



JEANA CLARK

WEB: www.jeanaclark.org ■ EMAIL: jeana@jeanaclark.org

STRENGTHS

Creative and innovative graphic designer who collaborates with organizations and companies to help them tell their unique and inspiring story.

Over 12 years print media design, with 10 years in web development ■ Translates marketing objectives and client needs into effective, targeted solutions applying all aspects of identity development, visual storytelling, print and web design ■ Designs brands, logos, brochures, advertisements, catalogs, and magazines through all phases of development from concept to final execution

EXPERIENCE

Freelance Print & Web Designer ■ Lexington, KY ■ 1996-Present

Works independently and with in-house art directors to complete projects ahead of schedule and within budget constraints

- Designs branding and identity systems, produces magazines, bound books and book covers, and builds web sites for higher-education and non-profit organizations
- Creates 3-D environments within Second Life for Abraham Paiss & Associates, a non-profit firm promoting sustainable development
- Partial Client List: Anglican District of Virginia, Asbury College, Asbury Theological Seminary, CANA, Cre8tive Group, Etopia EcoVillage, and Jessamine County Victim Advocate Office

Graphic Designer ■ Follett Educational Distribution Group ■ Lexington, KY ■ 2007-09

Produced over 75 print and web projects annually for seven divisions of the Follett Corporation. Projects include: logos, sell-sheets, brochures, stationery, direct-mail collateral, magazines, catalogs, web sites, and trade-show signage

- Maintained individual branding standards for seven Follett divisions while producing new and successful design concepts
- Developed "Delighting the Customer" and "Ignite Delight" branding initiatives for internal employee appreciation program including the design of email blasts, intranet site, and various promotional and printed items
- Branded three national sales meetings and produced accompanying collateral, PowerPoint slides, notepads, name badges, signage, and invitations
- Designed new national ad campaign for Follett Library Resources, including seven new ads
- Maintained ad specifications for Follett Software Company, Follett Educational Services, and Follett Library Resources resizing, revising, and editing existing ads to be placed in eight national publications
- Coordinated with BWI marketing department and copywriters to design and produce, *TitleTalk*, a 24-page public library resource magazine, reaching over 10,000 librarians
- Supervised and art-directed two freelance designers on various print and web projects

Lead Graphic Designer ■ Asbury Theological Seminary ■ Wilmore, KY ■ 2006-07

Designed materials for the admission, development, student life, and academic offices and oversaw the printing process from initial estimates, bidding, design, proofing to final delivery. Projects delivered on time and within budget

- Rebranded the Beeson Institute Scholarship program, including all design and copywriting for website and national advertisement campaign
- Art-directed and produced three issues of *The Asbury Herald*, reaching an audience of 18,000 alumni and donors; made artistic decisions based on magazine content, produced original art work, and directed photography



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EXPERIENCE CONTINUED

Graphic Designer ■ Asbury Theological Seminary ■ Wilmore, KY ■ 2005-06

Collaborated with senior designer and copywriter to produce materials for the admission, development, student life, and academic offices

- Designed and produced four 100+ page devotional guides and a 200+ page academic catalog
- Created identities and collateral for alumni conferences and major-donor retreats
- Oversaw the printing process from initial estimates, bidding, design, proofing to final delivery

Production Assistant ■ Asbury Theological Seminary ■ Wilmore, KY ■ 2004-05

Under the direction of the senior designer, created materials for the admission, development, student life, and academic offices

- Provided editorial and production support to *The Asbury Theological Journal*, including typesetting, copyfitting, and publication management, a biannual publication reaching over 1,500 theologians
- Functioned as technical support to the Mac-based office; troubleshooting, software updates, and hardware upgrades

Communications Assistant ■ Asbury Theological Seminary ■ Wilmore, KY ■ 2002-04

Directed Student Life communications, including the design, photography, printing, and distribution of all web and print materials for the department

- Designed, maintained, wrote and distributed a weekly campus calendar and newsletter, highlighting weekly events and incorporating stories from around campus
- Incorporated aspects of the seminary brand in all student life publications
- Created and maintained a student web portal using a content management system, HTML, & CSS

Web Developer & Customer Service Specialist ■ Multiservice Corporation ■ Overland Park, KS ■ 2001

Collaborated with a team of PERL programmers to code nostalgia and gaming store-front web sites using standards-compliant HTML & CSS

- Increased product sales by 40% with effective web site redesign and prompt technical and customer support

Assistant Graphic & Web Designer ■ Southwestern College ■ Winfield, KS ■ 2000-01

Produced creative marketing materials in collaboration with senior designers, projects included brochures, business cards, newsletters, and theatre publicity

