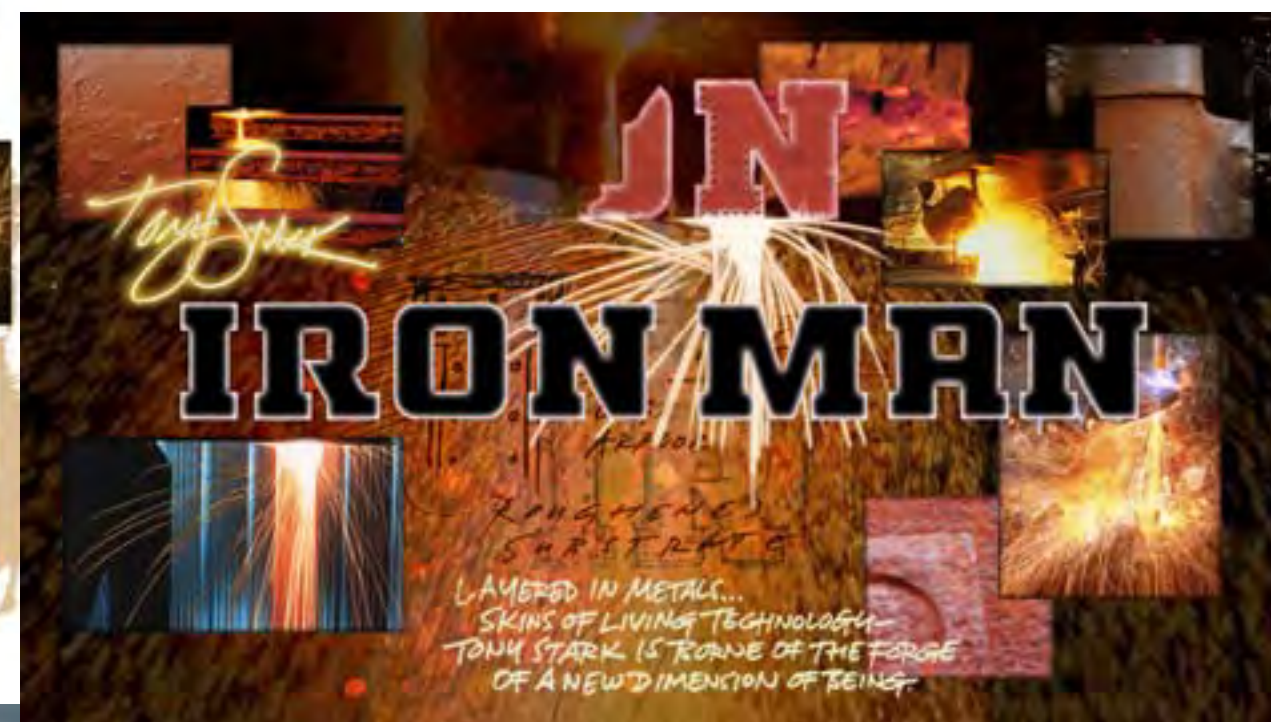
IRONMAN

IRON



THE LAYERS SUM (10)
OF IRON
MAN ARMOR
STEEL
FROM
PROTECTION







ED METALS



WAR OF THE WORLDS

Looking for inspiration

NO ONE would have believed
this world was being watched keenly and closely by
intelligences greater than man's

NO ONE would have believed

this world was being watched keenly and closely by
intelligence greater than man's

they were scrutinised and studied.

scrutinise the transient creatures that swarm and multiply
With infinite complacency men went to and fro

serene in their assurance of their empire over matter.

material





No one gave a thought

FOUR MEN AND ONE
WOMAN ARE THE
LAST FIVE PEOPLE
LEFT ON EARTH!

...this is their story!

FIVE

there might be other men upon Mars



the older worlds of space as sources of human danger

Richard Line
Tenderness
Heavy construction type

WAR
WAR

impossible or improbable

WAR OF THE

WAR OF THE IV

is a...
→ ...

WAR

...

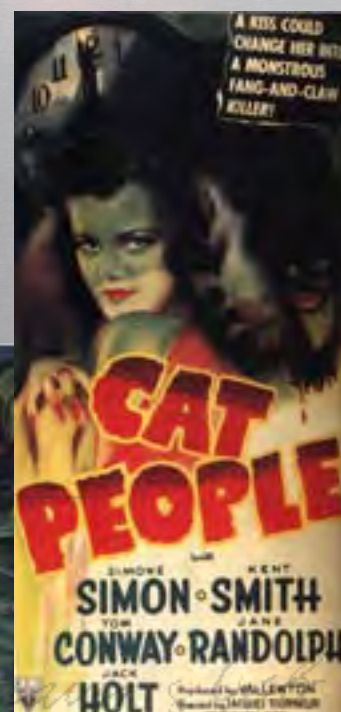


dismiss the idea of life upon them

WAR

...

