

Dynamic creative with a background in graphic design and photography, fueled by a deep passion for visual storytelling. Efficient in breathing life into ideas through captivating designs and immortalising moments through my lens.



**DESIGN**

# HOP TIDES

Welcome to Hop Tides Brewery, where the waves meet our hops! This laid back brewery is inspired by a surfers lifestyle, taking inspiration from vintage surf culture and old school beach illustrations. Hop Tides is located just a stone's throw away from the beach and offers a variety of craft beers that are sure to please any palate.

The creation of Hop Tides came about as I was tasked to create an Australian hospitality chain. As they are a chain, the client asked for an illustration based brand identity that could be applied to all venues around Australia.

For further information and a process journal of the brand created, please head to my website.







CODE RED ALE

BONES

RETRO FISH HAZY

KOMBI PILSNER

PALM PALE ALE

FINNIOS HAZY IPA



# THE DAILY 10

The Daily 10 is a revolutionary mobile and web application crafted by Stella Angelis to turn daily math practice into a habit. With 10 personalised math questions aligned with the Australian curriculum each day, students effortlessly enhance their skills.

The task was to create a logo design for The Daily 10 that incorporates elements of a tree. The design for the app combines two powerful symbols: the brain and the tree. By incorporating the brain, symbolises the pursuit of knowledge and intellectual development. The tree, on the other hand, beautifully encapsulates the concept of growth and continuous learning. Together, these elements form a compelling visual representation that embodies the app's core mission of fostering knowledge and personal evolution.

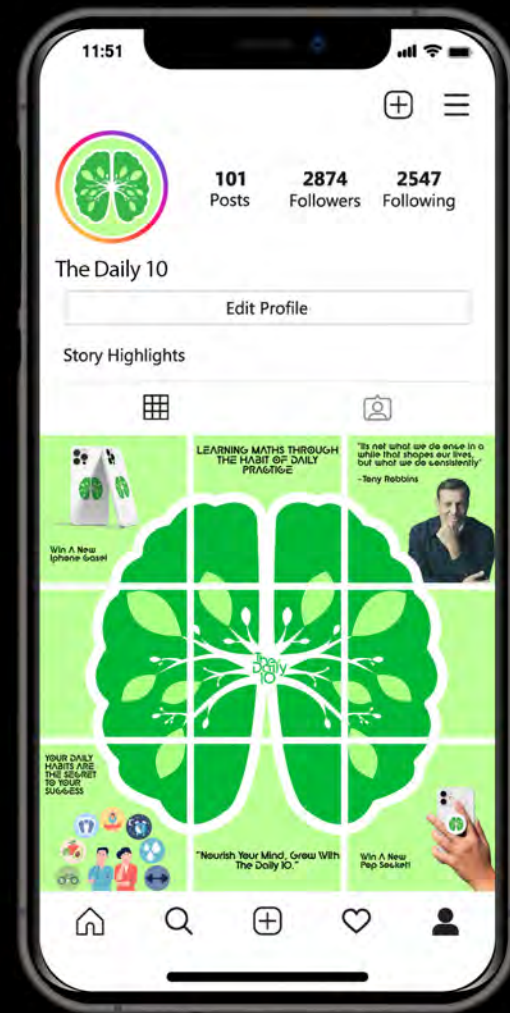
For further information and a process journal of the brand created, please head to my website.



