

BONNIE RAE  
DESIGNS

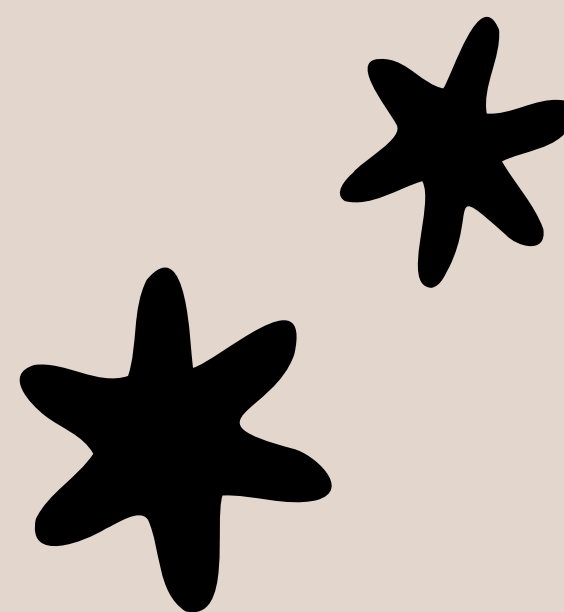


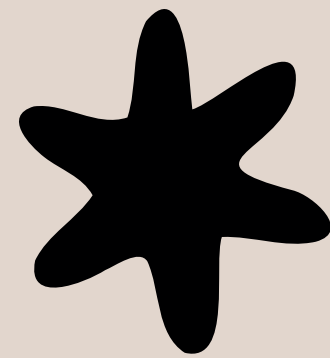
# HI! I'M BONNIE

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I'm a Brisbane-based graphic designer and illustrator, and recent Billy Blue graduate. I'm a passionate creative specialising in illustration, branding & concept development, and I strive to produce dynamic and memorable work that elevates a brand's authenticity and character.

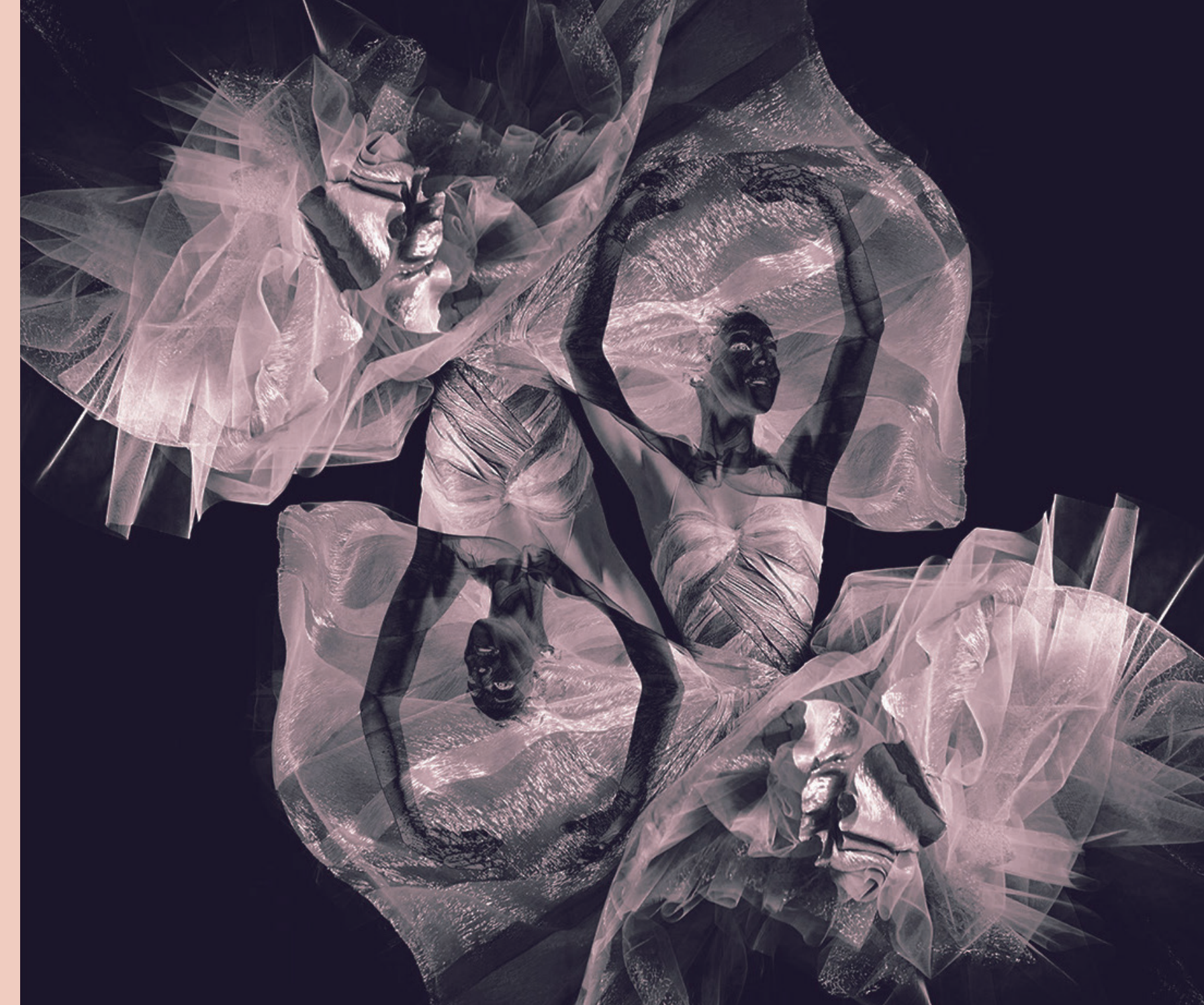
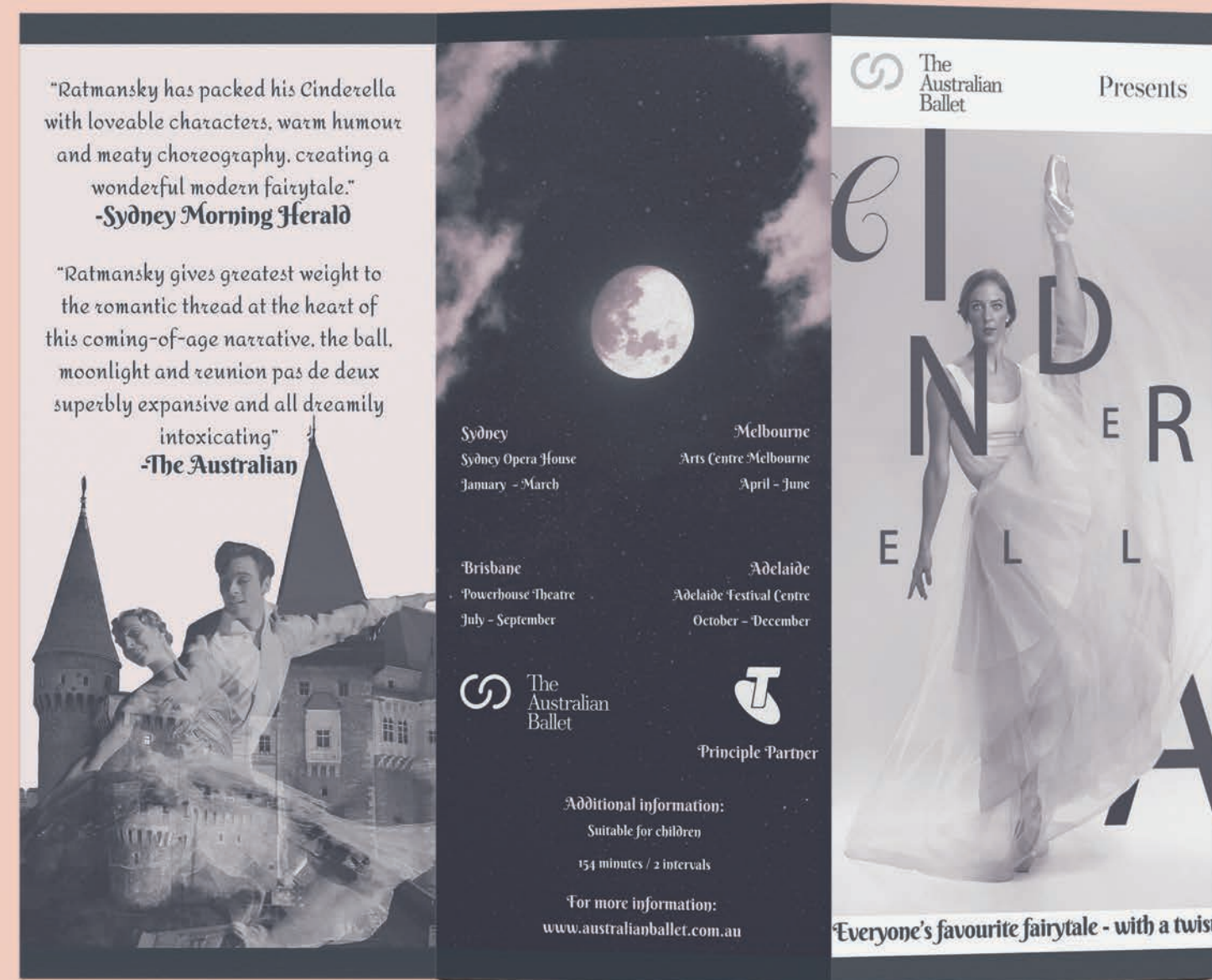
Thanks for taking the time to view my portfolio!





