

Matt Bonaccorsi
Bas-relief design & sculpture



Portfolio
and
Services

Matt Bonaccorsi
Digital Design and Sculpture

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About me



I have been a professional designer and relief sculptor for 25 years.

Originally trained as a jeweller and silversmith, I joined the Royal Mint as an apprentice engraver in 1996. Over the following 15 years, I designed currency for more than 60 countries, as well as countless commemorative coins and medals.

I was Chief Engraver of the Royal Mint for 7 years, technical advisor to the the Royal Advisory Committee on coin design, and design advisor for the London 2012 Olympic medals.

Since 2012, I have worked as a freelance designer, producing commemorative coins and medals for commercial and government clients worldwide. I also produce embossings for beverage and cosmetics packaging.

My ethos

I'm a commercial designer, which means that my client's needs usually trump my own creative style and inspiration.

I enjoy taking a client brief and finding the best methods, styles and compositions to deliver their vision, whether that fits with my personal creative tendencies or not.

It's great to be given free rein, but most of my clients have limitations of budget, timescale and audience.

It's the challenge of finding a way to be creative within these boundaries that I enjoy the most.

I'm a pragmatic and lateral thinker, and a large part of my workflow is finding more efficient ways to deliver final products to a client, so that more of their budget can be assigned to the creative process.





My workflow

My background is in hand craft, but for the last 10 years, I have worked exclusively digitally.

Digital design and modelling is now at a point of advancement where it allows the freedom of expression of hand craft, but without the non-value added processes and delays inherent in hand working.

I'm fluent in all the standard packages within the industry - Zbrush, Blender, Artcam etc, and can deliver in most common file formats.

Working digitally also means that distance and time zone are no barrier to providing my services abroad.





