



John M Girimont | ePortfolio 0909-P
Graphic Production and Photo Illustration for Printers

My name is John Michael Girimont, and I am a freelance designer, production artist and photo illustrator. With 17 years experience as lead pre-press artist and three years serving as production artist and imaging specialist for a talented marketing agency, I have the skills to:

- design complex pocket folders, embossing dies and spot varnishes
- control color management for both press and internet
- handle complex project management from rough sketch to press
- do high quality imaging and photo manipulation
- create both bitmap and vector graphics
- design logos, and correct and improve supplied art
- and much more!

Let me bridge the gap between the creative needs of your client and the no-nonsense needs of your press.

After viewing these samples of work I've done for others, call or e-mail me using the contact info at the bottom of the page, and see what I can do for you!

John M. Girimont

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CHAPTER

What You Can Learn From
17 Years in Printing

TOPIC

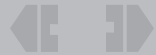
Customized Designs
Done Right

TOOLS

InDesign, Illustrator
& Photoshop CS2

DESCRIPTION

My years of experience in pre-press have given me the skills to create files used for custom die cuts, pocket folders, spot varnishes, touch plates, multi-level embossing dies and much more. Because I have learned my trade from the best in the business, everything is done right the first time: files have bleed where required, panel sizes are logically determined (no 3.333" panels), gussets are the correct width as are the short folds. It's as if all the files have gone through a detailed pre-press flightcheck, because they have.



