

Expert Skills

- Branding
- Communication
- Design (Web & Print)
- Photography
- UI Design
- Marketing
- Business
- System Design
- Ping Pong
- Customer Service

Long Story Made Short

DIR OF MARKETING & COMMUNICATIONS | AASPT | INDIANAPOLIS, IN | 2021-2023

The American Academy of Sports Physical Therapy (AASPT) is a non-profit, professional organization for physical therapists. I selected and migrated the academy to iMIS, a new association management system, and BlueSky's Path, a new learning management system. I redesigned the logo and created a slogan for the 50th anniversary. Tasks included marketing and communications strategy, copywriting, email marketing, print-ad design, web design, managing websites, all communications to members, trade show management, project management, etc.

DIR OF COMMUNICATIONS | SAGAMORE INSTITUTE | INDIANAPOLIS, IN | 2019-2020

Sagamore Institute is an Indianapolis think tank. Tasks included marketing and communications strategy, writing copy, designing websites, managing websites, managing Mailchimp, etc.

2017-2019

After the successful sale of KISS, I spent a couple of years doing some business consulting, getting certified in Myers-Briggs, and taking my family to places like Africa to serve in a jungle hospital.

FOUNDER/CREATIVE DIRECTOR | KISS BOOKS | ZIONSVILLE, IN | 2007-2017

Creative: I was solely responsible for brand creation, design, and management of all marketing campaigns. I implemented tracking systems (Mailchimp, iContact, Leaddyno, Facebook ads, Google ads, etc.). I ran our social media (over 20k Facebook followers). Despite the crowded wedding album market, my positioning allowed us to surpass hundreds of long-standing companies, growing to \$3 million in sales in three short years.

Software: I designed the functionality, features, flow, and UI for the KISSystem, a cloud-based album designer, slideshow generator, and ordering system with over 7,000 users. I designed the function, features, flow, and UI for Scout, an iPad-based manufacturing system that tracked over 2000 unique products through the facility per month. I managed the tech team of three-five people.

Customer Support: I designed the support system (on both desk.com and zendesk.com). I hired, trained, and managed the support team.

Business: I built this business from the ground up without investors. I created all systems (workflow, task management, etc.) using basecamp.com. I served as controller. I managed the banking, legal, and accounting firms. *This business was sold.*

OWNER/PHOTOGRAPHER | SWAN PHOTO | ZIONSVILLE, IN | 2004-2011

Swan Photo had two brands: www.SwanLuxury.com (luxury events) and www.SwanShot.com (corporate/commission). I was in charge of all brand creation, event management, marketing, staff management, etc. During its peak years, the Swan Luxury brand billed over \$300k annually while only shooting ten events yearly. *This business was sold.*

CREATIVE DIRECTOR | ASHLEY & ASSOCIATES | INDIANAPOLIS, IN | 2001-2004

Ashley & Associates is a mid-sized advertising agency. I created and supervised content for the agency's clients while managing a staff of two designers and a writer. The agency focused on strategic branding and positioning for B-to-B and B-to-C businesses such as ITW Gema, Goelzer, and BSA Architects. To engage with the automotive industry better, we spun up a DBA named "Octane" and served clients like Adesa, Grote, and Fleetpride.

CREATIVE DIRECTOR/CHIEF UI DESIGNER | IPROPERTY.COM | INDIANAPOLIS, IN | 1998-2001

I was one of four people who started iProperty.com, which—in just two years—grew to over 350 employees. We built the world's first online multiple listing service (MLS) for real estate agents. After an angel investment round, we expanded into an online portal for the entire home sale, bringing all 14 parties together in one space to automate documentation and reduce closing times. I was responsible for marketing and the application's UI. I assisted in writing proposals, which resulted in Goldman Sachs investing 60 million dollars.

DESIGNER & DIR. OF CUSTOMER SERVICE | CONSULTECH | BLOOMINGTON, IN | 1997-1998

I was responsible for marketing ConsulTech and designing websites for clients. I Created standards for and ran the customer service department for our on-site IT services. While there, I helped create the world's first online multiple listing service (MLS), which grew into such a large project that we formed a new company (iProperty.com).