The  
Daily  
10







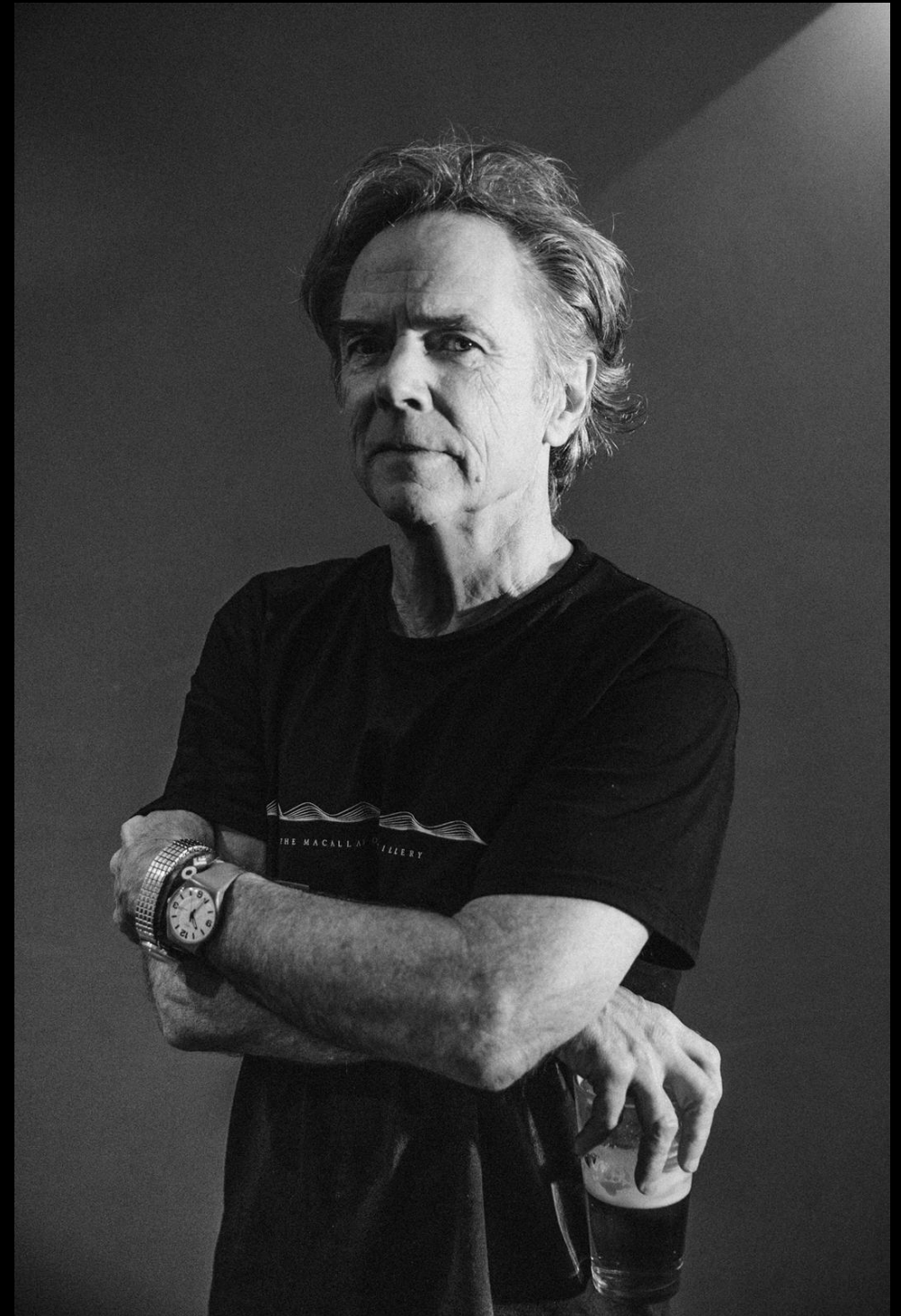


# DAVID CARSON

David Carson is an American graphic designer known for his unconventional and experimental design approach in the 1990s. As the art director for "Ray Gun" magazine, he gained fame for his visually striking layouts that defied traditional design norms. Carson's work features eclectic typography, distorted imagery, and vibrant colours, creating a rebellious aesthetic. His influence on graphic design is significant, and he continues to be a prominent figure in the field.

Tasked to create a double page spread, and an adaptive web layout for a print magazine called Design Jam. Only supplied with the copy for the article, we had the freedom to create a design that we felt best supported Carson's style. For the title page my own imagery was used to create a collage of a wave and Carson's portrait shot, symbolising Carson's passion for surfing.

For further information, a process journal, and a prototype of the adaptive web layout, please head to my website.





# INTUITION AND AUTHENTICITY

DAVID CARSON

David Carson (b. 1953) is a pioneer in the world of design. He is a graphic designer, author, and editor. He has worked for many years at the University of California, San Diego, where he is currently a professor. He is also the founder of the design firm, Rockwell Group.

"YOU DON'T KNOW THE VALUE YOU ARE PUTTING INTO IT."  
- DAVID CARSON

## DAVID

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 experience. It was here that his life as a sociologist and his newfound interest in graphic design began to morph into a very interesting future.

## Design Jam

"HERE HAS THE MOST IMPACT WHEN YOU PUT SOMETHING INTO IT."  
- DAVID CARSON

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, he 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 "environmental, intuitive and personal." He attributes this to both the 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."