CHAPTER

What You Can Learn From
17 Years in Printing

TOPIC

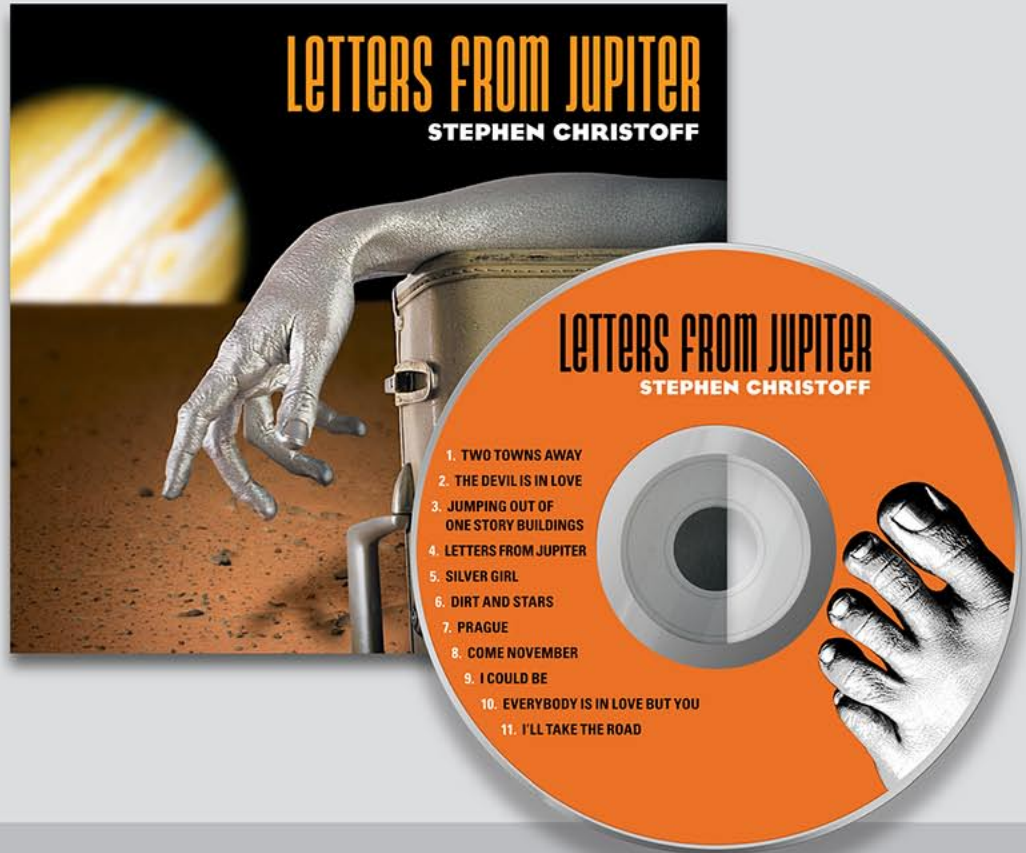
Color Control, part 1

TOOLS

InDesign, Illustrator & Photoshop CS3

DESCRIPTION

I have made a career of manipulating digital art to get correct color on press, no matter how the files are created, or which printing method is used. The CD cover to the right is your standard 4-color printing; the artwork was created in Adobe RGB then flattened and converted to CMYK maintaining the vendor's requested 280 ink limit (yet still keeping the rich black!). The CD label on the other hand was silkscreened using only black, PMS 158C orange, and white ink. I used the silver surface of the CD itself to come through as the midtone of the "silver girl".



CHAPTER

What You Can Learn From 17 Years in Printing

TOPIC

Color Control, part 2

TOOLS

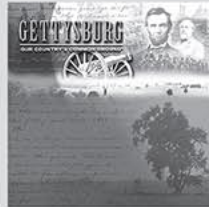
InDesign, Illustrator & Photoshop CS3

DESCRIPTION

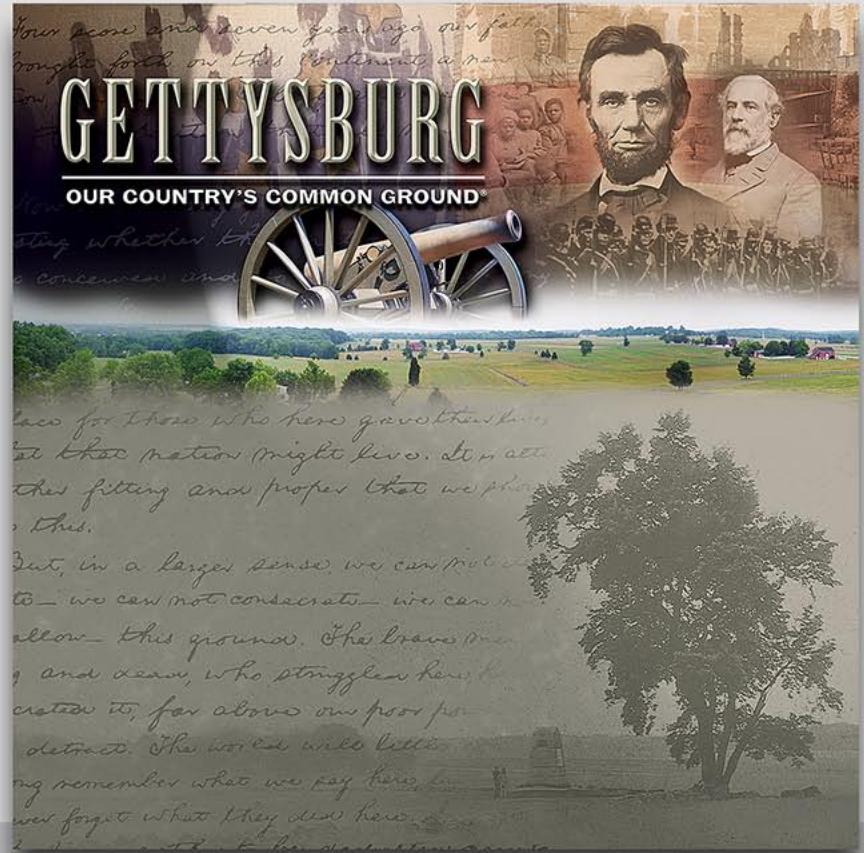
The tradeshow banner shown here measures 8 foot square. The vendor's specs called for final art to be submitted as CMYK, 97 dpi at actual size. A simple flattened file (only one layer) at that size is over 1GB in size, and this design had over 20 layers to it! In order to keep the file from being too large, I worked in RGB until the final step when I needed to do the color conversion. I kept all my shadow treatments on separate layers so I could easily convert the 4-color blacks (which result from a typical RGB to CMYK conversion) to just black, making the job much easier to control on press. You can see on the right how the black channel contains most of the shadow information.