CONSULTANT | ADOBE | BLOOMINGTON, IN | 1994-2001

I assisted Adobe in creating the Creative Suite of design tools. I provided feature recommendations and alpha/beta testing for In Design, Lightroom, and Go Live.

CREATIVE DIRECTOR | LODESTONE MEDIA | BLOOMINGTON, IN | 1995-1997

I co-managed a recording studio, including audio engineering, billing, customer management, marketing, etc. I started a web-design arm of Loadstone Studios and rebranded it as Lodestone Media. I designed websites and print materials for clients.

ART DIRECTOR | THE RAYMOND GROUP | BAINBRIDGE ISLAND, WA | 1993-1995

The Raymond Group is a niche ad agency that serves large, international missions such as World Vision, World Concern, and International Bible Society. In the early 90s, digital design was new, and TRG hired me to transition from traditional production to digital. I designed logos, direct mail, and brochures. By 1995, I was heavily experimenting with hand-coding websites, but TRG didn't feel the Internet was an area where it wanted to invest, so I moved on.

OWNER/DESIGNER | FOUNDATION DESIGN | SEATTLE, WA | 1990-1992

After experimenting with computer-aided design between 1987-1990, I started a freelance design shop. I developed logos, brochures, and other print material. I prepared files for print by creating films and then managed press checks and print production.



Logo Design and Brand Positioning

STANTON OPTICAL

Stanton was growing fast and wanted a logo that reflected its creativity. By incorporating the eye chart, the mark became instantly identifiable with their field and easily memorable.



2ND REFORMED PRESBYTERIAN

2RP of Indianapolis was looking for a logo update. The leadership wanted to appeal more to the local community and their vibrant congregation. The tulip is Indiana's state tree, which connects the church to the community. The three leaves symbolize both the Trinity and the crucifixion. To make the brand more organic and friendly, I hand-sketched the mark.



WERK

Werk is an Indianapolis-based custom home builder. I wanted the logo to convey a feeling of a *werk* in progress. "Building Modern," the positioning statement I coined, was the most straightforward distillation of their focus on modern architecture; it positions them against their competition while making them attractive to anyone with a modern project.



AASPT

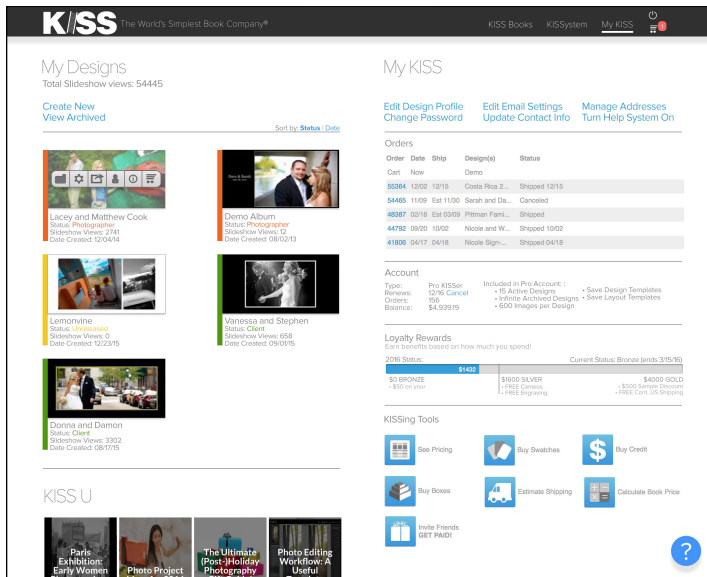
I designed a new logo and positioning statement for AASPT's 50th anniversary.



