David Alexander Kervinen

EXECUTIVE CREATIVE DIRECTOR

San Francisco, California

In a world full of niche-focused creative directors, David's philosophy about delivering world-class creative comes through a myriad of design discipline experience. His in-depth understanding of aesthetics, strategy and performance is the driving force behind his design and leadership talents. David understands the challenges and rewards of shepherding the creative process. And truly understanding any medium requires real world, hands on experience. A comprehensive understanding of process, workflow, technology, capabilities and limitations are the cornerstone to David's success as both a creative director and designer.

But the hallmark to David's success lays in his obsession for brand and storytelling. Philosophy, position and architecture coupled with understanding market landscapes and business objectives make him a very rare breed in creative circles.

David started his career as a graphic designer for a local CBS affiliate in San Francisco back in 1985. He was one of the country's very first digital/electronic artists. Just a year before his career started, network and network affiliates used traditional commercial design tools to create news and network graphics.

The technology evolved, so did David's talents. As a pioneer in motion graphics, David worked on some of the first ever network graphics packages, including ABC, ABC News and NBC. With the integration of nonlinear editorial and graphic design tools, the world of live action and graphics convergence were born. David was one of the first-ever compositing artist. His work at Composite Image Systems, the worlds premiere visual FX company, provided David with some of the most sophisticated and demanding Hollywood jobs and elite clients at the time. His work included four hundred nation commercials and over thirty feature films.

David also designed the first ever, digital optical composites in the IMAX format, for Discovery Pictures "Africa's

Elephant Kingdom". David and award winning Art Director Jim Rodgers designed both the identity and opening
title motion graphics/visual FX.

Armed with years of experience in design and visual FX for both video and feature film, David made the natural
progression of designing user interface for some of the television and film industries leading technology companies.
David's UI/UX work earned him two Emmy Awards for outstanding technical achievements. He was the primary
architect of UI for Pinnacle Systems, Digital FX, Kodak Cineon (ver. 2.0), Alias | Wavefront, CIS Hollywood and EFilm (owned by
Panavision/Deluxe).

As David matured as a leading designer in the television and feature film space, so did his appetite for the
intellectual aspect of design. Ground breaking, graphical story telling techniques through complex visual FX made
David a leader in the new age of digital media. His passion for brand and in-depth knowledge of time based
media lead him to create a proprietary brand practice called Temporal Branding for the legendary brand consultancy
Landor Associates. David worked on five projects with Landor including the brand revitalization for bp, RCN and
Eli Lilly before making the next evolutionary step in his career, the Internet.

By the year 2000, David had designed and architected both website and brand for two of the largest portals of
their time, AltaVista and NBCi. His work at Altavista netted the company (through design) better then 20% growth
in overall traffic, all in less then six months. Altavista had gone from a media metrix 18 to the 8th most visited
website on the World Wide Web. And with the success at AltaVista, NBCi deployed David's expertise to make
them the 6th most visited site in the U.S.

David went on to start his own brand consultancy in 2002 and cultivated clients including Panasas, Dell, Oracle,
Pacific Wine Partners, Landor and Zynga. David's work at social gaming giant Zynga included the company's
first ever brand audit which included positioning, strategy and architecture.

As part of the company wide brand integration strategy, David designed network wide game identity templates
that combined promotional elements. The design yielded zynga a 20% increase in cross-promotional traffic,
ultimately effecting overall DAU growth.

On a parallel track, David also created an experiential marketing property called the Turbine Toucan. The Turbine Toucan (www.turbinetoucan.com) is an aircraft designed to take advantage of the largest "at venue" attendance of any events in North America, Air Shows. That's right, larger attendance then NASCAR, F-1, IndyCar, NFL or MLB.

David literally designed the aircraft from a clean sheet of paper to create the world's highest performance aerobatic aircraft. Arguably one of the most beautiful biplanes ever created. And his very own hands built the aircraft. The aircraft holds several world records (and is still considered the ultimate comunication platform in the Air Show business).

And if that weren't enough, at the age of Twenty Six, David designed two live entertainment shows for Disney's Epcot and the Magic Kingdom. Though the shows never saw production, some of David's concepts (and technology) landed in Disney's wildly successful, live entertainment show "Fantasmic". David went on to design a permanent exhibit at Epcot's Innoventions just a few years later.

David not only excels in traditional communication mediums but also venue and environmental design. Yes, the renaissance spirit is still alive and well.

Education

B.S. Design & Illustration
San Jose, CA
San Jose State University

B.S. Broadcasting
San Jose, CA
San Jose State University

Awards

Recipient of Two Emmys, Cleo, Mobius and Monitor awards for outstanding creative and technical achievements

Motion Picture: Disney's Planes, Last Action Hero, Muppet Christmas Carol, Honey I Blew-up the Kids, Children of the Corn, Hard Target, Little Rascals, Surf Ninja's, Coneheads, Man's Best Friend, Alive, Dave, Ghost, Africa's Elephant Kingdom (IMAX film), and Warner Bros. animated logo (family version w/Bugs Bunny).

Television: Star Trek-The Next Generation (4-seasons), Star Trek-Deep Space Nine, Viper, Northern Exposure and The X-Files.

Clientele Visual Effects: Walt Disney Pictures, Paramount Pictures, Warner Bros., Columbia Pictures, Miramax, MGM,Touchstone, Sony Pictures and MGM.

Graphic Design, Print & Interactive: ABC, ABC News, CBS, Cox Communication, Discovery Channel, Discovery Pictures, Fox, NBC, EFilm, Pacific Wine Partners, WFOR 4 and KTVU 2, Looksmart, Associated Press and Panasas.

Collaboration on Design and Opticals: Colossal Pictures, Dryer/Taylor, Boss Films, Dream Quest Images, Industrial Light & Magic, Pacific Ocean Post and Xaos. Collaboration with Directors John Dykstra, David Lynch, Brian Henson, Boyd Shermus, Dan Curry, Ron Moore, Price Pethal, Steve Rundell, Erik Saarinen and Chris Taylor.

Advertising Agencies: Leo Burnett, BBDO, Ogilvy & Mathers, Chiat/Day & McCann Erickson and Landor & Associates