...



those departed days

WAR OF THE WORLDS

...

WAR

WAR

...

...

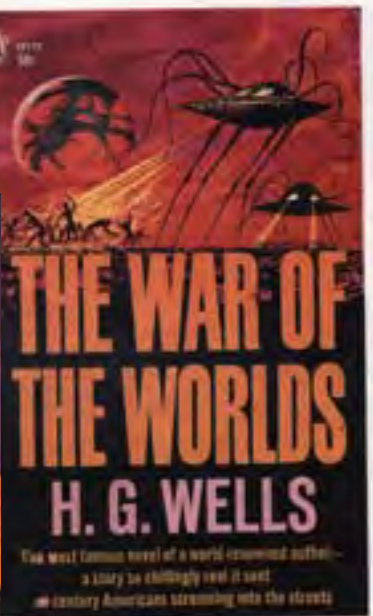
T O M C R U I S E
WAR OF THE WORLDS



slowly and surely drew their plans against us
which life could begin

life upon its surface

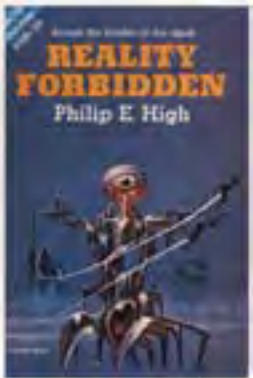
regarded this earth with envious eyes



much, older than our world

T O M C R U I S E
**WAR
OF THE
WORLDS**

T O M C R U I S E
**WAR
OF THE
WORLDS**



early in the twentieth century faced the great disillusionment

T O M C R U I S E
WAR OF THE WORLDS

the configurations

TOM CRUISE
**WAR
OF THE
WORLDS**

TOM CRUISE
WAR OF THE **WORLDS**

TOM CRUISE
WAR
OF THE

TOM CRUISE
WAR

WORLDS

TOM CRUISE
WAR
OF THE

WORLDS

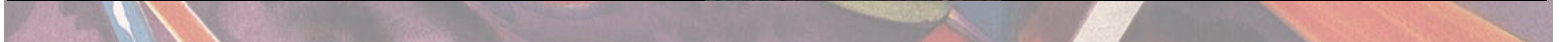
TOM CRUISE
WAR
OF THE
WORLDS

WORLDS

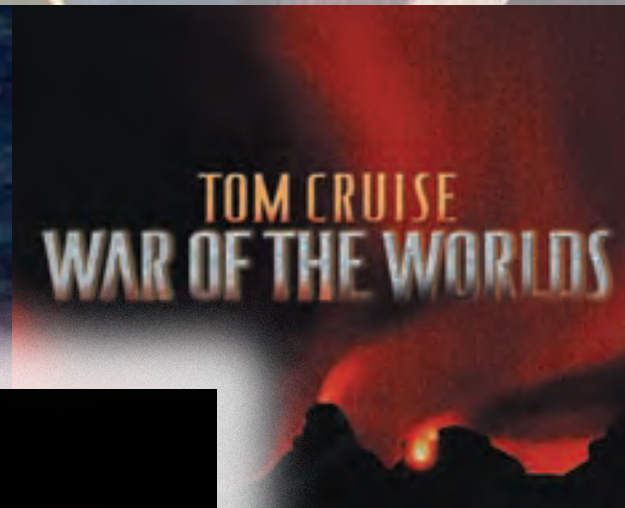
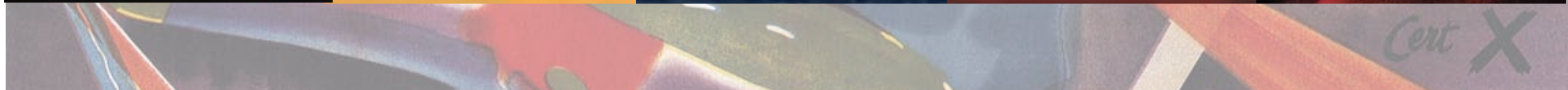
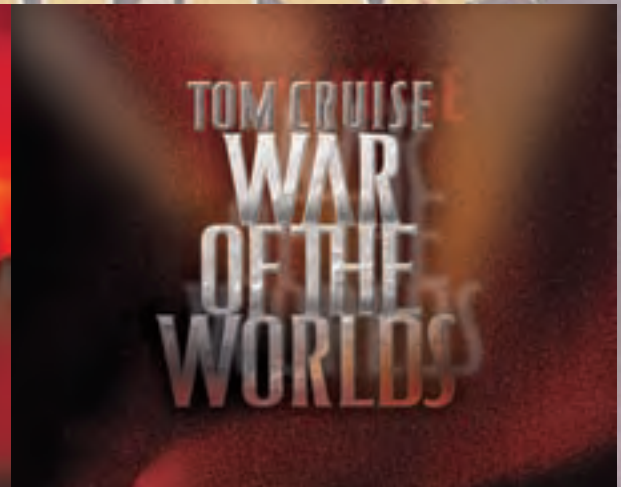