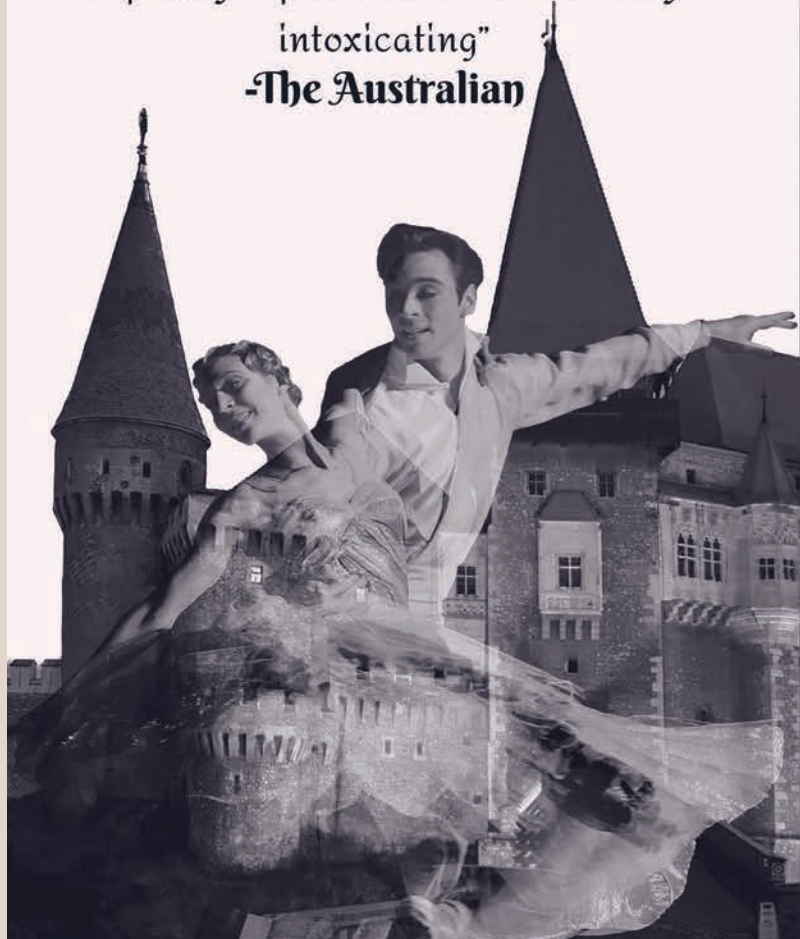
# LAYOUT & PRINT DESIGN

Print-ready DL brochure -  
The Australian Ballet



"Ratmansky has packed his Cinderella with loveable characters, warm humour and meaty choreography, creating a wonderful modern fairytale."  
**-Sydney Morning Herald**

"Ratmansky gives greatest weight to the romantic thread at the heart of this coming-of-age narrative, the ball, moonlight and reunion pas de deux superbly expansive and all dreamily intoxicating"  
**-The Australian**



Sydney  
 Sydney Opera House  
 January - March

Melbourne  
 Arts Centre Melbourne  
 April - June

Brisbane  
 Powerhouse Theatre  
 July - September

Adelaide  
 Adelaide Festival Centre  
 October - December



Principle Partner

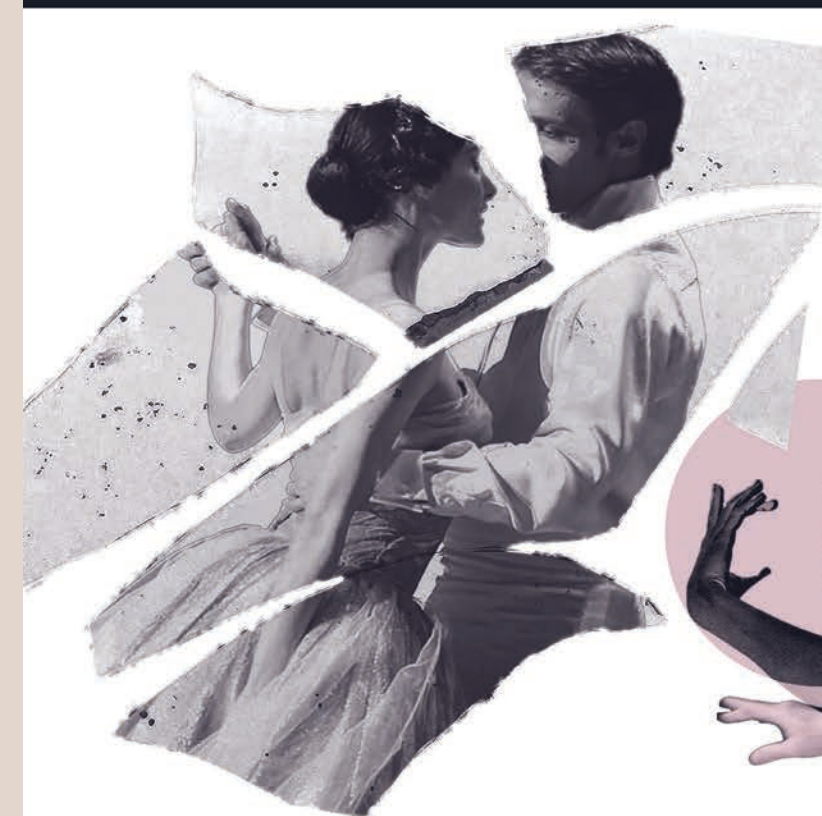
Additional information:  
 Suitable for children  
 154 minutes / 2 intervals

For more information:  
[www.australianballet.com.au](http://www.australianballet.com.au)

The Australian Ballet Presents



Everyone's favourite fairytale - with a twist



Made especially for The Australian Ballet by Alexei Ratmansky, the world's most in demand choreographer, this Cinderella has all the elements of the story we know and love - a feisty heroine, a dashing prince, a kindly godmother and a deliciously wicked stepmother - with some fantastical additions.

Ratmansky is artist in residence at American Ballet Theatre, a recipient of the MacArthur "Genius" grant, and the acknowledged master of the modern story ballet. His Cinderella, designed by the acclaimed Jérôme Kaplan, takes its vision from Prokofiev's dark and surprising 1940's score and whirls with stars and planets, Surrealist-inspired projections and Dior-worthy golden ball gown.

After playing to packed houses and adoring audiences in London, Melbourne, Adelaide and Brisbane, this witty and romantic Cinderella returns to Australia for a very limited time with a performance that will delight every generation.