C+M+Y



K



CHAPTER

What You Can Learn From
17 Years in Printing

TOPIC

Project Management
From Sketch to Press, part 1

TOOLS

InDesign, Illustrator & Photoshop CS2

DESCRIPTION

For the last several years I have been the designer and production artist on a variety of 4- to 16-page brochures, postcards and mailers for the tour booking agency Music Festivals. Communicating primarily via e-mail, the client specifies what information he wants on each page of the brochure, then leaves it to me to come up with the design and layout using an established image library. Final files are delivered as either press-ready PDFs or collected layout and support files, complete with a set of marked up lasers.



CHAPTER

What You Can Learn From
17 Years in Printing

TOPIC

Project Management
From Sketch to Press, part 2

TOOLS

InDesign, Illustrator
& Photoshop CS3

DESCRIPTION

Easily one of the more complicated brochures I have ever created. Not only was I responsible for the design and imaging, but also engineering this self-mailer, which is comprised of only one tri-fold cover and three sheets of paper stagger-folded to create the 12 tabbed pages.

[LEARN MORE](#)



CHAPTER

What You Can Learn From
Some Really Great Designers

TOPIC

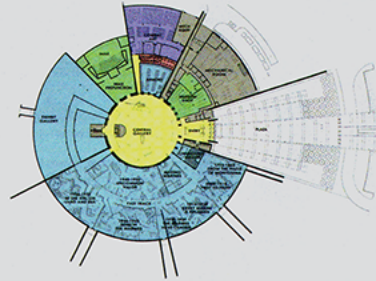
Designing with Illustrator

TOOLS

InDesign & Illustrator CS2

DESCRIPTION

The Gettysburg Foundation needed some floorplan art created for use in a variety of collateral pieces about the new Battlefield Museum. They provided the CAD art from the architect, and a copy of floorplan art used for the new US Marine Corp museum they wanted me the style of.



THE GETTYSBURG MUSEUM OF THE AMERICAN CIVIL WAR EXHIBIT GALLERIES

1. Impact of War: In a Larger Sense
2. Causes of War 1776–1861: Conceived in Liberty?
3. Approach to War: A New Nation
4. Civil War 1861–1863: Now We Are Engaged in a Great Civil War
5. Campaign to Pennsylvania: Testing Whether That Nation Can Long Endure
 - 5a. Voices of the Campaign Theater
6. Battle of Gettysburg: Now We Are Met on a Great Battlefield of That War
 - 6a. Into Battle
 - 6b. Day 1
 - 6c. Day 2
 - 6d. Day 3
 - 6e. Out of Battle
7. The Aftermath of Battle: The Brave Men Living and Dead
 - 7a. Voices of the Aftermath Theater
8. The Gettysburg Address: A New Birth of Freedom
9. Civil War 1863–1865: The Great Task Remaining Before Us
10. After the War: That These Dead Shall Not Have Died In Vain
11. Preservation of the Battlefield: Never Forget What They Did Here
12. Gilder Lehrman Institute Special Exhibits Gallery

LEGEND

- 🔍 NPS Information Desk
- 🍴 Restaurant
- 🚻 Women's Restroom
- 🚻 Men's Restroom
- 👶 Family Restroom
- 🚰 Drinking Fountain
- 💰 ATM
- 🚶 Stroller Parking
- 🛗 Elevator



CHAPTER

What You Can Learn From Some Really Great Designers

TOPIC

Designing with Photoshop

TOOLS

Photoshop CS2

DESCRIPTION

The Patriot Foundation is an organization devoted to helping the families of soldiers from the 82nd Airborne Division killed in action. This poster was commissioned to help this worthy cause. The original request asked only that the design incorporate the World Trade Center towers in some way. This poster has been very well received, appearing as the centerpiece of fundraising efforts initiated by Wal-Mart, Hardees, and BB&T banks. Both versions of the poster are currently displayed in the headquarters of the 82nd Airborne Division.

[LEARN MORE](#)



CHAPTER

What You Can Learn From
Some Really Great Designers

TOPIC

Presentation Graphics
with Photoshop

TOOLS

Illustrator & Photoshop CS2

DESCRIPTION

The client needed a graphic for a Powerpoint presentation, but didn't have a budget that would make image purchases possible. They wanted something more than line art, with a photo-like quality, using a dashboard theme. The client was so impressed with this art they made it the centerpiece of their presentation.