# DAVID CARSON

© Rueben Davis

ONE

TWO

### OTHER INFLUENCES

A passion for music and surfing led to 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 reader's attention relies most critically on the editing, heavily in distortion, fracturing, blocking and inversion, as illustrating 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 on the poor writing and boring conversation threads followed by the writer. This wicked sense of humour coupled with a general misanthropic response to regularity, results sometimes of 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 outdid every other issue the magazine released about Richards coming clean about sex, drugs and rock and roll. Carson notes that he "looked at the portrait and realized 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.



### EARLY WORK

Carson left *Ray Gun* magazine in 1995 and founded his own design studio in New York (David Carson Design), attracting work from major international clients such as Nike, Pepsi, British Airways, Microsoft, CNN, MTV, Budweiser, MGM, Quasavar, Armani and even American industrial rock band Nine Inch Nails (NIN). One of the pieces in particular, produced for the band, captures Carson's work becoming so highly sought after and so fuel for inspiration but overly to a good measure of personal life experience in the work on the NIN *And All That Could Have Been* album. Carson used a series of personal photographs taken at his home, coupled with minimal typography to produce the artwork design for the DVD. He notes that after recently purchasing a property, he discovered an eerie underground bunker shelter in the backyard and took to photographing various details of it for band for work on the album, the brief drew him back to those images and informed a critical part of the resulting design outcome.

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 feeds us so easily into thinking they help direct our individuality, but ultimately they help direct our 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 advise 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."



50 BASISIS

All Images: © David Carson

### Design Jam

### ACHIEVEMENTS

- ✦ In 1995, the same year he established his New York studio, Carson published his first book *The End of Photography* at the dawn of a digital age. The book sold over 200,000 copies worldwide and was published in 6 different languages.
- ✦ Since then, Carson has published three additional books, *Second Sight* (1997), *Photographiks* (1999) which earned Carson the award for "Best use of Photography in Graphic Design" from the International Centre for Photography in New York; and
- ✦ Carson 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 fittingly celebrate his dramatic influence on typographic and print design. In his career to date, he has received over 230 awards, 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.

### ONGOING INFLUENCES

Carson's work not only crosses boundaries but industries too, with a portfolio that boasts commissions from car companies, guitars, fashion houses, surf brands, tech gurus, musicians and more. His approach has remained, through all these years, freely experimental, personalized and driven by intuition above all else. He has successfully resisted any effect from the many rules and and in some cases inadvertently, and no doubt unintentionally, helped establish a 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 those 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."



YOUR TOUR

# FROSTY

Frosty's the go to for all you young beer enthusiasts who just want to soak in the social scene without the hassle. No more stressing over the logistics, just crack a cold one and let Frosty handle the rest. It's the easy, breezy way to amp up your social game. Cheers to keeping it cool, stay Frosty.

Tasked to create a unique design for a an existing product package category that could offer a more effective, innovative and meaningful consumer experience in relation to the way it is packaged. The selected category was beer cases, as they all appear to be similar and have no user experience.

Frosty is a beer case that holds 18 x 375ml cans. There are several different cases that contain different beer flavours, such as, Pale Ales, IPA'S, and many more. When opening the package Frosty comes alive, as his ears extend and creates room for ice to be poured over your beers, essentially creating an esky. Made from recyable materials and lined with Frostshield, Frosty can be reused upto 5 times as an esky after initial use.

For further information and a process journal of the brand created, please head to my website.