See why Cinderella is the perfect fit.



Credits:  
 Cinderella 1999 © Justin Pickler  
 Cinderella 2010 © Jeff Busby  
 Choreography Alexei Ratmansky  
 Music Sergei Prokofiev  
 Costume and set design Jérôme Kaplan  
 Original lighting design Rachel Burke  
 Projection design Wendall K Harrington

# LAYOUT & PRINT DESIGN

Design Jam Magazine



# LAYOUT & PRINT DESIGN

## Design Jam

# Wolfgang WEINGART

## THE GODFATHER OF SWISS PUNK

By Dr Fiona Kerr

Wolfgang Weingart (b. 1941) is an internationally notorious typographer and is known as the father of New Wave or "Swiss Punk" typography. His experimental and expressive approach to typography influenced designers worldwide.

He was educated at the Merz Academy in Stuttgart, Germany, where he studied applied graphic arts. In the pre-computing days this involved typesetting, linocut and woodblock printing. He went on to complete a three-year typesetting apprenticeship in hot metal hand composition at Ruwe Printing. Here he met Karl-August Hanke, a former student from the Basel School of Design, who mentored the young Weingart, introducing him to design being done outside of Germany, particularly the Swiss Style of typography. Weingart met Emil Ruder and Armin Hoffmann in Basel in 1963 and moved there the following year to pursue studies at the Schule für Gestaltung Basel (Basel School of Design).

In 1968 he was asked to teach typography in the school's Weiterbildungsklasse für Grafik, an international Advanced Program for Graphic Design, and remained there until 2002. By the 1960s the Swiss Style of typography was beginning to stagnate. It was Weingart who revolutionised the Swiss Style of typography and in the process wrote himself into the history books. He has influenced a generation of typographers worldwide, who successfully exported his ideas. He is widely known as the 'enfant terrible'

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of Swiss Style typography. As early as the mid-1960s he was beginning to break all of the rules.

Although influenced by the Swiss Style, his work showed a spontaneity and exuberance that shifted beyond his contemporaries and moved typography into a new style: "Swiss Punk". He rebelled against the strictures of grid-based geometry, which led him to pursue an experimental approach. One example of this was when he dropped a case of six-point type. On scooping it up, he used both the front and back of the type for printing, tying the metallic letterforms into a disc. By printing both sides and using different pressure, he achieved the illusion of depth. In some cases, the discs began to look like spheres.

Numerous designers have been influenced by his teaching at the Schule für Gestaltung Basel (Basel School of Design). He lectured widely throughout Europe, the US, Mexico and Canada. He was a contributor for 'Typographische Monatsblätter' for which he designed a series of covers. He was a member of the magazine's editorial commission, who met twice yearly to advise on the magazine. "I had the idea to make test prints in the type shop at

my school, and I presented about 10 covers to this commission. There was only one person against it. And the other people said OK. At that time, we didn't know what consequences it would have. They were all afraid, because it was so totally different. Anti-Swiss, anti-Swiss. They were a little bit cautious, but they said, "Yes, do it."

Weingart used his job in the print shop at the Basel School of Design as an experimental laboratory. He frequently experimented with using circular shapes to disrupt the orthodoxy of the rigid structure of the grid. He used curved metal rules creating circular shapes embedded in plaster. He experimented with textured geometric text compositions inspired by ancient stone buildings in the Middle East. Using traditional techniques (computing technology was primitive in the 1970s and early 80s) he pushed the boundaries of what was achievable - his classes became workshops that tested what was possible in experimental typography. His work became a model for a new typography.



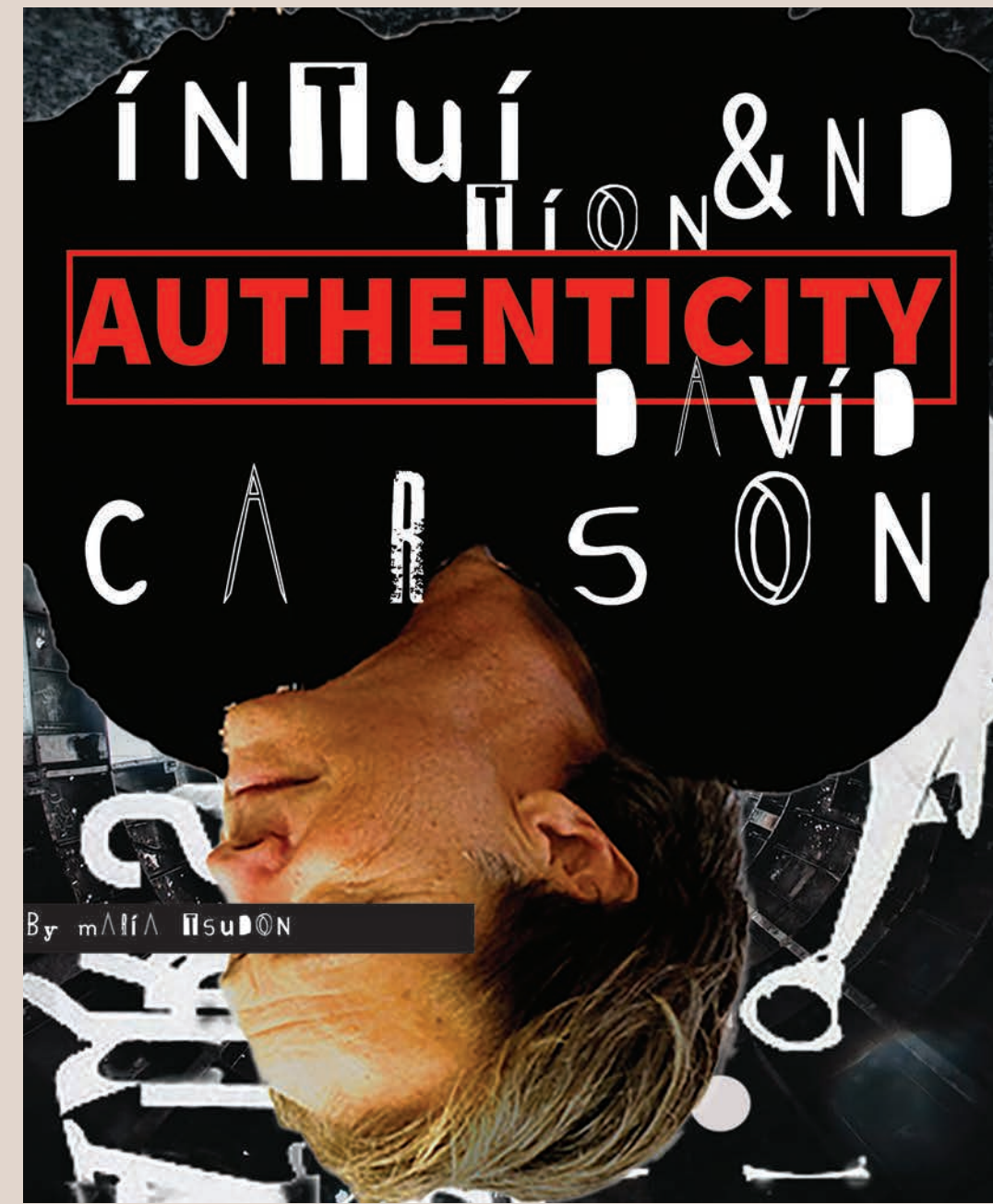
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## Design Jam

Weingart experimented with using halftone screens and used film and a repro camera to bend, stretch and blur type. He wrote in his book that the use of photo montage moved his work from pure typography more into graphic design. The transparency of film made it possible to overlay photographs and text. Weingart also manipulated type by over-exposing it using the repro camera. Some of Weingart's most recognised work were the black and white typographical experiments for the Basel Kunstkredit, created between 1976 and 1979 as well as a series of coloured posters created between 1980 and 1983.