ACCELERATE Success™

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CHAPTER

You Go, I Go,
We All Go for Logos

TOPIC

Logo Design

TOOLS

Illustrator CS3

DESCRIPTION

The client was holding a series of game show auditions in area malls and needed a logo for the series. The art director asked me to base my logo on that of the hit show "Are You Smarter Than a Fifth Grader". This logo was done completely in Illustrator making use of its excellent 3D capabilities.



CHAPTER

You Go, I Go, We All Go for Logos

TOPIC

Getting the Logo You Need From What You're Given

TOOLS

Illustrator & Photoshop CS2

DESCRIPTION

Logos are quite the dilemma in this business. Almost every project needs at least one, yet the ability to get the quality logo art the printer requires can often be problematic. Even if it is the right logo, it is probably low-resolution or RGB, and needs to match a specific color build; or perhaps it is high resolution but needs to be enlarged 1000 times more to be used for signage; or it is the right size, but the vendor needs it to be vector, not bitmapped. All these issues and more occur on a regular basis, and with my skills tend to be no problem at all. Convert a bitmap logo to vector? No problem. Convert an RGB logo to CMYK but make sure the three different reds output as the same spot color? Piece of cake. Client needs a new logo created quickly? Been there, created that.

¡caliente!



John M Girimont

GRAPHIC PRODUCTION, IMAGING and DESIGN

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OBJECTIVE

Seeking freelance and contract work with firms and designers in need of a detail-oriented person possessing years of graphic production and photo retouching experience for both print and internet.

WORK EXPERIENCE

- 6/08 – Present **FREELANCE - Richmond, Virginia**
Designer / Production Artist / Photo Illustrator – Since leaving RightMinds I have had a successful career as a freelance artist, specializing in realizing the concepts of art directors and designers in both vector and bitmap formats, for both print and interactive media. I have also had many assignments where I have been asked to serve as designer and art director, taking my own concepts from rough sketches all the way to final production. My freelance clients include Music Tours Unlimited, The Gettysburg Foundation, Spurrier Media, Response Marketing Group, and The Virginia Lottery (through Qorvis Communications).
- 9/07 – 6/08 **RIGHTMINDS - Richmond, Virginia**
Digital Imaging Specialist / Production Artist – In addition to Production Artist duties listed below, as Digital Imaging Specialist my duties included executing all complex imaging work, including color correction/alteration, image combines and retouching, resizing, and preparation of images for final use based upon specifications provided by vendors. Creation of images based upon direction from creatives. Maintain and organize large image library, and oversee purchase and correct use of stock photos. Operate and maintain wide format Epson inkjet proofing system. Client list includes LandAmerica, MeadWestVaco, S&K Clothing, Genworth Financial, Estes Express Lines, Dominion Power and Special Olympics.
- 5/05 – 9/07 **RIGHTMINDS - Richmond, Virginia**
Production Artist / Coordinator – Pick up where Art Directors leave off by completing and refining production-oriented work, performing file collects, preflight checks and technical proofing, preparing mechanical comps/dummies, preparing and mounting artwork, preparing and double-checking files for printers, and reviewing proofs back from printers for technical accuracy. Execute designs and production of a broad range of end products based on provided direction. Resize ads, make edits and revisions to existing files, produce presentations/proposals including the layout and production for both print and web work, proofing and internal coordination of resources. Generate proof PDFs of Art Director's concept layouts and post to RightMinds' website by updating html based system. Assist creatives with file problems, printing problems and issues related to creative/production software, fonts, etc. Working with IT Department, perform archival and organizational duties with job files and images. Serve as backup to the imaging technician for Photoshop and image related work.
- 7/01 – 5/05 **PROGRESS PRINTING COMPANY - Richmond, Virginia**
Electronic Production Leader / Senior Designer – Oversee production of all manner of projects for printing on both in-house and off-site presses using a wide array of software on both the Windows and Mac platforms; lead production artist responsible for the electronic assembly of the more complicated print projects, involving editing and creation of page layout and correction and manipulation of photographic images; senior designer responsible for the design and production of projects for both press and the internet; create electronic files used for the manufacture of complex dies for cutting out pocket folders, custom edged commercial pieces, boxes, etc; work closely with designers on the creation of their files to facilitate faster throughput in prepress; improve departmental performance through the development of standardized workflows and quality control procedures; train fellow employees on advanced electronic production techniques; work closely with press manager to improve press performance by manipulating electronic files for better color control. Client list includes, but is not limited to: Beatley and Gravitt, Communications Design, Barker Campbell Farley & Martin, The Martin Agency; Watson Wyatt