My services

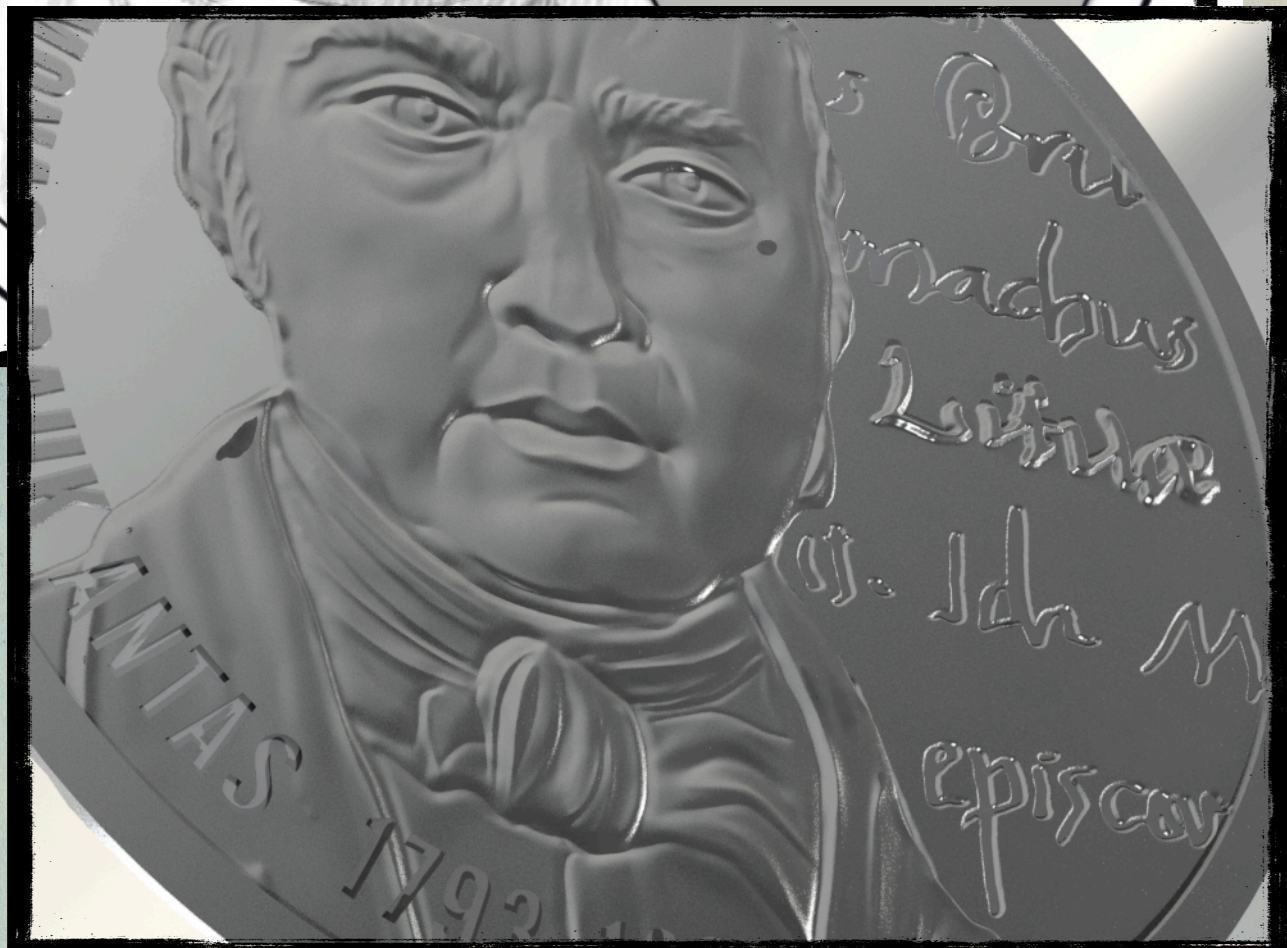
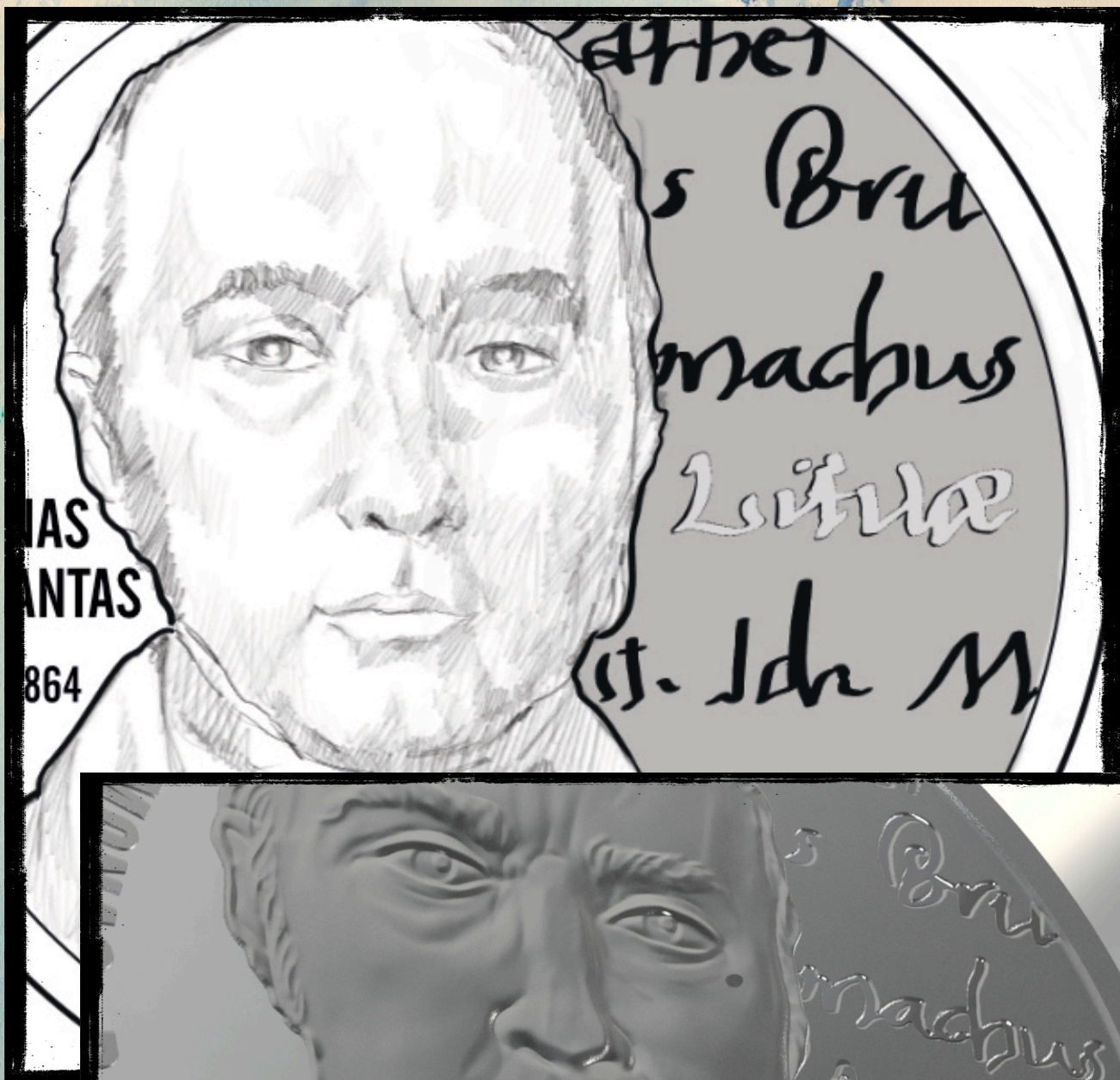
Design