He was a member of the Alliance Graphique Internationale (AGI) from 1978 to 1999. Weingart has won numerous awards. In 2005 he was awarded an honorary doctorate in fine arts from the Massachusetts College of Art and Design in Boston. He was a member of the American Institute of Graphic Arts (AIGA) and won their medal in 2013. This medal is the highest award given in the graphic design profession. In 2014 an exhibition of his work was curated at the Museum of Design Zurich between May 7 and September 28. The same exhibition was on view at the Hong Kong Design Institute in 2015, however reproductions of his work were used over concern on the tropical climate's effect on the original paper.

Weingart took a revolutionary approach when it came to using type. For him legibility was not as important as the form and density of the type. "I took 'Swiss Typography' as my starting point, but then I blew it apart, never forcing any style upon my students. I never intended to create a 'style'. It just happened that the students picked up—and misinterpreted—a so-called 'Weingart style' and spread it around."



David Carson (b.1955) believes in the emotion of design above all else. Being totally self-taught, he possesses no formal training in the field of graphic design. In fact, with a degree in sociology, many would argue that his original profession could not be further from what he has ended up spending a lifetime doing. However, Carson does not see this in quite the same way.

Coming to design late in life (age 26), and somewhat unintentionally, Carson enrolled in a summer program on graphic design at the University of Arizona as nothing more than a curiosity. After the first few classes, he was completely captivated by the ability of typography and visual media to make a fundamental difference in the perception of a message, particularly where this was connected to emotional subject matter or experiences. It was here that his life as a sociologist and his newfound interest in graphic design began to morph into a very interesting future. His work in sociology connected him deeply to people, exploring the dynamics of relationships and behaviour in a way that allowed him an intimate awareness of the truly unique nature of the human experience. With a liberal and experimental approach to life, no doubt afforded to him as a result of spending his formative years in the cultural hotbed of California, Carson brought an entirely new approach to typography and print layout in the 90s. An approach which he himself defines as "experimental, intuitive and personal." He attributes this to both his lack of formal training and his liberal grounding, noting

that "if you don't know the rules you are not bound by them and, in a sense, you are more free to be led by your intuition."

A passion for music and surfing saw a natural gravitation of Carson's work towards magazines such as 'Beach Culture' and later 'Ray Gun', where he forged a name for himself as a pioneer and innovator who has been widely celebrated for his bravery, even by those who disliked his style. A style which often relies most critically on the reader's attention to enable understanding, indulging heavily in distortion, fracturing, slipping, blocking and inversion as critical techniques for achieving his outcomes. He famously created a 2 page spread covered in black for a feature article on a blind surfer in 'Beach Culture.' Later, he typeset an entire article in 'Zapf Dingbats' in the magazine 'Ray Gun' as a commentary to the poor writing and boring conversation thread followed by the writer. This wicked sense of humour coupled with a general maverick response to regularity results sometimes surprisingly, in work that practices considerable restraint. By letting the subject matter and imagery lead the design, rather than enforce a framework or style upon it, Carson is able to craft powerful visual responses that offer his authentic voice to the content. Often this means knowing when and how to limit the written word. In fact, issue 22 of 'Ray Gun' magazine (1995) with Keith Richards on the front cover outlasted every other issue the magazine released. When designing this cover for the feature article about Richards 'coming clean about sex, drugs and rock and roll', Carson notes that he "looked at the portrait and realised you didn't really need to say anything else, the landscape of his face said it all." The issue was released without any cover lines.

Design Jam



"You have to utilise who you are in your work. Nobody else can do that"

Perhaps this inability to separate his personal life, in the truest sense of the word, from his work is what has led to Carson becoming such an influential outlier. Maybe this holds the key to producing authentic and exciting work year after year, especially in an era where technology and trend foals us so easily into thinking they help direct our individuality, but ultimately result in nothing more than sameness. Carson's use of his life experience and progressive growth as a person means that his work is constantly changing. He believes that "You have to utilise who you are in your work. Nobody else can do that. Nobody else can pull from your background, from your parents, your upbringing, your whole life experience."

Design Jam

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"Intuition is perhaps one of the most important attributes to have as a designer who seeks to create authentic work with real impact"

In 1995, the same year he established his New York studio, Carson published his first book, 'The End of Print' which explored the evolving role of typography at the dawn of a digital age. The book sold over 200,000 copies worldwide and was published in 5 different languages. Since then, Carson has published three additional books, Second Sight (1997); Photographs (1999) which earned Carson the award for 'Best use of Photography in Graphic Design' from the International Centre for Photography in New York; and Trek (2003.) He also produced a documentary entitled 'The Art and Discipline of Creativity' (1998.)

From being hailed by the American Institute of Graphic Arts (AIGA) as their "biggest star" to being called the "most famous graphic designer in the world" and holding the title of the "most googled graphic designer ever", Carson's vast accolades fitfully celebrate his dramatic influence on typographic and print design. In his career to date, he has received over 230 awards for his work, including the AIGA gold medal in 2014 and being named as one of Apple's 30 most innovative and influential designers, two accolades he is particularly proud of. He is widely celebrated as one of the most influential graphic designers of the era, a title bestowed upon him by highly respected magazine Graphic Design USA (NYC) alongside other greats Paul Rand, Saul Bass and Massimo Vignelli.

Carson's work not only crosses boundaries but industries too, with a portfolio that boasts commissions from car companies, airlines, fashion houses, surf brands, tech giants, musicians and more. His approach has remained, through all these years, freely experimental, personalised and driven by intuition above all else. He has successfully resisted any effect from the many rules and boundaries he has now come to understand and in some cases inadvertently, and no doubt unintentionally, helped establish. "I usually work on numerous ideas at once for the same topic or project, getting progressively more experimental as I go along. Then I go back and fine tune the ones that feel right," he says of this process. As is evident from his outcomes, intuition is perhaps one of the most important attributes to have as a designer who seeks to create authentic work with real impact.

Unfortunately, intuition cannot so easily be taught. Instead, it relies on the continuous accumulation of life experience, the embracing of your unique perspective as a result of these experiences and above all else the willingness to use these fearlessly to guide your work, rather than be guided by what you see around you. As Carson so eloquently put it in a 2014 interview, "Work has the most impact when you put some of yourself into it. Otherwise, we don't really need designers, anyone can buy the same software and do reasonable work."

Design Jam

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# BRANDING & PACKAGING DESIGN

Endless Summer & Wild Betty Craft Beer





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**PRONTO**



CONCEPT & PACKAGING DESIGN

PRONTO Pasta was a brand and concept designed by myself to respond to an existing market need. The design featured pre-portioned pasta in individual sections that allows the user to use only what is necessary - streamlining the prep process, minimising food waste and eliminating excessive materials through sustainable packaging design.





**PRONTO**

Add pasta and 1tbsp of salt to 5 litres of boiling water cook for 10 minutes or to taste.

Nutritional Information serving size: 125g  
Average Quantity \*Average quantity per serving  
Servings per pack: 4

Energy	1890kj
Protein	14.4g
Fat, total	2.5g
Carbohydrates	88.8g
Dietary Fibre	5.0g
Sodium	38mg

At Pronto, we take the guess work out of pasta prep. This box contains 500g of premium durum wheat pasta divided into four 125g servings. How much pasta do you need? That's up to you. We're just here to speed things up.