Continued on next page

WORK EXPERIENCE

continued

6/93 - 6/01 **CADMUS GRAPHIC SOLUTIONS - Sandston, Virginia**
Senior Production Analyst – Senior production artist responsible for the electronic assembly of all manner of print projects using a wide array of software for both the Mac and Windows platforms; troubleshoot difficult projects for other operators and departments; image editing and creation; conversion of print material for use on the internet; test latest software and develop new production techniques and standards; train other production artists and generate the necessary training materials; directly involved in production planning and the generation of job-specific workflow instructions for all prepress teams; assist other departments in the understanding and organization of client submitted files and instructions; preflight incoming jobs and estimate production times; maintain strong relationship with clients by assisting them in improving their own design and page assembly skills; develop reference and training documentation for a variety of client-specific topics; developed and presented well-received client training seminar entitled “Secrets to a Better Prepress Experience” and created the accompanying PDF file. Client list includes, but is not limited to: Reynolds Metals, Wolff Fording & Co., Mitsubishi Corp., CSX Corp., The Glass Baron Inc., Media General, Inc.

4/92 - 6/93 **CADMUS COLOR CENTER - Richmond, Virginia**
Macintosh Systems Manager – Department supervisor responsible for development and management of new electronic prepress department; evaluated and purchased equipment and software; hired, trained and managed a staff of five operators working three shifts; developed production techniques and methodologies for both the prepress and imaging departments; coordinated activities of electronic prepress with those of scanning, proofing, conventional litho, scheduling, and account management departments; consulted with clients and vendors; maintained computers, imagesetters, and processors.

Additional experience gained from freelance assignments developing websites and internet-ready art.

SOFTWARE & HARDWARE

Adobe Acrobat Professional, Illustrator, InDesign, Photoshop, Bridge, Dreamweaver, PageMaker, and FrameMaker; Quark XPress; CorelDraw and Ventura Publisher; Microsoft Word and PowerPoint; BBEdit; PitStop; Scitex FullAutoFrame and Remake; Heidelberg Delta Trapper; Fetch

Windows and Macintosh (both OS9 and OSX) desktop computer systems; Heidelberg Delta 7 RIPs and Signa Imposition workstations; Fuji Finalproof 5600 digital proofing system; Scitex Brisque, Star, and PS Assembly stations; Scitex Iris Realist and Kodak Approval proofing systems; Scitex 400 and 800 series imagesetters

EDUCATION

9/80 - 5/85 **VIRGINIA COMMONWEALTH UNIVERSITY - Richmond, Virginia**
Bachelor of Fine Arts in Communication Arts and Design – Honors include: Dean's List; selection of illustration in juried competition for publication in Richmond Arts Magazine (1985); selection of print in juried competition for show in Painting and Printmaking Exhibition (1984).

PERSONAL

Married since 1987 with two daughters.

APPENDIX A

DESCRIPTION CONTINUED

One of the more difficult aspects of this layout was the imposition of the text pages in InDesign, as my agreement with the printer stated I would supply files in printer spreads. Rather than a typical saddlestitch binding with a vertical gutter, this gutter was horizontal, with each subsequent page being a quarter inch longer than the page before. But InDesign will only paginate files using the traditional vertical gutter and each page must be the same size. Because I needed to show soft proofs in reader spreads, but supply the files to the printer in printer spreads, after working out the imposition I set the files up in such it made it possible to quickly rearrange the page halves into printer spreads once I had final approval.

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APPENDIX B

DESCRIPTION CONTINUED

The Patriot Foundation had originally asked me to design the poster using images of soldiers in combat. When the Foundation discovered that certain businesses would not display the poster with weapons appearing as prominently as they are here, I revised the design within 24 hours to be the one with the paratroopers.

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