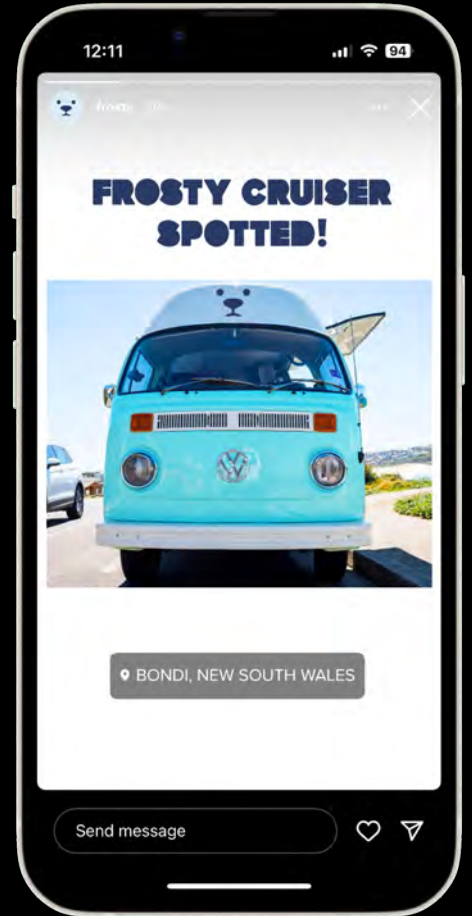
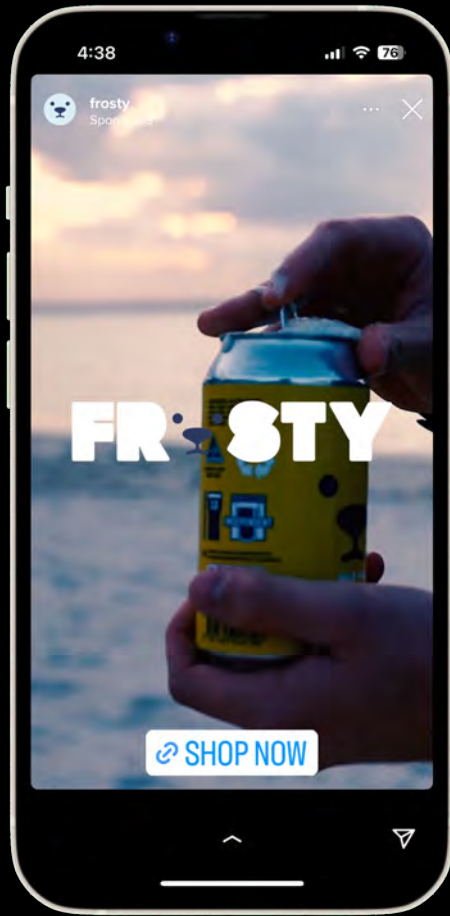
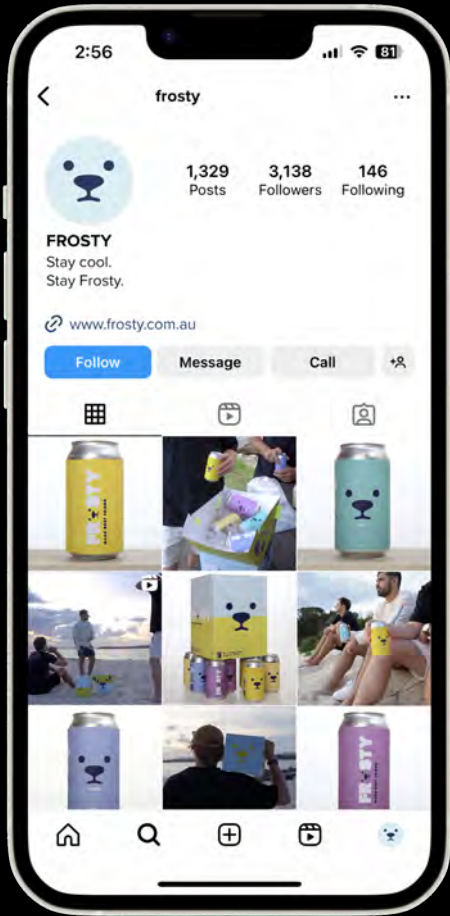


FROSTY

The brand name 'FROSTY' is written vertically in a bold, white, sans-serif font. The letter 'O' is replaced by a blue silhouette of a beer glass. The letter 'S' is also replaced by a blue silhouette of a beer glass. The letter 'T' is replaced by a blue silhouette of a beer glass. The letter 'Y' is replaced by a blue silhouette of a beer glass. The letter 'F' is replaced by a blue silhouette of a beer glass. The letter 'R' is replaced by a blue silhouette of a beer glass. The letter 'O' is replaced by a blue silhouette of a beer glass. The letter 'S' is replaced by a blue silhouette of a beer glass. The letter 'T' is replaced by a blue silhouette of a beer glass. The letter 'Y' is replaced by a blue silhouette of a beer glass.









# ELEKTRIK EEL

Welcome to the electrifying realm of the Elektrik Eel Festival, where music transcends boundaries and pulses through the underground. Immerse yourself in three nights of premiere artistry and hypnotic craftsmanship, curated by our exclusive event management company dedicated to high-end, underground house experiences. Step into the avant-garde world of Acid house, Chicago house, Deep house, Tribal house, Dark electro, and Industrial beats, brought to life by a lineup of premium DJs and artists.