**PRONTO**

Pre-portioned Organic Durum Wheat Pasta  
Pasta Di Semola Di Grano Duro - Net Weight 500g  
Cooks in 10 minutes

Made in Australia from 100% Australian Ingredients  
MAY CONTAIN TRACES OF EGG AND SOY

PRONTO

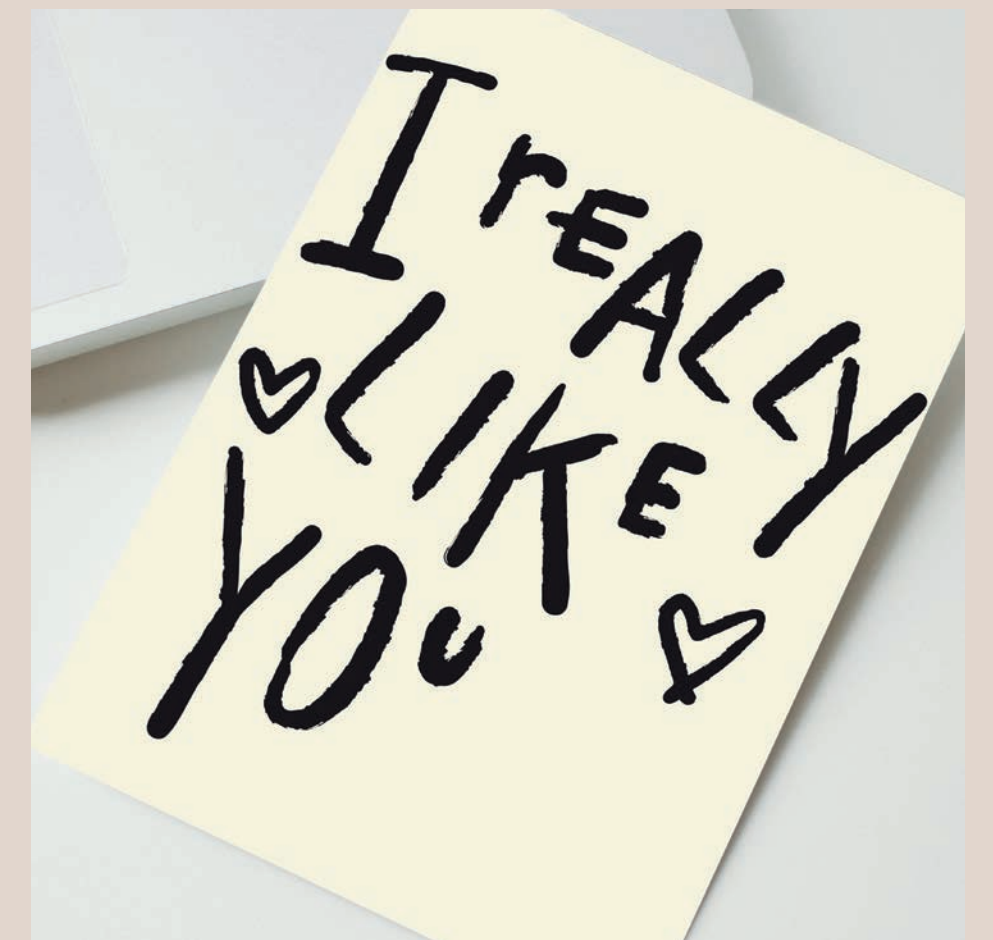
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**PRONTO**

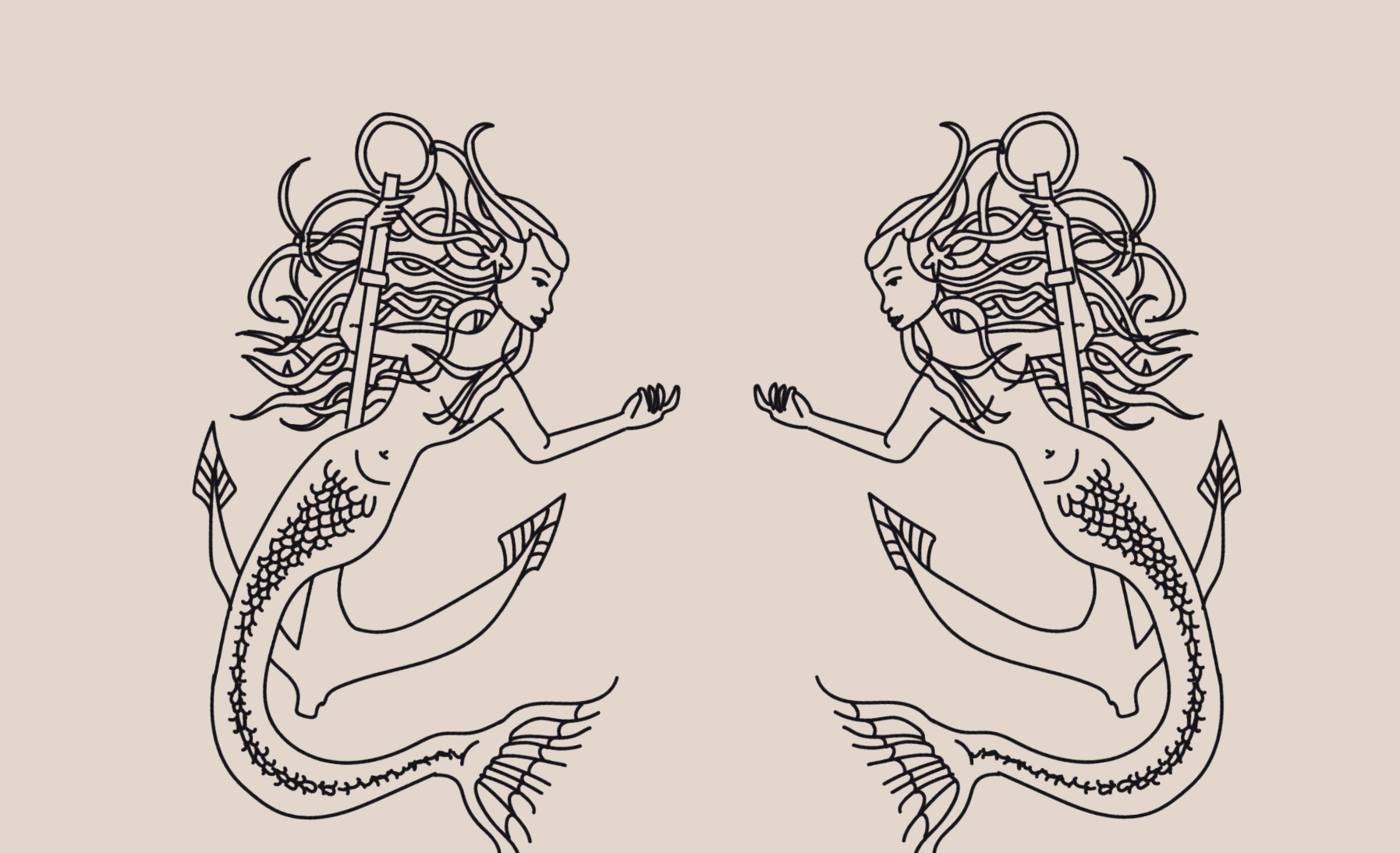
BRANDING & LOGO DEVELOPMENT





ILLUSTRATION

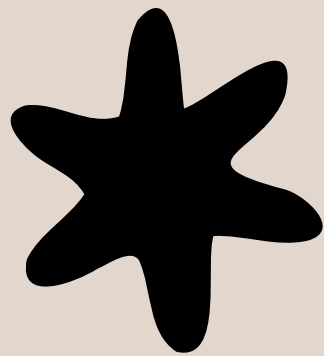
Greeting card designs for Forget Me Not Collective



