

# *Hello.*



*This book is a brief introduction  
to Masked Man Design.*

# Love.



*That's what it's all about, for me.  
I love what I do.*

How I came to be a graphic designer is a long story, which you probably don't want to hear right now. If you're interested in that sort of thing, there's a CV at the end of this book: a whole page about me.

For now, let's talk about you. Your projects, your budgets, and your deadlines.

If you're a potential client of Masked Man Design (and I'd love to work with you), then your hopes and concerns are mine as well. I want to help.

You're a busy person. You don't need some head-in-the-clouds graphic designer talking airy-fairy nonsense. You need someone who can get the job done: on brief, on time and on budget.

*I'm not saying there's no room for flair  
and creativity. Of course there is.  
But we won't let that get in the way of  
the important stuff: your message.*

And that's my role. To me, graphic design is an essential part of communication. You've got a message to get across; my enthusiasm, experience and creativity are at your service. So let's put our heads together.

# Experience.

*Do you know the technical ins-and-outs of print? Do you want to? Probably not.*

You know the story: you send your project off to a printer, only to be told of a glitch which means your job will be either:

- a) delayed; or
- b) more expensive; or
- c) delayed **and** more expensive.

And when you ask what the problem is, the explanation is in Jargonese.

That's where I come in. I'm fluent in Jargonese.

A client of mine once received a print quote for rather more than they were hoping. I called the printer and politely suggested how the job could be produced more cost-effectively. At the end of the project the print bill came in at **one third** less than quoted. Result.



Look at the photo on the left. It's nicely lit and well composed. But there are areas for improvement.

In the photo on the right, I've tidied up the hair and boosted the contrast, saturation and sharpness. It's subtle, but shouldn't your photos be seen at their absolute best?

*It's all part of the service. No extra charge.*

# Creativity.

*You've got dozens of typefaces on your computer and any number of colours to choose from. Why use a graphic designer at all?*

There's more to good design than picking the right colour and typeface. I'm talking about creativity – but what does that actually mean? Well, I like to start a job with a clear brief.

A brief is a list of ingredients. For example:

- the poster should be A3
- it should use the corporate colour
- it should appeal to sports enthusiasts.

Creativity is putting the pieces together in a meaningful way.

One of my clients is an Apple Macintosh dealer. He wanted a design based on the slogan: 'Why Vista when you can Mac?' and the brief included these requirements:

- use of the Apple logo
- emphasis on the word 'Mac'
- a simple, striking design.



After a few working visuals I made the question mark the focus, and used its shape to lead the eye to 'Mac'. The placement of the logo was then straightforward and logical.

I added the reflective sheen, but that's a detail.

*The brief is met by the idea.  
The design is the finishing touch.*

# *Details.*

This book is an introduction to Masked Man Design, but my contact details are at the bottom of the page if you want to know more. I'm happy to chat, and if you need an idea of how much your project will cost, please ask. Quotes are free.

Before I went freelance, I spent some time heading up the design team at Oxford Brookes University. Previously I was part of Thames Valley Police's graphics studio. Earlier in my career I worked at a printer, an advertising agency and a computer games company (not at the same time). I've been a professional designer since 1995.

I studied advertising at Falmouth College of Art and Design, where I learnt the importance of conveying an idea instantly. It's this clear thinking that I keep in my work to this day.

*Thanks for reading.*

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