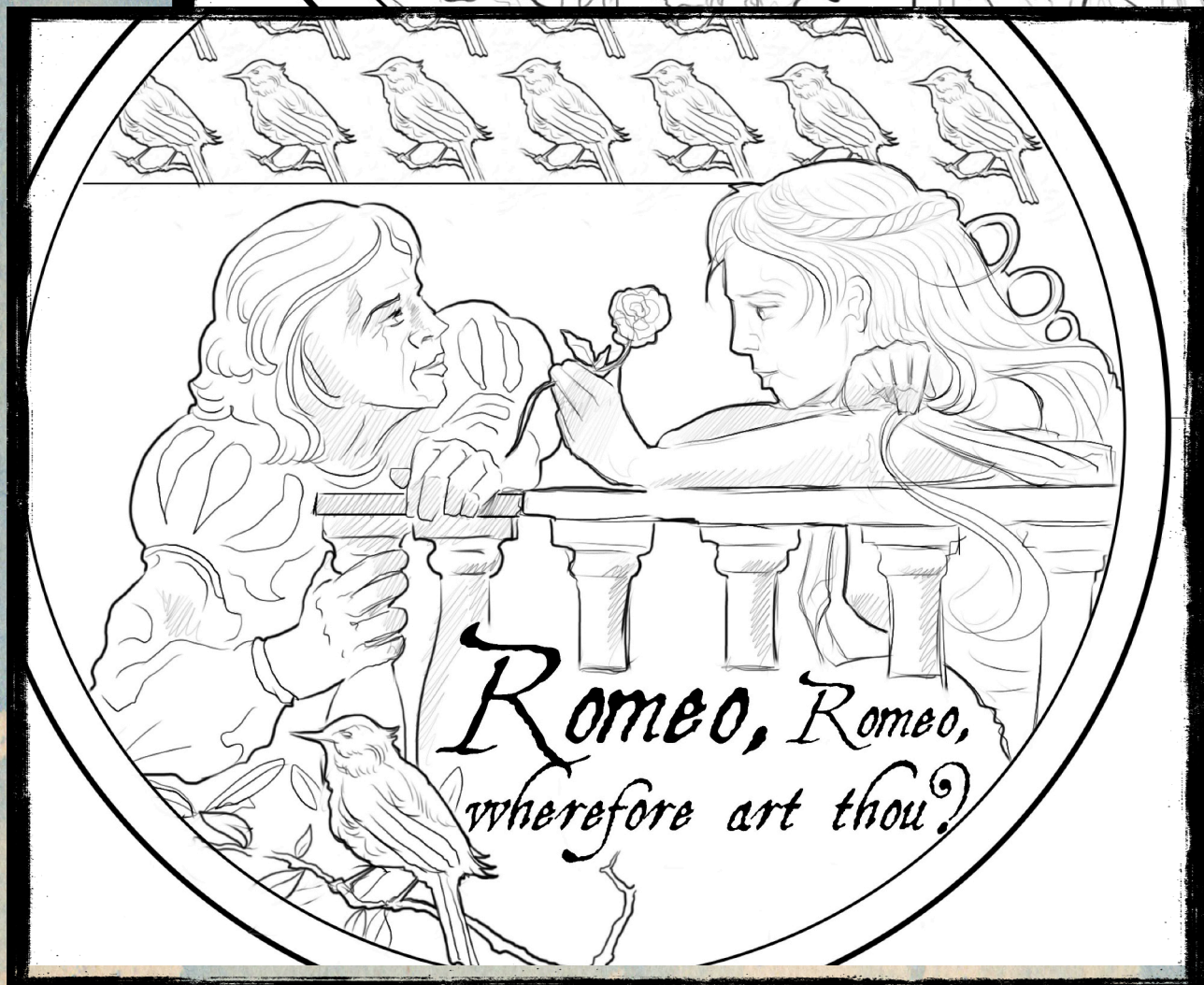
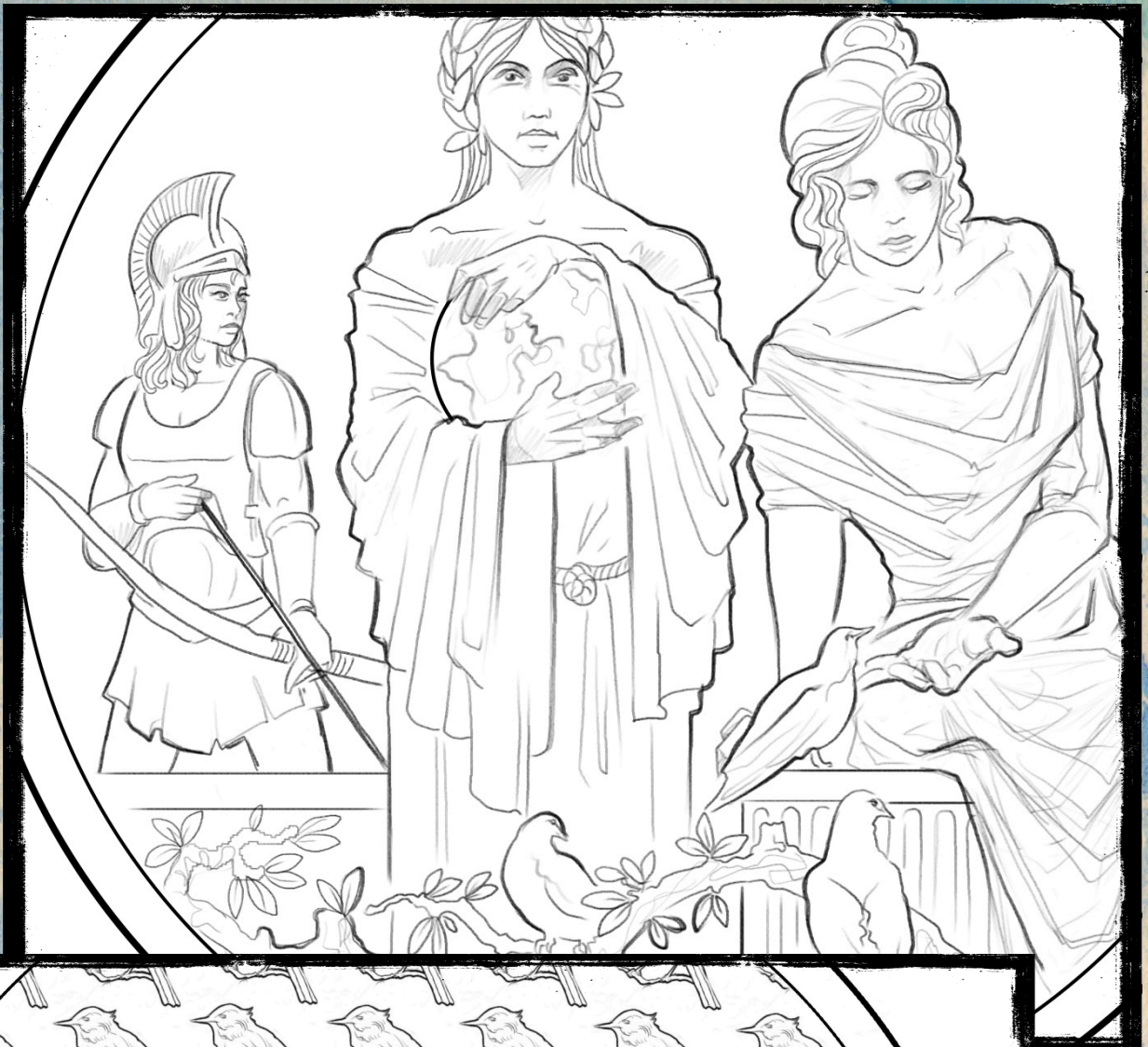
I tend to work very roughly in the early stages of a project, as it's often easier to tease out a clients vision when there's something tangible to discuss.