# BRANDING & PACKAGING DESIGN

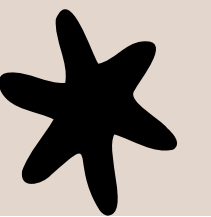
Deep 6 Seafood





# PHOTO RETOUCHING & PRINT LAYOUT DESIGN

MAXIM Cosmetics





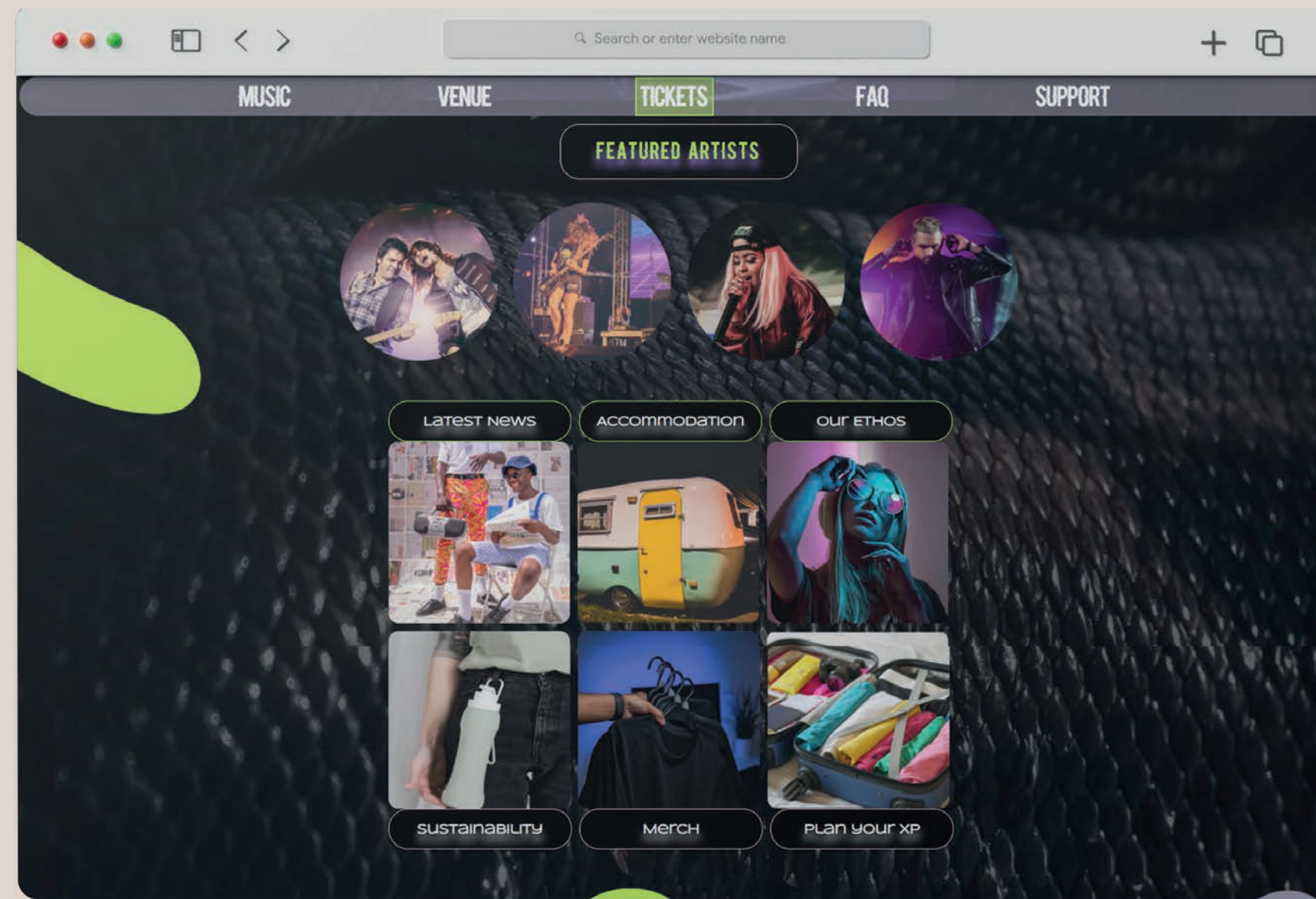
## BRANDING & MERCHANDISE DESIGN

Opening of Faux Gallery Assignment - Tokyo & Marrakesh



## UX & UI DESIGN

Fluidly responsive interactive web design  
- ElektriK Eel Festival



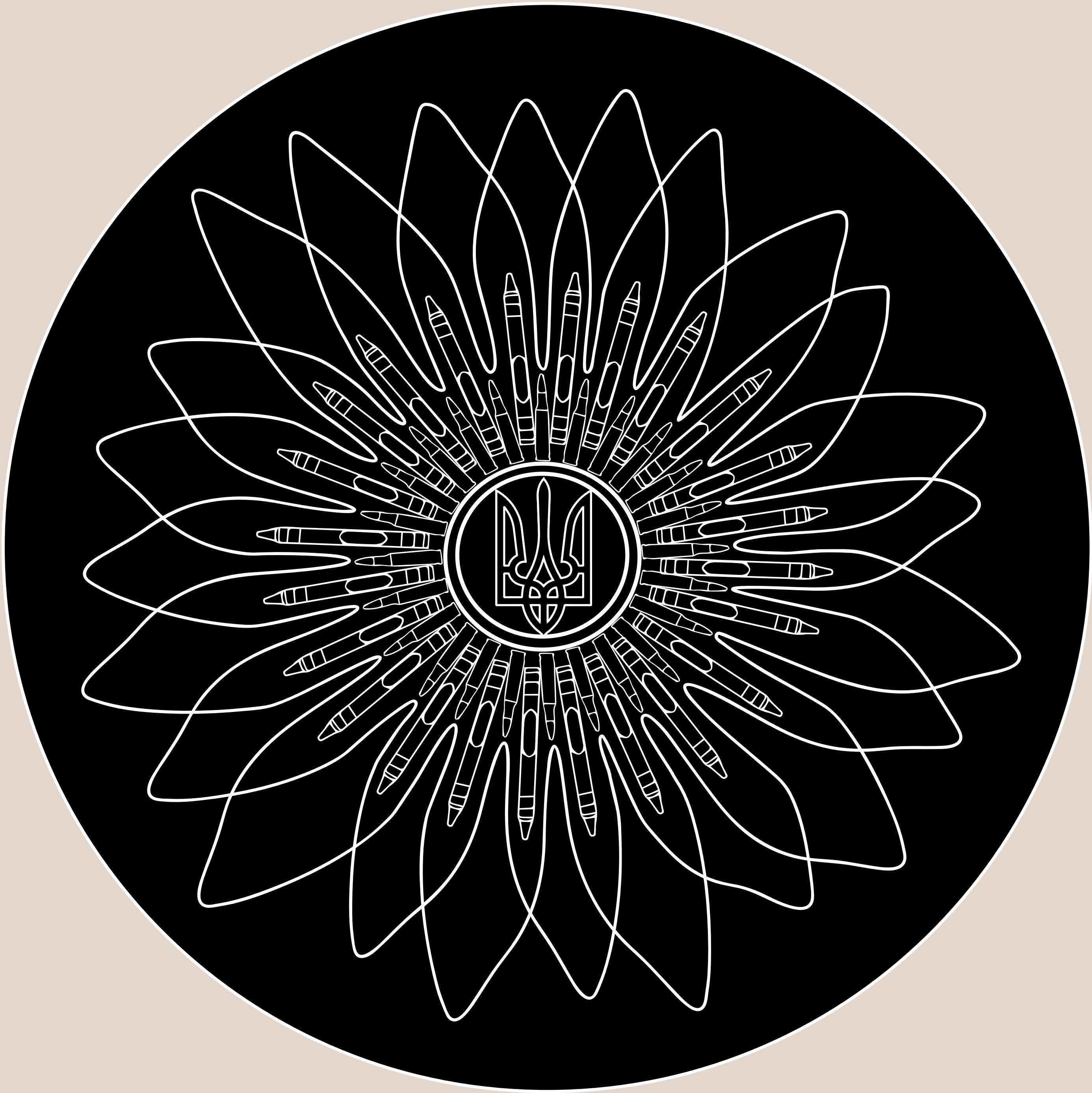
# PROSPECT100 GLOBAL DESIGN COMPETITION FINALIST

THE 100

-Awarded March 2022

Original NFT artwork to raise funds for the Armed Forces and civilians of Ukraine in cooperation with Ukraine's Ministry of Digital Transformation.

"Putin is at war with children."