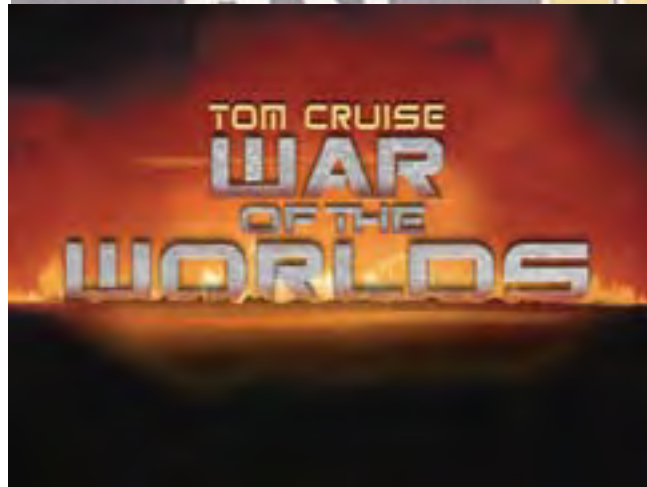
TOM CRUISE
WAR OF THE **WORLDS**

the arrangements

WELLS THE WAR OF THE WORLDS



HC THE WAR OF THE WORLDS



THE LAST SAMURAI



最後の侍
最後の侍

Ticonderoga Light
ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghi
jklmnopqr
stuvwxyz

&!?"\$
1234567890

Hearst Roman
ABCDEFGH
JKLMNOPQ
RSTUVW
XYZ&!"\$
abcdefghijklm
nopqrstuv
wxyz
1234567890

ラストサムライ



THE LAST SAMURAI

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

MONOTYPE CENTERLINE SIZE 12 BOLD

A E H I L M R S T U

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

MONOTYPE CENTERLINE SIZE 12

ORIGINAL OLD STYLE ITALIC, ATF 18-pt.

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TIM BURTON'S

The Legend of Sleepy Hollow

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THE LEGEND OF SLEEPY HOLLOW

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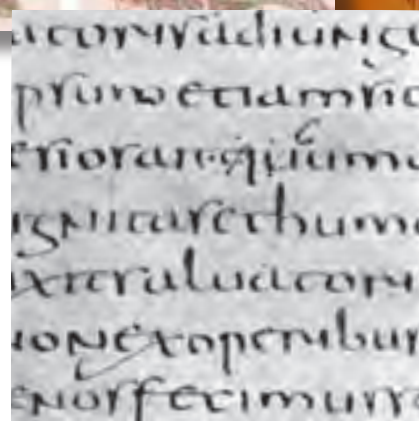