I make rough thumbnails from an initial brief to help convey ideas about topic, composition and narrative.

Although designs are tidied up for approval, I tend to leave them as line-art. This is because with digital sculpting it's often quicker to create the actual model than it is to draw out a 'realistic' 2D render. Rendering in a drawing can also give a false impression of the final relief, which can cause issues further down the line.







My services

Sculpture

Much of my work is 'white label', meaning that I am simply commissioned to sculpt up pre-existing designs. This can either be because a client doesn't have the skills in house, or has an internal team running at capacity, and needs overflow. Either way is fine by me.

With 25 years experience of designing for production, I can easily adapt my sculpting to suit the technical specifications of a product.

The reason most of my clients come back to me is because I deliver quick and fit-for-purpose models. Whilst I value the creative process, I'm not precious, and have a solid ability to know when a job is good enough for it's intended purpose.





[Time-lapse sculpts:](#)

Click the title to see time lapse videos of my ZBrush sculpts.

My services

Rendering

Commemorative coins are often event sensitive, and my clients often need to market new products before production begins.

I can provide photo realistic renders for marketing and advertising - either from my own work, or from a clients supplied CAD models.



Scroll down for some more work examples.





Year of Dragon 2024

Wood dragon - outgoing and energetic like all dragons, but more reserved and solitary.

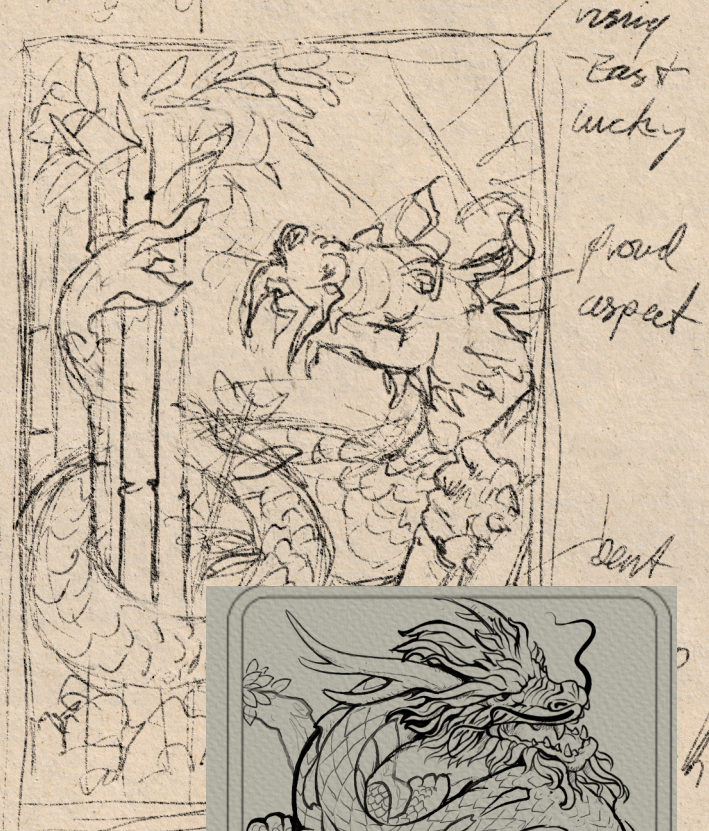
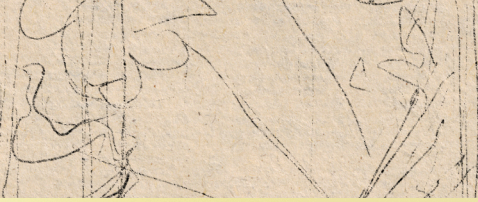
The bamboo forest symbolises the dragons reserved nature - it lives partly hidden amongst the trees.