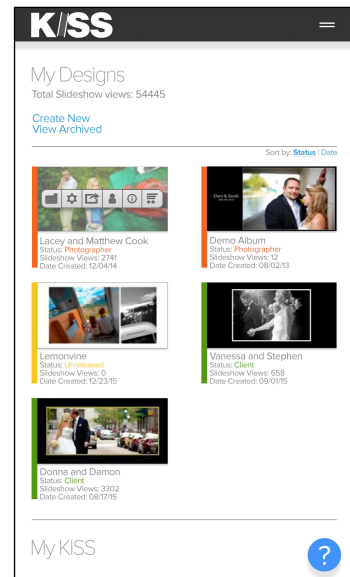
Application and User-Interface Design

I designed all the features, functions, flow, and UI of this cloud-based album designer for professional photographers, which served over 7000 users. KISS was the only company in the industry with such an offering. The KISS designer allowed photographers to design albums, share slideshows with customers, get feedback and approval, and place orders.

In addition to designing the application, I configured the ticketing system to keep thousands of customers happy. Because of my system design, the support staff could be limited to only two full-time employees.



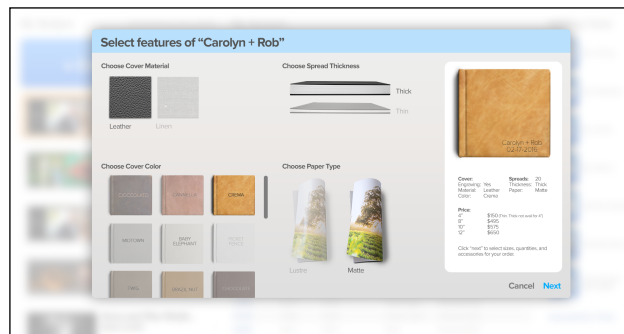
Photographer Dashboard as seen on a computer