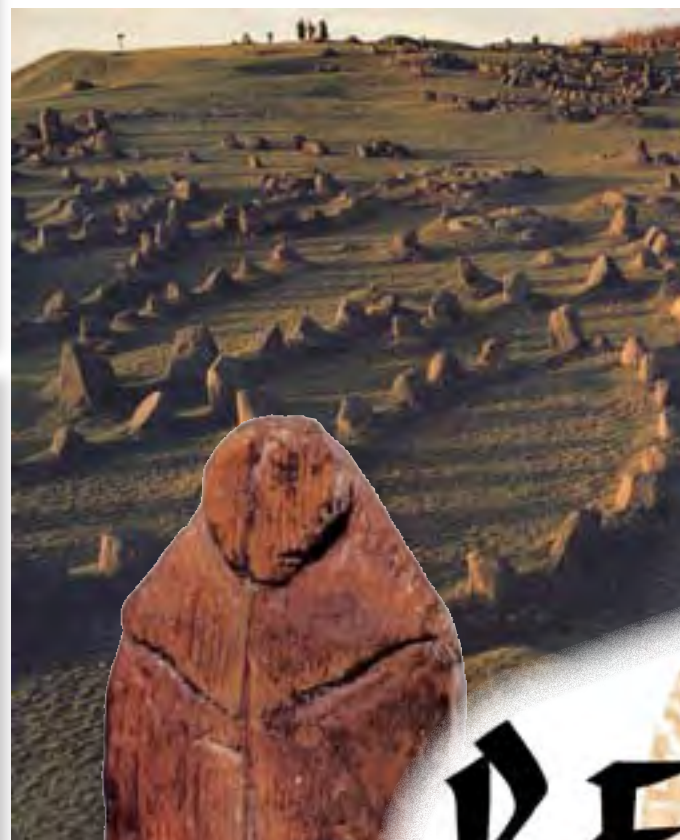
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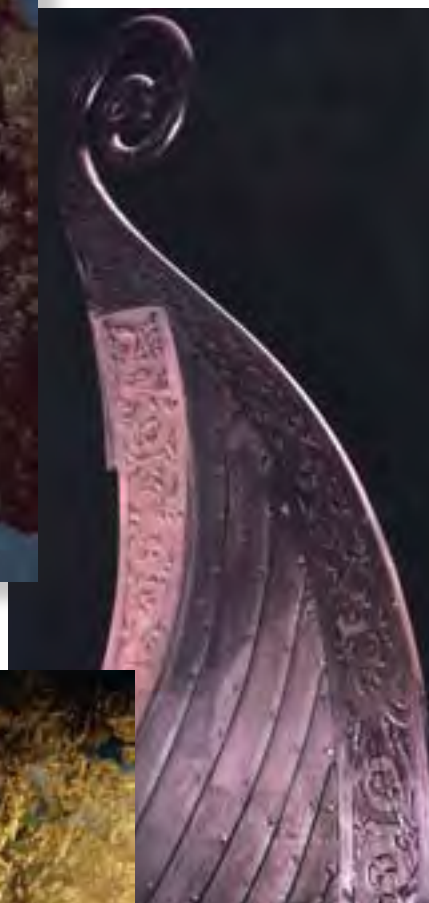
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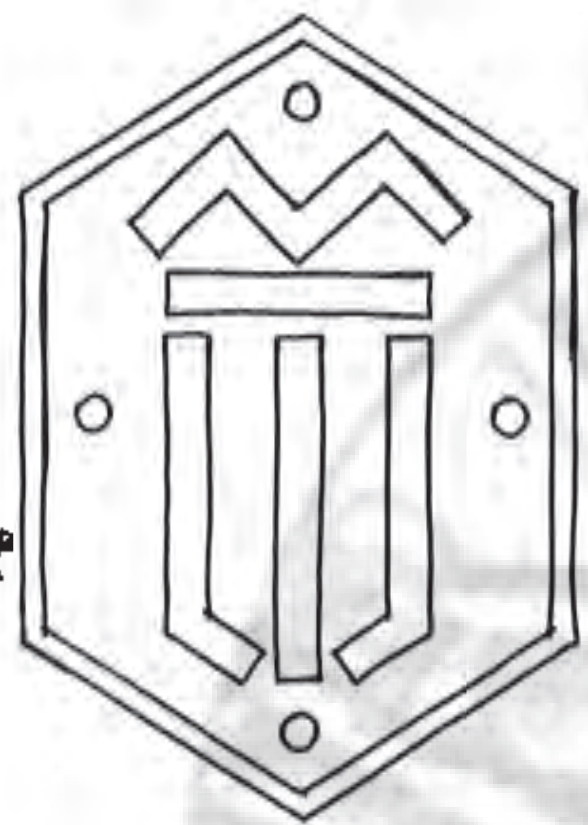
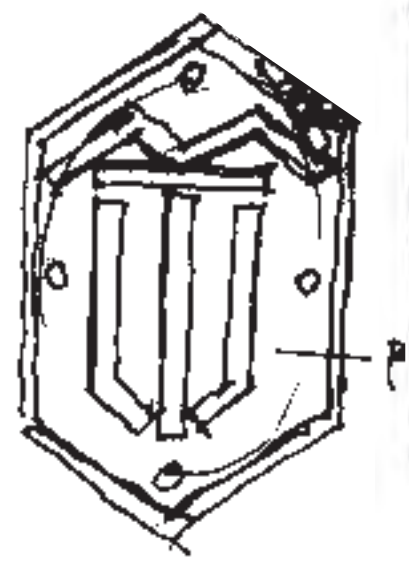