**PROSPECT100**  
GLOBAL DESIGN COMPETITION  
JUDGING PANEL 2022

ADRIAN JOFFE  
ANDRÉ SARAIVA  
CAITLYN GRABENSTEIN  
DANIEL ARSHAM  
DAVID CARSON  
DUDEWITHSIGN  
FUCKJERRY  
EMMANUEL PERROTIN  
HIROSHI FUJIWARA  
MILLINSKY  
STEFAN SAGMEISTER

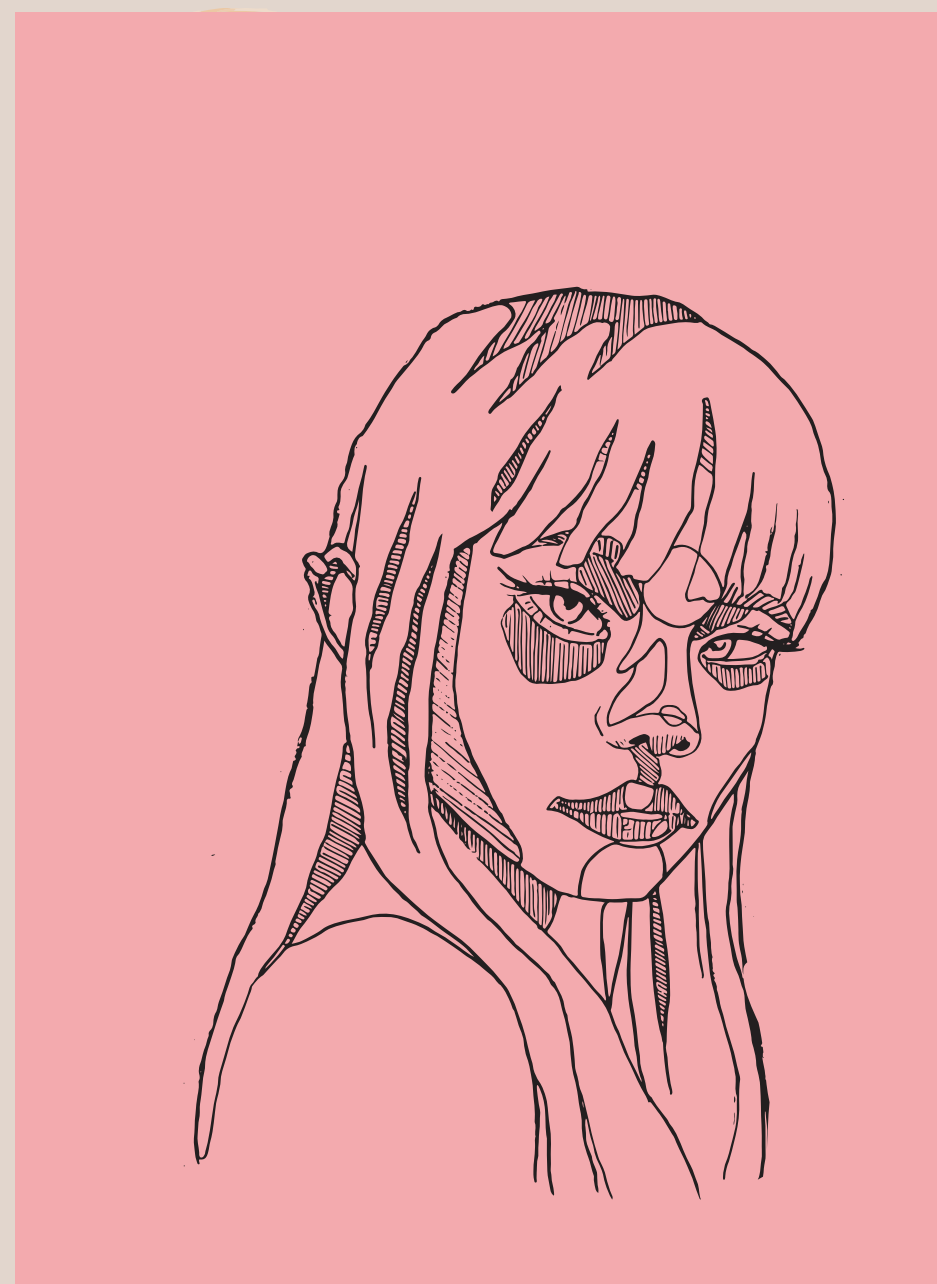
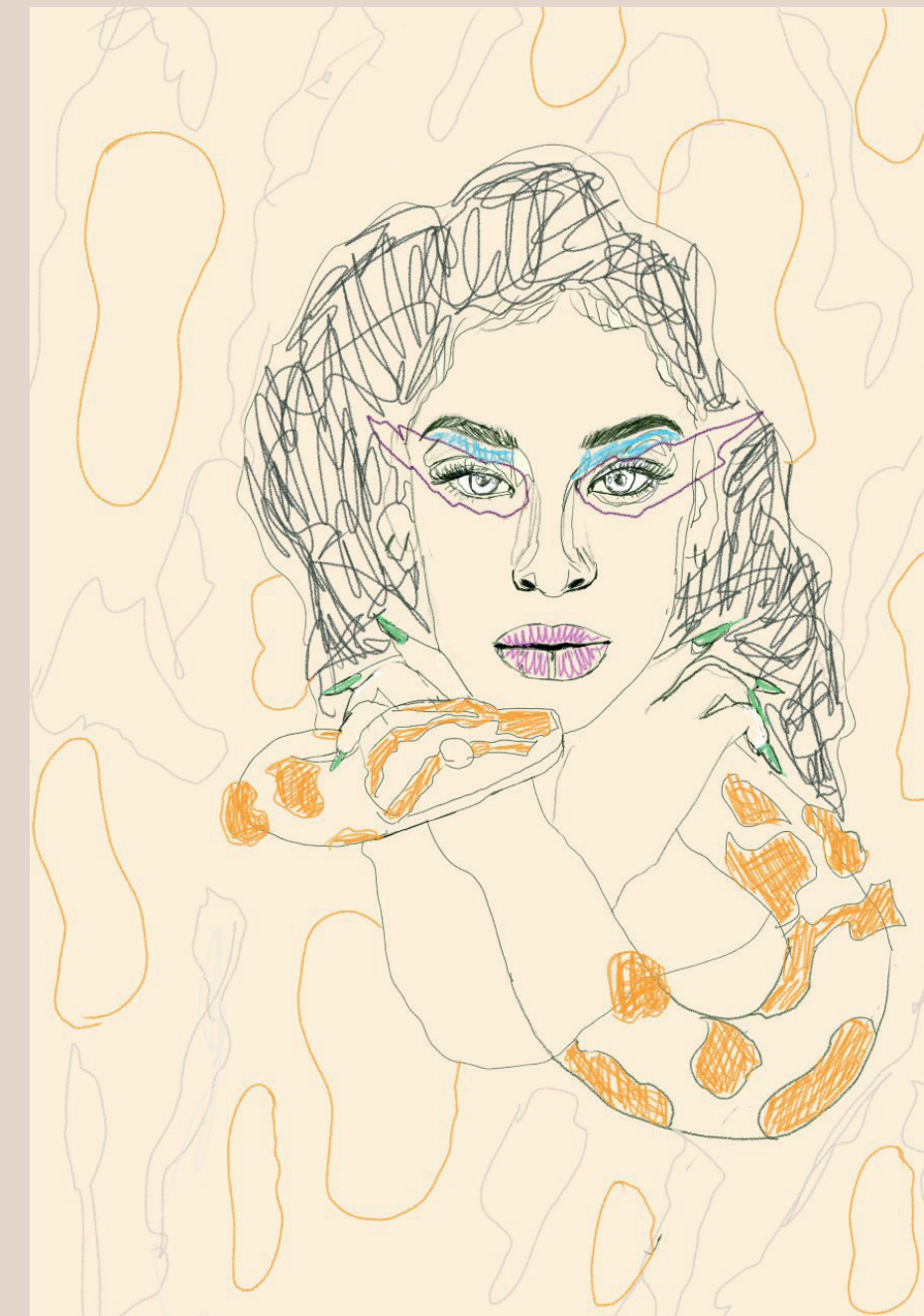
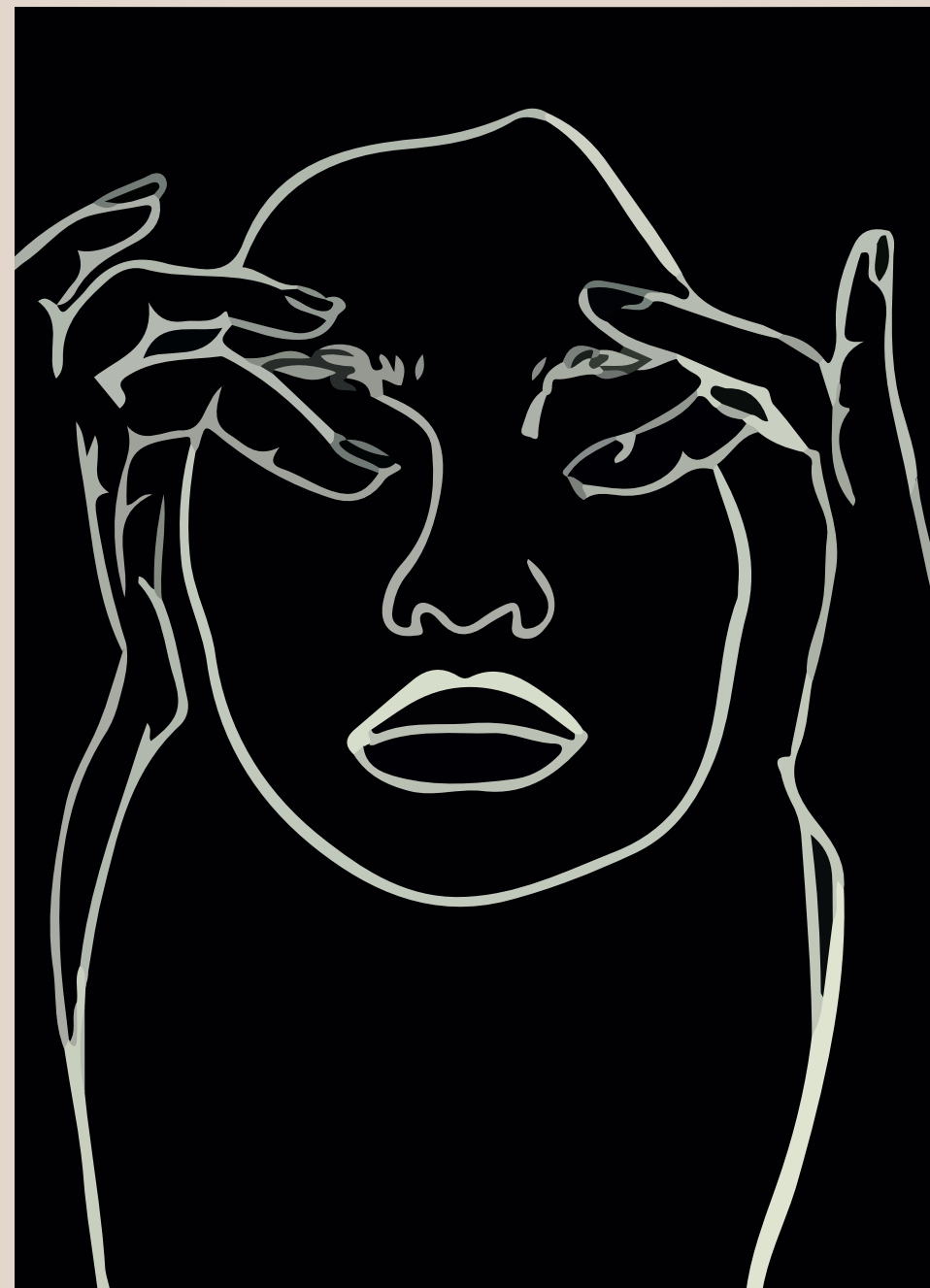