Dashboard as seen on mobile



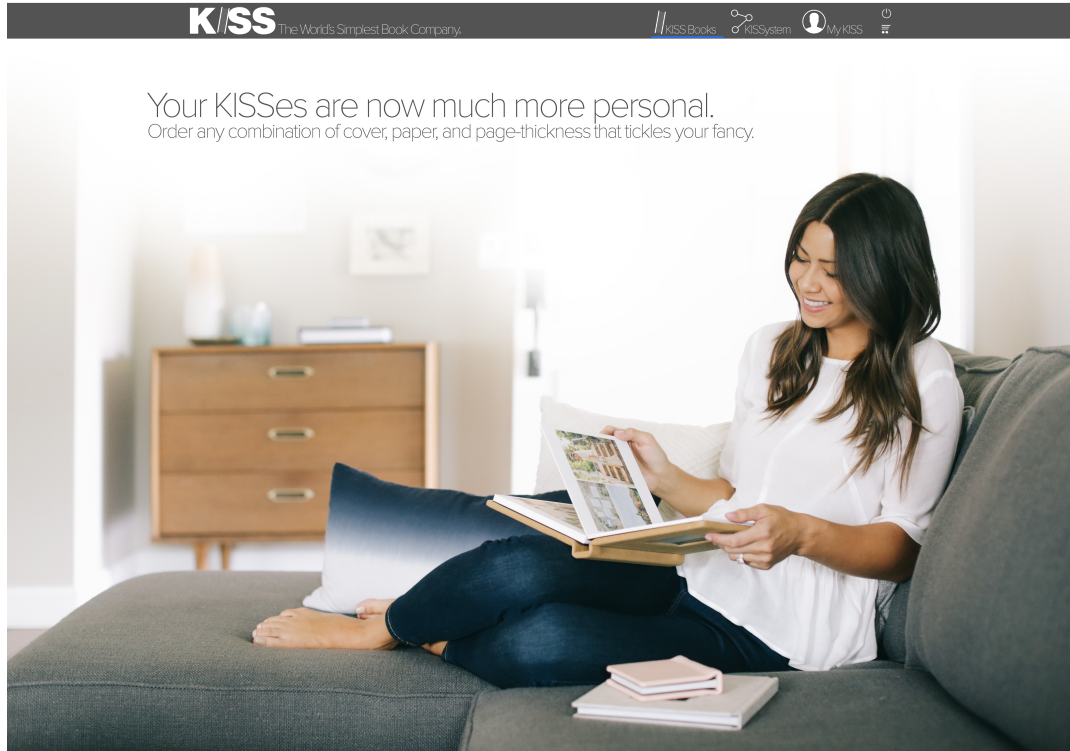
Designer interface



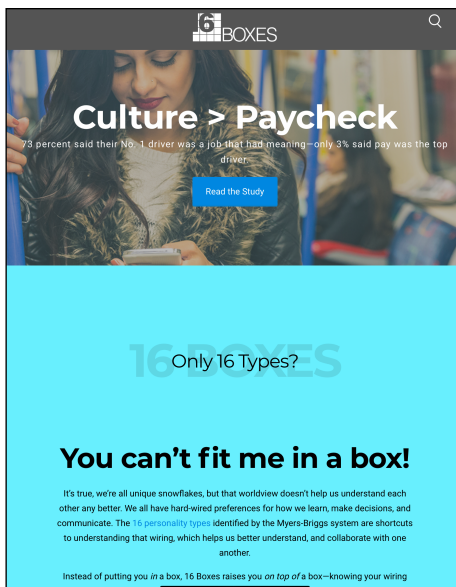
Shopping-cart interface

Web Design

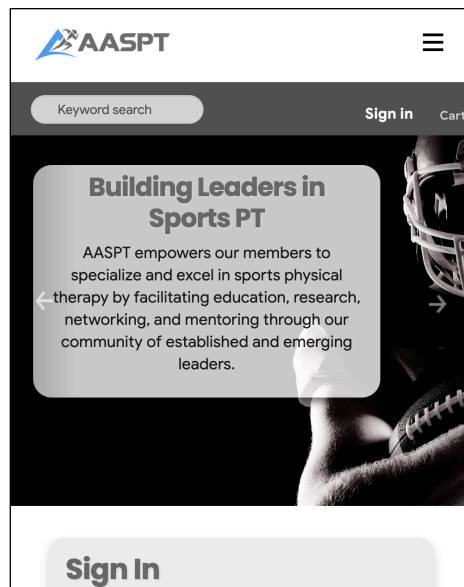
Because the KISS brand was built around simplicity, I kept the web design as minimalistic as possible. I designed and wrote all the copy for the site.



16 Boxes was a brand I created for business consulting based on the Myers-Briggs 16 personality types. I wrote the copy, designed, and built the site in 3 days.



I redesigned AASPT's website and moved it onto a new iMIS platform for association management, CRM, and event management. Screenshot of phone login:



Strategy, Positioning, and Copy Platform

Pictage was one of the first online print labs, making them the dominant vendor for professionals in the early 2000s. They proliferated by purchasing other companies, increasing their revenue and customer base, but creating confusion about Pictage's identity.

When I was called in to help, they were a 35-million-dollar business struggling to communicate with their customers. I reworked their products and services into four distinct areas. I created a copy platform as an internal document to unify their communications and help them understand their unique value proposition to photographers. Here is a small sample from that platform:

[Company Position]

Pictage: The only comprehensive business enabler for professional photographers.

[Marketing Tagline]

Pictage: Manage. Promote. Connect. Sell.

[Elevator Speech]

There's more to a successful photography company than taking great pictures. As a pro, you must manage complicated workflows, promote and advertise your brand, connect with and learn from experts, and sell your work. If one of those four pillars is weak, your business suffers. Competing in today's environment requires strength in all four areas.

While some companies offer services that aid in one or two of those areas, Pictage is the only company offering comprehensive support in all four. As a result, our customers have significant increases in free time, brand visibility, access to the community, and profit versus competitors not using our services.