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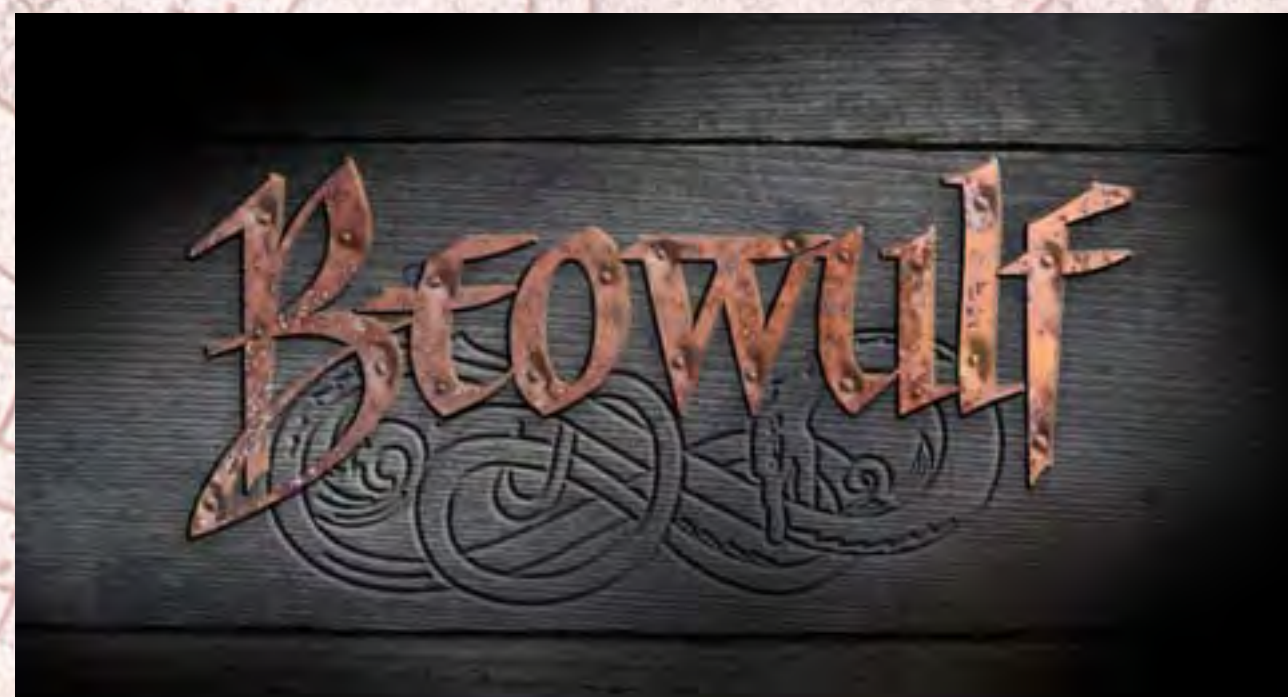
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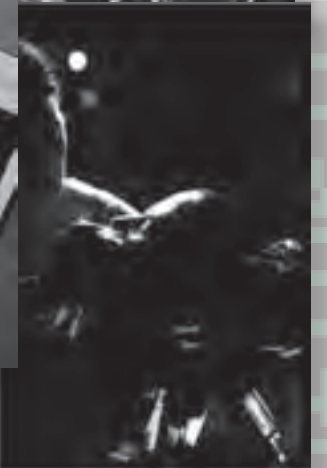
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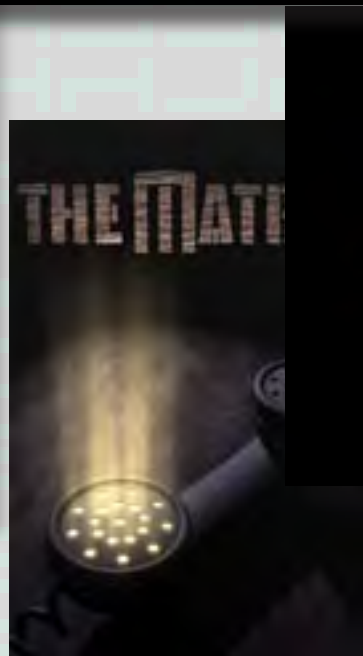