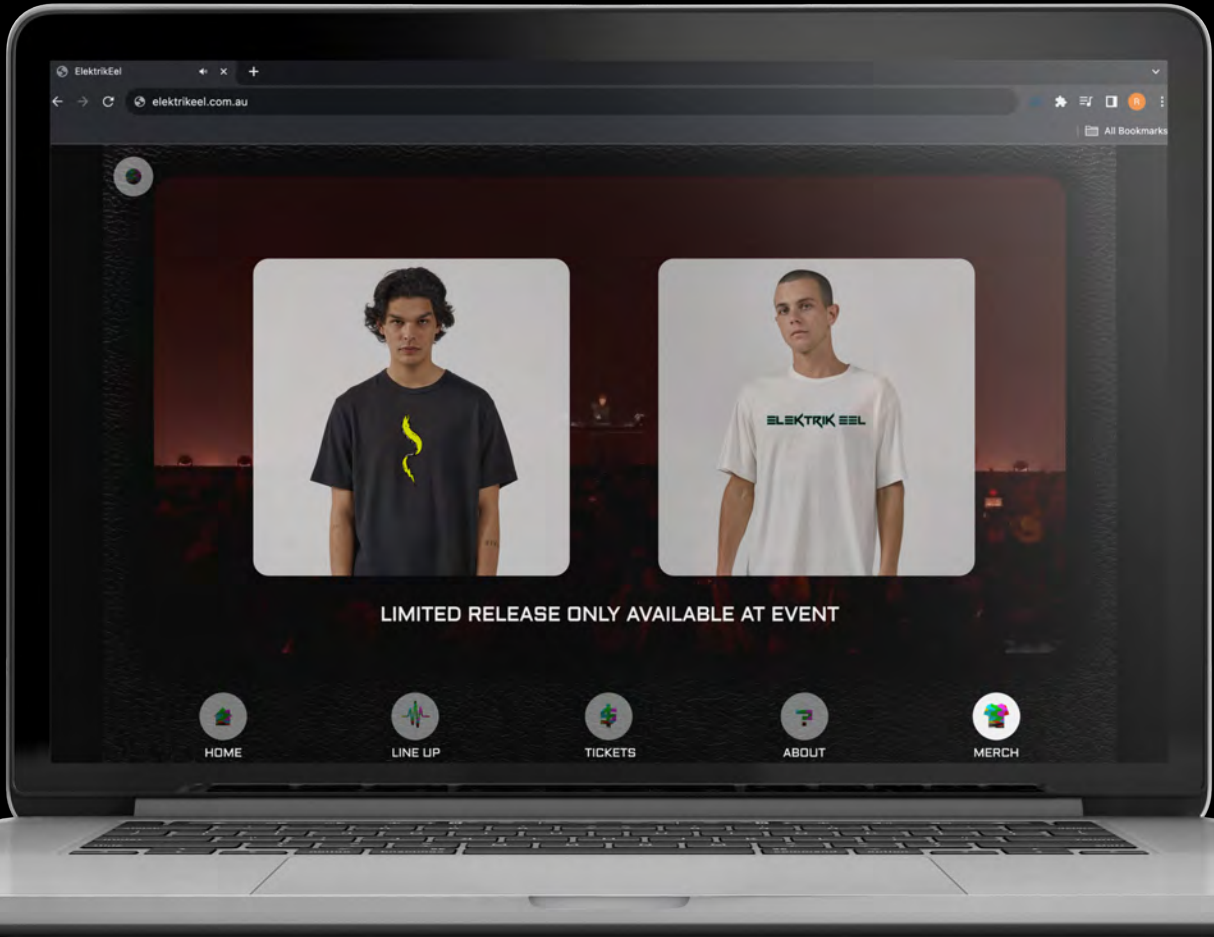
Tasked to create an adaptive web design for a festival named Elektrik Eel, with a style influenced by the feelings of “minimalist, electric, underground and Berlin nightclubs”, wanting a risk with the branding in hopes to reap great reward.

The design created resembles a risk taking approach by distinguishing itself from conventional festival websites. Inspired by the nostalgic charm of a retro television, with each page being a different “station”. At the bottom of the screen, buttons symbolize these “stations,” providing users with an immersive journey reminiscent of channel surfing. This innovative design aligns with the client’s vision of an “electric, underground, premium, minimalist” aesthetic, all while boldly embracing a risk-taking approach to its branding.