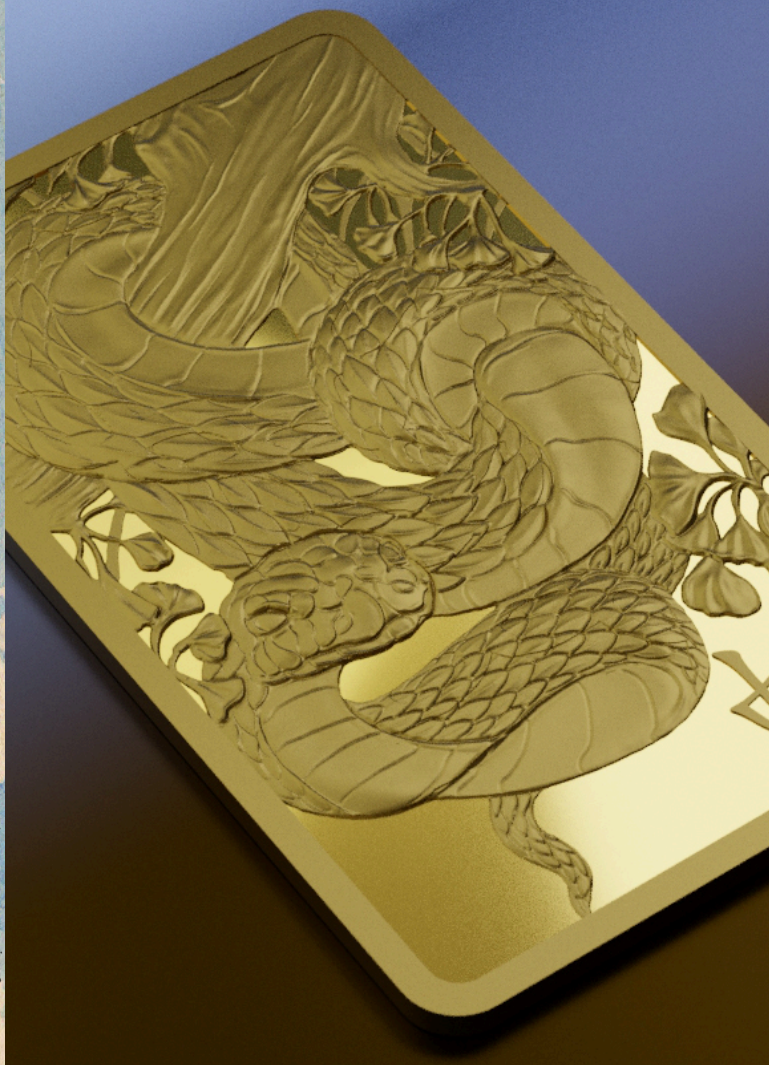
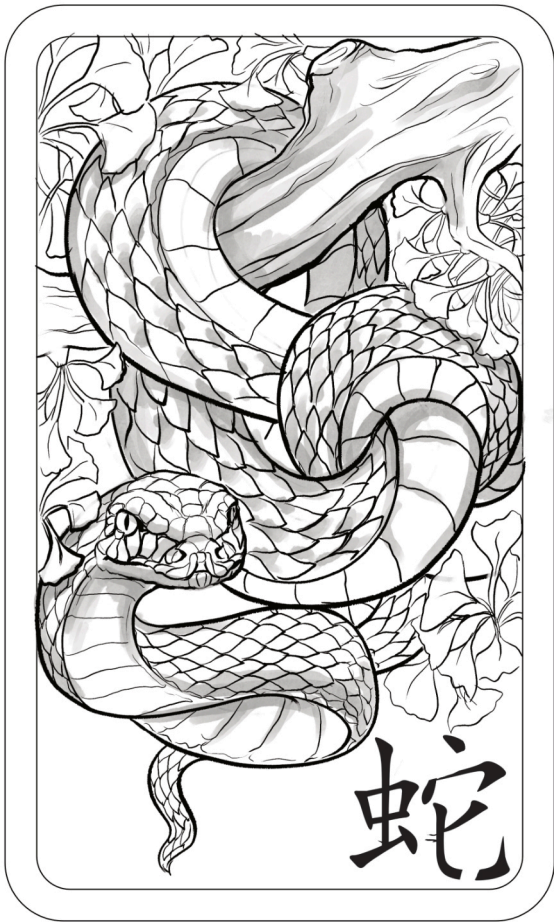
However, the dragon is bending the trunks, showing that it still has enormous strength.

The image is composed into thirds, with the straight trunks taking up the left hand third.

By breaking up the canvas this way, we can symbolise the wood dragon's lucky number - 6 ($2/3 = 6$)

The sun is shown rising behind the dragon, symbolising the East - the wood dragons lucky direction.





Tl;dr

I'm an experienced, pragmatic designer, whose MO is to deliver solid creative work within commercial timescales and budgets.

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