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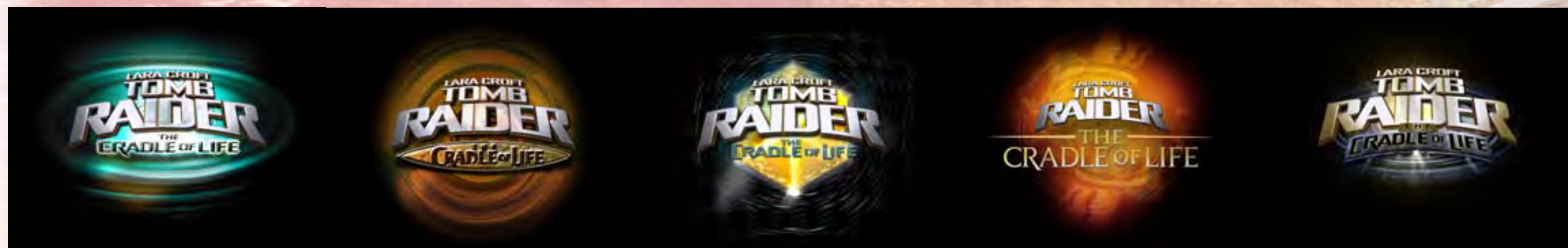
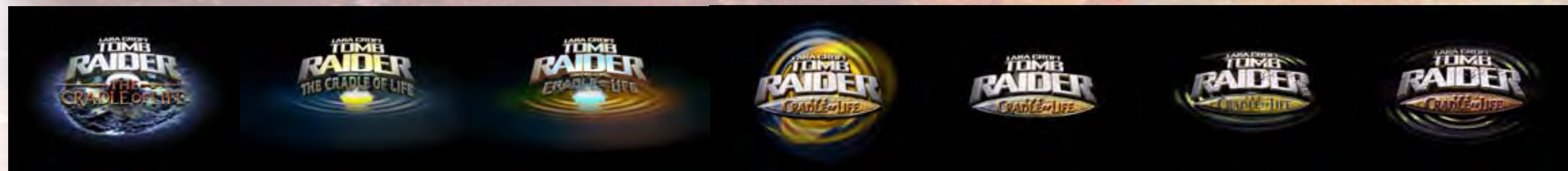
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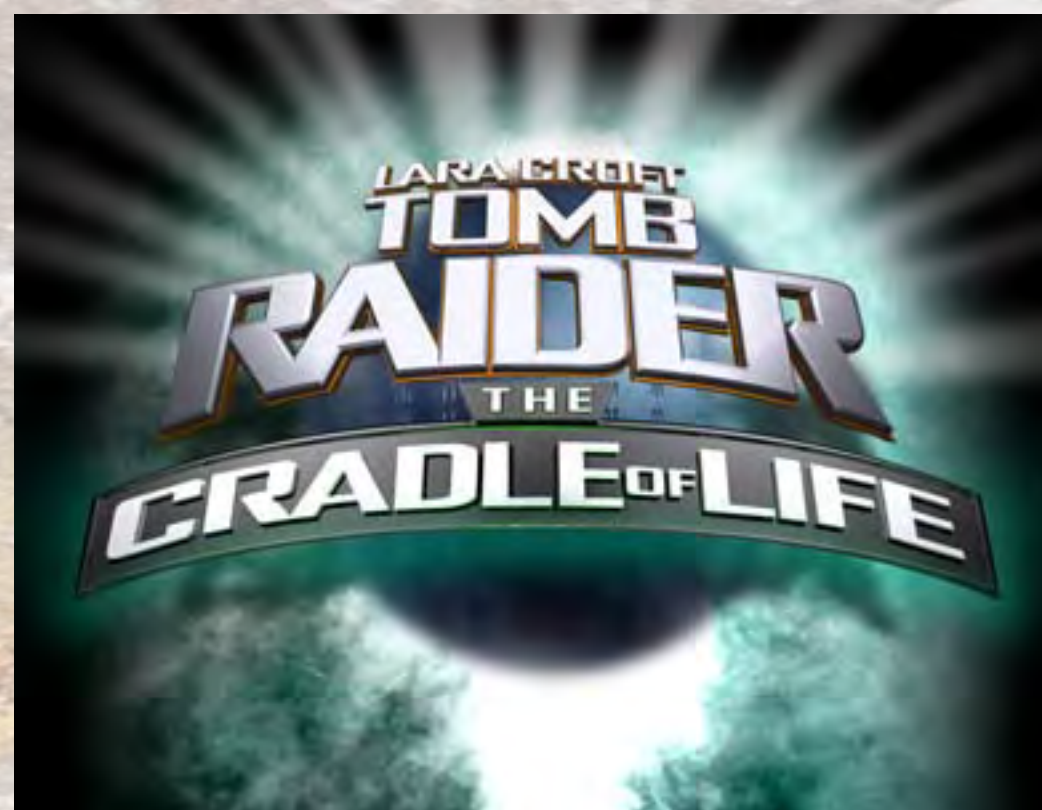
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CLOSURES