To check out the live Elektrik Eel website, please head to my website.







LIMITED RELEASE ONLY AVAILABLE AT EVENT



HOME



LINE UP



TICKETS



ABOUT



MERCH



# CRIME STOPPERS

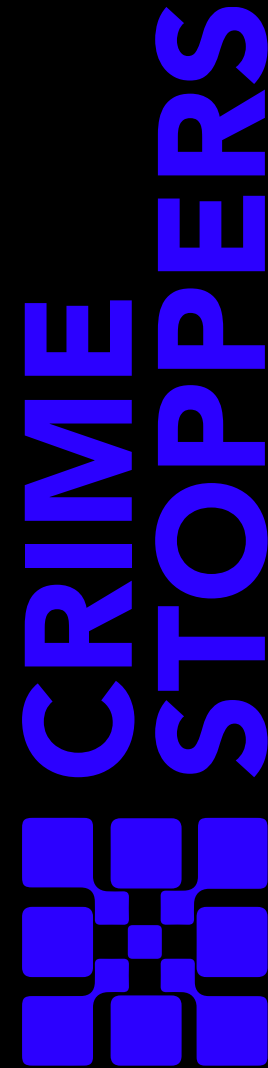
A holistic approach for today's reality.

Crime Stoppers currently has a reputation among young Australians as an organisation that has lost touch with the realities of today's world. It's current branding, while effective at the time, is no longer relevant and requires a modern touch.

There is a need to focus less on the outdated idea of crime as black and white, and redirect Australians to a modern and open minded viewpoint, encouraging community action and the safety of Australians through the use of anonymous reporting.

Tasked to redesign for the outdated Crime Stoppers brand, and create a design that can seamlessly be applied across various touch points. The logo design had to incorporate the colour blue and at least three rows of checkers. The result is a brand identity that strives for community action and highlights the use of anonymous reporting through Crime Stoppers.

For further information and a process journal of the brand created, please head to my website.





NOT ALL HEROES  
WEAR CAPES



 **CRIME  
STOPPERS**

REPORT CRIME ANONYMOUSLY



NOT ALL HEROES  
WEAR CAPES



 **CRIME  
STOPPERS**

REPORT CRIME ANONYMOUSLY



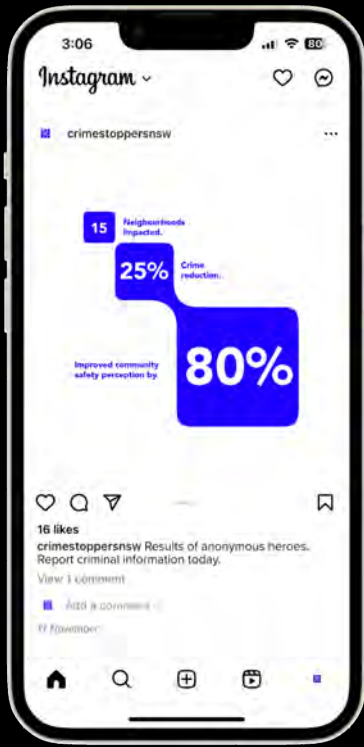
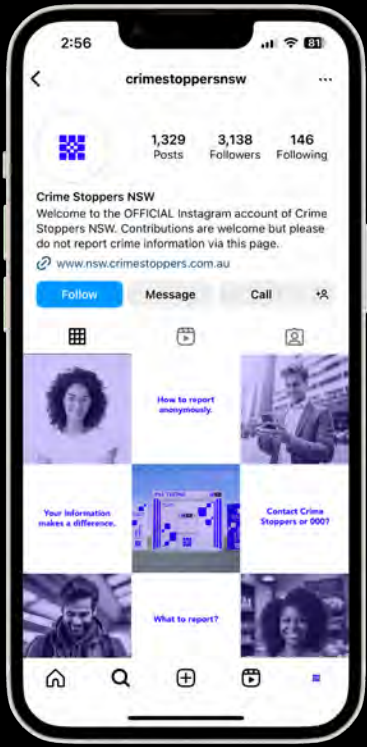
NOT ALL HEROES  
WEAR CAPES



 **CRIME  
STOPPERS**

REPORT CRIME ANONYMOUSLY







**REPORT CRIME  
ANONYMOUSLY**

**CRIME  
STOPPERS**

**1800 333 000  
nsw.crimestoppers.com.au**