- Wrote press releases and ad copy for various college departments
- Redesigned and maintained historical web site about one room school houses

SKILLS

Adobe CS4 ■ Adobe InDesign ■ Adobe Photoshop ■ Adobe Illustrator ■ Adobe Acrobat
QuarkXPress ■ Mac & PC Platforms ■ Microsoft Office Suite
HTML ■ CSS

HONORS

**Kansas Associated Collegiate Press Awards ■ Web site design and news writing
Presidential Scholar & Salgo-Noren Study Abroad Scholarship Recipient
Who's Who Among American College Students**

EDUCATION

**Master of Arts, Biblical Studies ■ Asbury Theological Seminary ■ Wilmore, KY ■ 2005
Bachelor of Arts, English ■ Southwestern College ■ Winfield, KS ■ 2000**



Follett Library Resources
Product Logo



Follett Library Resources & BWI
Joint National Sales Meeting Logo + Identity



Golden Tree Academy
Where bright and gifted students flourish

Golden Tree Academy
Branding & Logo



Follett Software Company
Sales Campaign Logo



Follett Educational Services
Online services logo & icons

New Essentials for Your Holiday Collection
page 2

An Interview with Illustrators Steve Johnson & Lou Fancher
page 4

The Latest in Industry Cataloging Standards
page 6



interview:
Steve Johnson & Lou Fancher



Steve Johnson and Lou Fancher have worked as a collaborative team for over 22 years. Together they have illustrated over 30 children's books, including Jan Sontag's *The Frog Prince Contract*, Dr. Seuss's *My Many Colored Days*, and Gerson Kessler's *Get Your Better Done Home*. They are the recipients of a gold medal from the Society of Illustrators.

Johnson grew up in Minnesota and studied illustration and painting at the School of Associated Arts in St. Paul. Lou Fancher was born in Michigan and studied art history while earning her BFA in Dance at the University of Cincinnati. Fancher and Johnson illustrated *Amazing Grace: A Christmas Poem* by Dr. Maya Angelou. Based by the poet at the lighting of the National Christmas Tree at the White House on December 1, 2008, this celebration of the "Good Session" is an affirmation of the goodness of life.

BW: How does the collaborative process work between the two of you? How do you determine which projects to accept and how to divide the workload?

Steve & Lou: Our process differs on each book. The general process begins with reading the manuscript and independently developing ideas for approaching the art. We discuss our ideas, often entering at a discussion combining the best elements of each person's thoughts. In the initial stages of the process, we plan and sketch together. Our presentation materials are created for the publisher. Lou does most of the book design and Steve does most of the promotional materials. Once approved, the actual paintings are produced by dividing who does what best, or occasionally who has more time. We share up the amount of work each of us performs a painting, but it's always easy to keep an equal over-see vision, while also being open to input from the other artist. That is the collaborative challenge: the reward is in producing something neither of us could produce on our own.

BW: You grew up and went to college in different parts of the country, so how did you meet? How did you decide that you could work together as illustrators?

Steve & Lou: We met while there was photography being done for a painting he was working on. Lou had moved to Minnesota and was doing for a professional ballet company. We didn't formally "hook" we could work together, the process gradual and intuitive rather than planned. It evolved over a period of years and continues to change and grow as we mature as visual artists.

We trust these illustrators to lead any child watching for an occasion and message about peace to Dr. Angelou's central theme.



BW: In *Amazing Grace*, you combine fabric collage with beautifully textured paint to represent the wintry city streets. Is this your first work with fabric collage? Or did you choose fabric collage as a companion for Dr. Angelou's poem?

Steve & Lou: We have a previous book, *Cappella*, using fabric collage. Because *Cappella* is a ballet with rich, vibrant costumes, the idea of using fabric flowed naturally. The choice we made about medium for a particular book are often arbitrary, much like the modeling process. For the art in *Amazing Grace*, the fabric added texture, depth and the history of patterns we wanted. We hoped to reflect the weight and importance of Dr. Angelou's subject, (inspiration and connection) by combining thick fabric with these areas of paint.

BW: Although the title is *Amazing Grace: A Christmas Poem*, the poem actually encourages a people of all religions to come together in peace. What would your say to all those who are concerned about sharing the poem with a child who celebrates Hinduism or Islamism, rather than Christmas?

Steve & Lou: We think most illustrators will have had that gut instinct, but the entire book. They will recognize the universal nature of the poem and will know this is a message about a time of year aimed at reconciliation and not Christmas joy or. We usually don't have a cultural dimension, who on a given year. We were drawn to find any child something for an occasion and message about peace to Dr. Angelou's central theme.