CREATING A WORLD BY PIXEL: Kerry and Kevin Conran envisioned a noir world of pre-World War II which captured the sensibility of the Gotham, but was built entirely with computer imagery. The visualization of 30's era imagery, generated with blue screens and entirely digitally modeled environments, blended with classic adventure storytelling, was a first in the motion picture industry. The Conran's enlisted Girvin to build out the rendering of the film logotype for Sky Captain and the World of Tomorrow.

The brand identity for a motion picture must, in the very containment of its message, embody the character of the entire story experience. And, in this way, it becomes the most difficult part of the entire marketing conception.

It lives in the opening funding and production materials; it's the studio pitch book; it's the Director's hat; it's the crew uniforms; it's the seed of the enterprise — it is early merchandising, teaser trailers — it's the advance message. And then it's the main title, the one sheets, the transit, billboards... Finally, in the end, in the smallest ads — it's all that there is. The logo is the ad.

This is the space in which we work. Robust treatments, rich in passion that celebrate beauty, embrace precision and dance with detail, they surge in power; it's a call to glory, a ghost of glamor. Speak: drama.

25 years. Hundreds of film projects. Your partner in marketing your story.





Top Billing: Some treatments feature a distinct relationship between the principal actor and the motion picture title. Depending upon the potency of the starring role, it is not unusual to find a contractual arrangement made to link the star and the main title. In these cases, creating stylistic links between the main star's name and the film nomenclature is a must.



Action – The Adventure Continues: Action, science fiction, and horror require a certain expectation of “illustration” that borders on the extreme. With the diversity of offerings that motion picture studios provide, a more aggressive and vigorous treatment of these positions, from a visual standpoint, is required. A sense of the dramatic and the power-packed becomes requisite to capture a certain edge in the thematic visualization of the film.



A MATTER OF TIME: Capturing history and sensibility in a film can be done through the treatment of its letterform. Films that speak of a certain time period or historical context frequently require paleographical relevance. Research can be undertaken to examine the systems of writing and graphic representation from a certain period to convey the sensitivity of time and place. Solutions are always hand-tuned.



SPEED READING FROM 1 A.D., ROME: Film identities must be understood by the viewer almost instantly, so exploratories of classic Roman letterform design, as well as later Renaissance interpretations, are frequent. These, after all, are the letterforms with which English speakers are most familiar. Girvin almost always builds customized design solutions for typeface use to explore these alphabetic forms, whose arrangement, weighting, and proportions can convey a multiplicity of meanings.



A Murder Viewed from Afar: This film features Ben Kingsley as a disturbed former FBI agent who has been trained as a tracking resource for capturing criminals by remote viewing, using his psychic powers to hone in and locate serial killers, one by one. A predominant feature was the slashed zero, the cipher used as a signature by the killer, which was innovatively integrated into logo renderings.