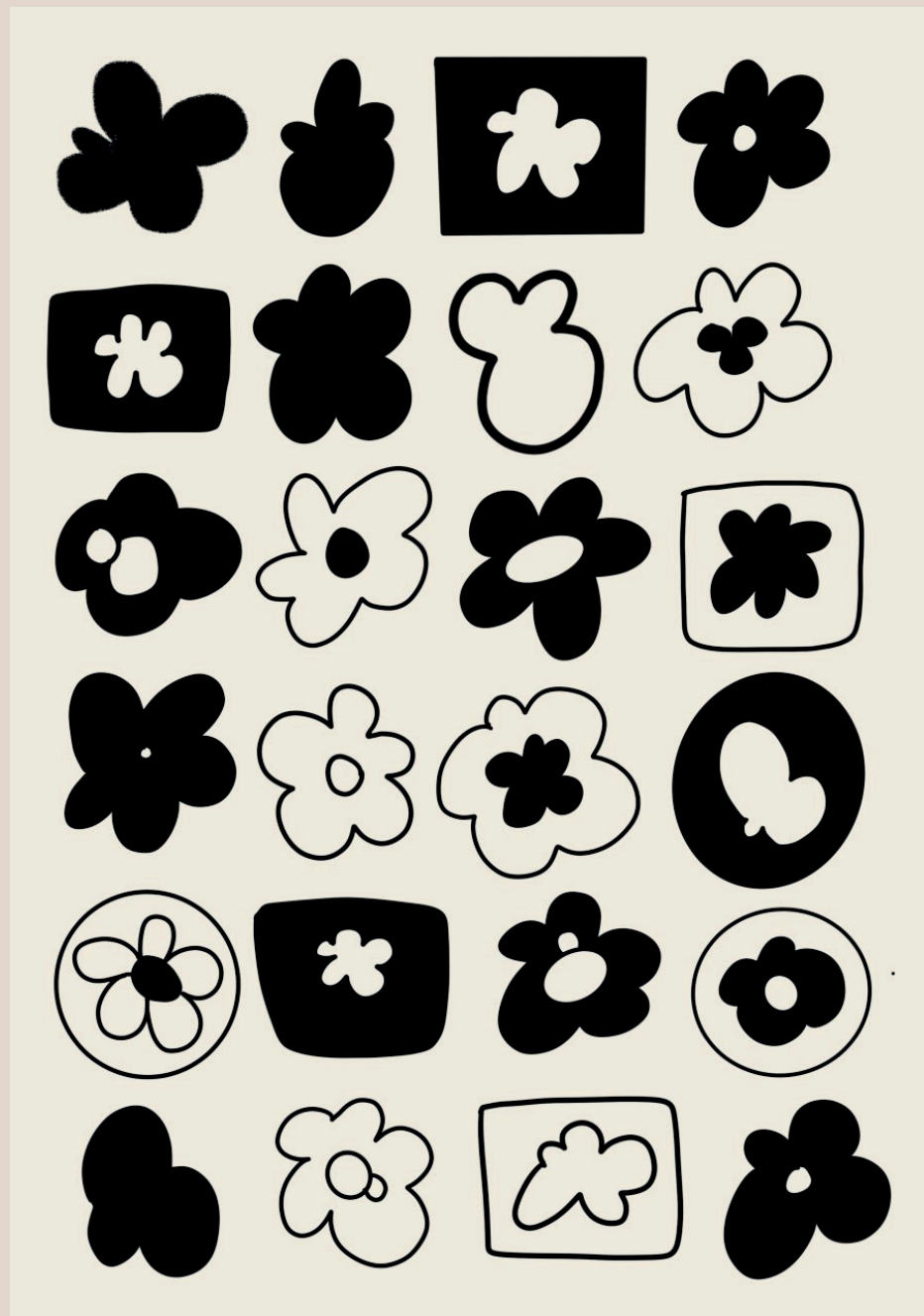
APPLY NOW [WWW.PROSPECT100.COM](http://WWW.PROSPECT100.COM)

prospect100

545 likes  
prospect100 100 selected artworks for Ukraine's Ministry of Digital Transformation



DIGITAL  
ILLUSTRATION





# THANK YOU!

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LET'S CONNECT! CONTACT ME AT [BONNIERAEDESIGN@GMAIL.COM](mailto:BONNIERAEDESIGN@GMAIL.COM)