[Feature 1]

Manage Your Workflow

[Key Benefit]

More free time

[Other Benefits]

Increased productivity

Increased efficiency

[Copy]

Staying on top of your photography business is a lot of work. So many things demand your attention, but there's only so much time in the day. Pictage helps you manage your workflow by providing services like photo editing and color correction, album design, event management, client interaction, credit card processing, and customer support. With Pictage on your team, you'll have more time for taking photos or spending time with your family.

Creative Writing

Skip Barber's Racing School invited me to Atlanta to take their performance driving classes in exchange for a write-up I would post to my blog. Here are two entries from that series:

[1: The Calling]

Like most boys of the 80s, I understood that owning a cool car ensured the love of women and the envy of men. In my Michael Jackson Thriller jacket, I'd stare with Rain-Man focus at my poster of a red Lamborghini. Recruiting adolescent imagination, I smelled the leather interior, felt the purr of the motor, winked at Olivia Newton-John in the passenger seat, and heard "Mr. Roboto" pounding on the stereo from my best mix tape.

(I gave said mix tape to Tawnya Rose when I asked her to go with me via a note that cleverly read, "Will you go with me?" Her affirmative reply had a bubbly penned contingency: "As long as you don't tell anyone." My heart soared.)

As an adult, I'm learning that laughter is a surer route to a woman's heart, and men are too preoccupied with being Masters of the Universe to envy another man. My taste in cars has matured beyond the desperately obvious Lamborghini. My humble 2011 Ford Flex is a boxy family hauler, but inside lies a tuned, 420 HP twin-turbo that gets her from 0-60 in a tidy 5.3 seconds—faster than the Porsche Cayenne S. I am intrigued by subtle design and surprise power; so it's no wonder my attention drifted to the legendary BMW M3.

Though I'd owned a couple of Bimmers over the years, I'd never driven the pinnacle "M." Still, like a stalker knows his obsession, I knew her. BMW's M3 has long been the high-water mark for performance sedans (aka racers posing as commuters), and despite haughty claims by lesser manufacturers, she's never been dethroned.

When friends told me of a magical place called Skip's Driving School that allowed students to drive new M3s, full-out, on the famous Road Atlanta race track, I called immediately. Kelly, the good fairy at Skip's, told me about their 1-Day Performance Driving School with two openings only five days away. I hung up, called my equally car-crazed comrade, Shaun, and told him we were going to Georgia. When I picked him up from the airport, his wife waved cheerily and said, "Be careful... kinda!"

[2: The Classroom]

We did minimal reconnaissance. There was little time; the courses fill up fast, and, frankly, they had me at "M." So it was with few expectations that Shaun and I arrived at Road Atlanta, Georgia. Walking to the classroom by the track, we passed a neat row of new Lotus Evoras, BMW M3s, Lexus IS Fs, and Porsche 911s. We wondered giddily: would we get to play with all of these? It turned out we would.

In the classroom, our lead instructor invited the 16 students to introduce themselves by giving our names, origins, vehicles, and the best tickets or wrecks we'd had. It was an amusing way of getting to know our fellow speed junkies. We were then presented with the instructors. They all raced professionally and secreted confidence. One scared me in a Clint Eastwood way. One was a part-time voice actor. To prove it, with dulcet confidence, he said, "You might recognize this one: What's different about Bob? He asked his doctor about Viagra." Applause erupted.

We broke into three groups, and Shaun and I were assigned to stay in the classroom for an introduction to driving. We learned about understeering, oversteering, arm positions, physics, breaking, turning, and other fun. Studying was difficult; engines kept whining by the windows, and we were like teens with Senioritis. Fortunately, we didn't have to wait long to graduate.

One of the other groups came in for their stint in the classroom. Our group was piled into a van that took us through the beautiful Road Atlanta infield.

"Where are we headed?" Shaun asked.

"The Skidpad," quipped Clint Eastwood from behind the van's wheel.

As we approached, I saw a parking lot the size of a football field. A giant, rotating sprinkler marked the center of the lot, keeping a 200-square-foot circle of pavement slip-sliding wet. At the heart of this tableau, a single Mazda RX8 could be seen sliding sideways, its rear wheels throwing water high into the air.