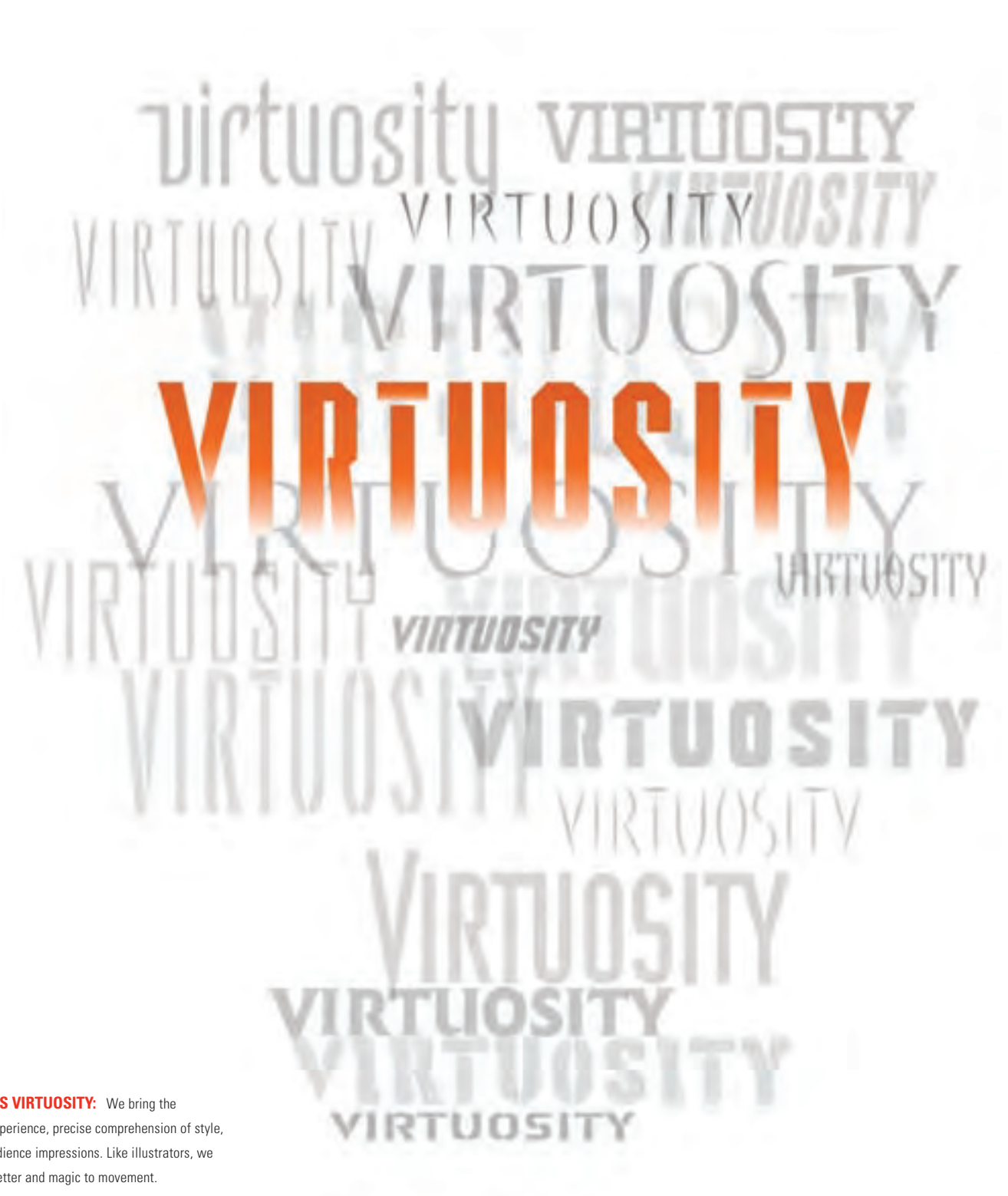


CAN TYPE ILLUSTRATE THE CHARACTER? When marketing films, one inherent challenge is expressing the very intelligence, mirth or malice embedded in the story with the limited amount of letter characters in the title. Here, the goofy gesticulations and falling down action of the leading star, Molly Shannon, along with her own vainglorious visions of stardom are balanced in this final titling solution. She's: SUPERSTAR!



WORKING THE CLANCY CASE:

We've been involved in most of the Clancy film productions, starting with The Hunt for Red October...to The Sum of All Fears.



AND TO THIS VIRTUOSITY:

We bring the language of experience, precise comprehension of style, impact and audience impressions. Like illustrators, we bring light to letter and magic to movement.

Brand Research

- Equity Research
- Competitive Research
- Naming Research
- Employee Surveys
- Focus Groups
- Visual ID System Evaluations

Brand Strategy Consulting

- Brand Strategy
- Naming Services

Brand Alignment

- Brand Evaluation/Audit
- Brand Education/Stewardship

Marketing Strategy

- GoToMarket Strategy
- Online Strategy
- Social Media (Podcasting/Blogging) Strategy
- Messaging
- Positioning

Creative Services

- Visual Identity Development
- Collateral Design
- Packaging Design
- Environmental Design & Wayfinding
- Experiential Design
- Launch Materials
- Podcast Production
- Website Design/Production
- Web Usability
- Video/Film Content Development & Storyboarding
- Photographic Services
- Font Creation
- Product Styling

Advertising and Marketing

- Print Advertising
- Direct Marketing Campaigns

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