BW: Although race is never actually mentioned in the poem, the illustrations clearly depict a multicultural celebration. Was it decided that the illustrations would reflect people of all races and cultures? How do you think that adds depth to the poem?

Steve & Lou: Again, we don't have specific mind of what (should) our cultural diversity would be an element; it was inevitable in our reading of the poem. We suppose this means that Dr. Angelou decided it when she put pen to paper. The poem had depicted us simply reflect it, but cannot promise to add. What can add depth to universal poem, an idea with infinite depth!



Illustration © 2008 by Steve Johnson and Lou Fancher

BW: How did you get the opportunity to work with Dr. Maya Angelou? Did you actually collaborate with her or was the illustration process an entirely separate venture? Did Dr. Angelou offer any guidance or feedback on the illustrations?

Steve & Lou: Our publisher, Random House, offered us the opportunity to illustrate Dr. Angelou's poems. We did not collaborate with her directly. Lou did research and read many of her other works, which provided an interest and powerful kind of guidance in developing the art. We were honored in just her words into a visual form and have a hard time, despite never having met her, believing we have been "visually separate."

BW: Who are some other authors with whom you would love to work? Do you have to wait for publishers or authors to approach you with ideas, or do you tell them the sort of illustrations you have in mind for your next project?

Steve & Lou: Margaret Atwood, Mary Pope Osborne (again), Neil Gaiman, Sharon Creech... Honestly? It would be easier to list the authors whose work we do not want to illustrate some come to mind. We wait for publishers to come to us most often, but Lou keeps writing her own stories and we have suggested a few adaptations we'd like to see happen.

BW: It seems the both of you are capable of many different styles, from the realism of *Face Value* to the more traditional style of *Bandit* to the nineteenth century feel of *New York Driveway*. What style is your favorite, and how do you pick a particular style for a text?

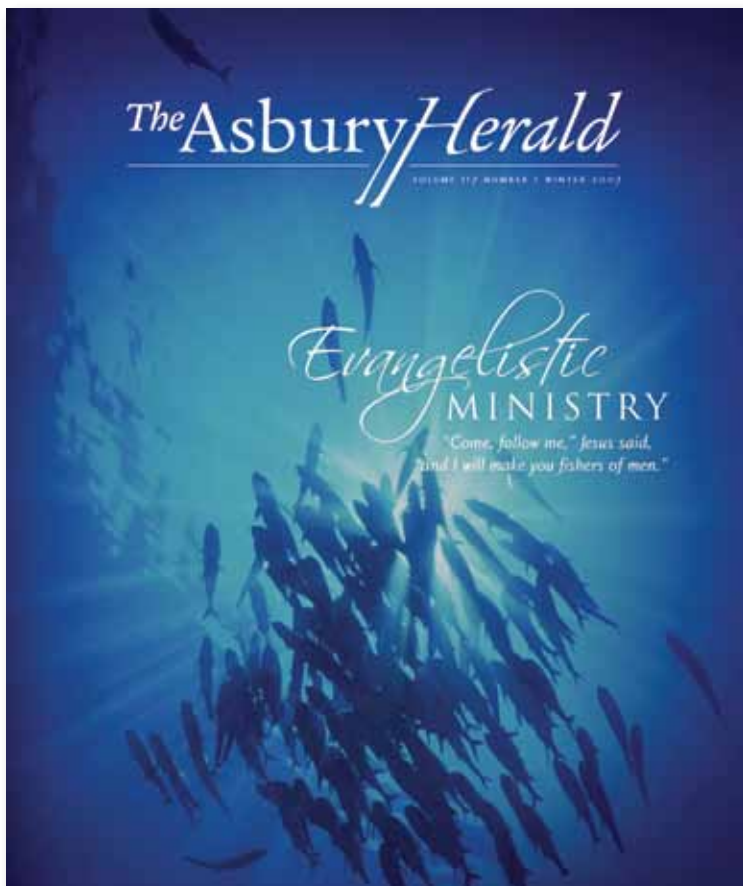
Steve & Lou: We don't have a favorite style, other than we like to show parts around. Collage is interesting right now, but it's an exploration of texture that has drawn that interest. The style evolves out of the text, writing style, and relevant art or cultural styles. There's a good deal of experimentation, especially when we are pushing to find a new style.

BW: Does Lou's work as a dancer bring a particular perspective to your collaborations? Is there a strong connection between performance and visual art?

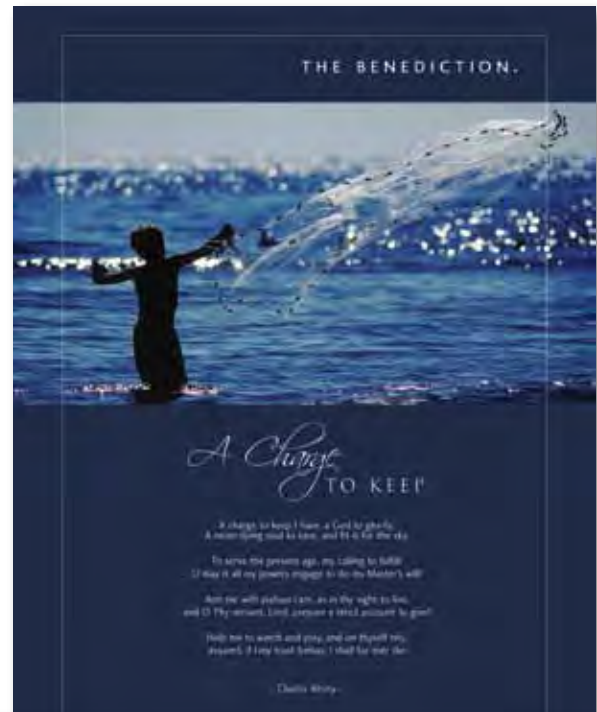
Steve & Lou: Not!

BW: After *Amazing Grace: A Christmas Poem* releases in September 2008, when can we expect to see the next Steve Johnson/Lou Fancher picture book?

Steve & Lou: Not on the heels of *Amazing Grace* in Anytime, Anywhere, published by Simon and Schuster, *The King's Butler*, published by HarperCollins, and *What a Good Big Brother*, published by Random House.



Asbury Theological Seminary *Asbury Herald*
 A quarterly 16-24 page magazine, reaching over 18,000 alumni and donors. Responsibilities include art direction, design, and production



WESLEY'S LYRICS ARE ESPECIALLY POWERFUL IN GETTING TRUTH INWARD SO THAT GRACE CAPTURES THE HEART.

By Matt Stiller (M.A., M.A., 2007) and Loren Bell

Charles Wesley

and the Power of Poetic Theology

Scan the theological themes of Charles Wesley's lyrics and poetry, and you'll find early Methodism's great affirmations. What you hears in Charles's lyrics are the same truths proclaimed by John Wesley and the army of Methodist preachers. Foremost is a trusting in grace as God's unmerited love. This grace means defines God's character and makes God so accessible for us. This message has a clear theological face: Methodism started as how salvation is a reciprocal relationship between the Three: the Son's life, death, and resurrection; the Spirit applies this redemption to us, while all is the unmerited gift of God, the Father. The incarnation is especially critical in that the One who dies for us is both fully human and fully God. The Methodist are likewise suggested by the scope of the Lord's gracious activity. Christ's redemptive work is for all people ("oh, if they would, only believe!"). Glowing from grace whose inner truth cannot be faked. Stated, the scripture is a person's life is also encompassing: behavior is both for us, bringing forgiveness and adoption by God, and within us, healing the power of sin and changing us for holiness.

In Charles Wesley's thinking, the experience of God's grace is neither forgotten nor separated from Christian theology. The means of grace provide the structure and the several areas for experiencing grace, and being Christian fellowship is a function of an abiding desire—a life lived in love.

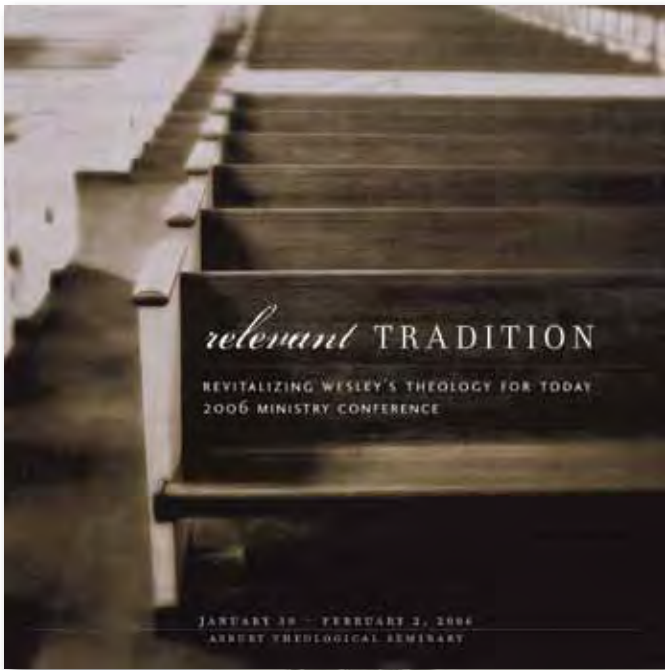
Wesley's lyrics convey the delight that adoration is not only something known with the head but also experienced inwardly. Grace can be felt as God answers his adopted children's hearts of white Christ's accomplishments.

But, if the theology of Wesley's lyrics is itself the same as its early Methodist preaching and piety, why Richard Poirier's answer lies in the top-down nature of the theology itself as it claims that the possessed God also, sacrificed for those who do not deserve it. Poetry seems heralded to express the epiphanies of such things. The other part of the answer comes from the emphasis on experience. Wesley's lyrics are especially powerful in getting truth inward so that grace captures the heart.

This power of poetic theology comes about in a variety of ways that work together to create a lasting experience. One way is how Charles finds an inimitable series of pictures to describe the nature and activity of the Triune God. Through piling up images, Wesley conveys the mystery of the Creator and the universality of His grace—a love that "no angel tongue can tell."

Wesley's lyrics often draw from the language

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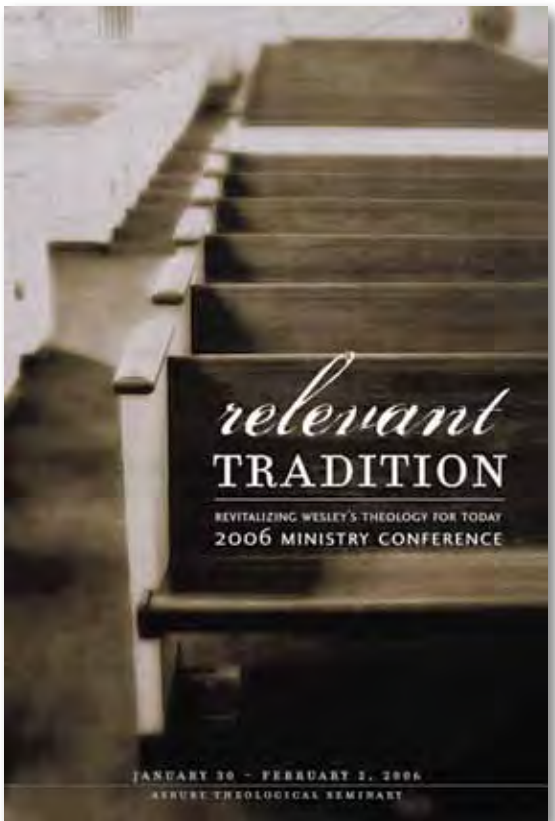
Asbury Theological Seminary Ministry Conference
 Created the look and feel for the 2006 Ministry Conference.
 Conceived and designed program guide, poster, postcards
 and website.

20-page program guide



poster

postcard





Website: FEDG Townhall Intranet

Concepted, designed, coded (HTML & CSS) and maintained intranet site encompassing three divisions of the Follett Corporation.



Website: Convocation of Anglicans in North America (CANA)

Concepted, designed, and coded complete site; performed maintenance and provided content and code updates to the site. (No longer maintaining site)



Website: Multiservice Corporation

Redesigned Gameport.com using HTML & CSS and created style guides for web content. (No longer maintaining site.)

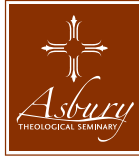


Website: Anglican District of Virginia

Designed website to match the event's identity. Coded using HTML, and CSS. www.40daysofdiscernment.org

Asbury Theological Seminary

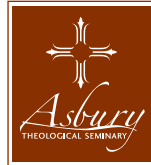
Designed new stationery package to accompany Seminary rebranding initiative. (Logo designed by Jamie Leinauer)



Ben Witherington, III
Professor of New Testament

204 N. Lexington Ave. • Wilmore, KY 40390-1199
Toll Free 1.800.2.ASBURY
General Number 859.858.3581
Direct Line 859.858.2000
Fax 859.858.2248

ben_witherington@asburyseminary.edu
www.asburyseminary.edu



Asbury Theological Seminary
BEN WITHERINGTON III, Professor

204 N. Lexington Ave. • Wilmore, KY 40390-1199 • 859.858.3581 • www.asburyseminary.edu



ASBURY THEOLOGICAL SEMINARY
204 N. Lexington Avenue
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a well-trained, sanctified, Spirit-filled evangelistic ministry
to spread scriptural holiness throughout the world."

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