

Creative Endurance

56 Rules for Overcoming
Obstacles and Achieving Your Goals

MIKE SCHNAIDT

FOREWORD BY STEPHANIE MEHTA

—

ILLUSTRATIONS BY KAGAN McLEOD AND
MARCO GORAN ROMANO



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Contents

6

FOREWORD

8

INTRODUCTION

10

PACK THESE TOOLS

12

WHO'S WHO

158

CONCLUSION
—
INDEX

160

ACKNOWLEDGMENTS
—
ABOUT THE AUTHOR

14

YOUR DAY



START MOVING, KEEP MOVING. ▲	P. 19
CARRY A NOTEBOOK.	P. 19
SLOW DOWN YOUR RESPONSE.	P. 20
TEDIOUS TASK? HIGHER PURPOSE.	P. 24
BREAK A BORING ROUTINE.	P. 25
RACE THROUGH DISTRACTIONS.	P. 28
THE PITCH DOESN'T NEED TO BE PERFECT.	P. 30
ONE (AND A HALF) THINGS AT A TIME.	P. 34
DON'T TRY SO HARD.	P. 34
UNLEASH YOUR CREATIVE POWER SUIT.	P. 35
REST FOR GREATER SUCCESS.	P. 39
END YOUR DAY ON TIME.	P. 40
DON'T ALWAYS END YOUR DAY ON TIME.	P. 41
SPRINT FASTER BY THINKING LESS.	P. 42

50

YOUR PROJECT



BEGIN WITH RESEARCH.	P. 54
COMBINE YOUR BEST IDEAS.	P. 56
JUST. SAY. YES.	P. 57
BUT WAIT. DON'T ALWAYS SAY YES.	P. 57
BREAK BIG PROJECTS INTO SMALL PIECES.	P. 60
SET SIMPLE GOALS. ▲	P. 63
THE CLIENT ISN'T ALWAYS WRONG.	P. 66
THE CLIENT ISN'T ALWAYS RIGHT.	P. 67
REVISIONS AREN'T THAT BAD.	P. 70
PUT YOUR ERRORS ON TRIAL.	P. 72
LEAN ON SOMEONE ELSE.	P. 72
GIVE HONEST FEEDBACK.	P. 74
MAKE A CASE FOR YOUR WORK.	P. 75
PLAN FOR A WRENCH.	P. 78

86

YOUR JOB



BE YOURSELF IN AN INTERVIEW.	P. 91
NURTURE YOUR NETWORK.	P. 92
NEW JOB? FRESH START.	P. 96
BE DIRECT WITH A TOUGH BOSS.	P. 97
PRESENTATIONS DON'T HAVE TO SUCK. ▲	P. 100
TAKE THE SCENIC ROUTE TO YOUR DREAM JOB.	P. 102
HIRE PEOPLE YOU CAN HANG WITH.	P. 106
DISCOVER YOUR CREATIVE HERO.	P. 106
IMPOSTOR SYNDROME IS FUEL.	P. 107
SMALL BUDGET? BIG OPPORTUNITY.	P. 111
SPEND ALL YOUR MONEY!	P. 111
YOUR A-TEAM NEEDS AN X, A Y, AND A Z.	P. 112
IT MIGHT BE TIME TO LET SOMEONE GO.	P. 113
LOSING A JOB CAN BE GOOD FOR YOU.	P. 114

122

YOUR LIFE



TRUST YOUR TEAM.	P. 126
CULTURE IS YOUR SUPERPOWER.	P. 128
FEED YOUR VALUES.	P. 129
ONE-UP YOURSELF.	P. 132
RECRUIT A CREATIVE COPILOT. ▲	P. 135
DON'T TAKE LIFE SO SERIOUSLY.	P. 135
LISTEN.	P. 138
DEFINE YOUR MEASURE OF SUCCESS.	P. 139
BUILD A SUPPORTIVE COMMUNITY.	P. 139
REACH FOR THE PAST.	P. 142
YOU DON'T HAVE TO WIN AN AWARD.	P. 144
EXPERIENCE IS EVERYTHING.	P. 146
BE PERFECTLY IMPERFECT.	P. 147
MAKE AN IMPACT.	P. 150

Introduction

BY MIKE SCHNAIDT



IF IT WEREN'T FOR RUNNING, I wouldn't be as creative as I am today.

It's mile sixteen of the New York City Marathon on a hot November day. As I stride across the Queensboro Bridge, something feels...*off*. I'm sweating profusely. Muscle cramps squeeze my calves, hamstrings, and quadriceps into a vice. My right forearm locks into a forty-five-degree angle. I look like the Tin Man trying to run a potato sack race.

Curse the weather gods for sucker-punching me with this heat. *Did I just sweat all of my electrolytes out?*

The cramps worsen with each step forward. One thing becomes crystal-clear: My personal goal of a time juuust a little bit faster than four hours and twenty-two minutes (my previous marathon time), has been blown to bits—thanks to these muscle cramps. I'm frozen in place.

As the other runners bolt past me, I slow my mind, and let my thoughts simmer.

This isn't a race against them. This is me against me. If I can overcome this obstacle, I can raise the bar for what I'm capable of.

This tenet provides my body with just enough of a trickle charge to trundle towards the finish line, clocking in at five hours and thirty-three minutes. Not the time I was aiming for, but a huge mental win for me. This reframing tool is known to psychologists as cognitive reappraisal, and it's the key to my creative endurance.

C

COGNITIVE REAPPRAISAL IS A technique used to reframe a negative situation into a positive one. A tool commonly used by therapists to help patients deal with stress and anxiety, it's applicable to your career as a creative.

Whether you're a designer, writer, photographer, or any other type of creative, your career is full of obstacles. Confusing feedback, tough clients, and slashed budgets are as fun as a cramp in your calf, and they sideline you from making something great. But with cognitive reappraisal, you can reframe those obstacles as creative opportunities. For example, if my budget is tight at *Fast Company*, I'll save money by deploying a typographic solution instead of hiring an outside artist.

Creative Endurance will teach you how to reframe your problems and make better work as a result. Jot this down: A positive response to a problem will create a positive outcome.

GLOSSARY

+

CREATIVE

Individuals who can generate original ideas or solve problems in new ways. They have the ability to draw connections between seemingly unrelated phenomena. Fields include the arts, science, technology, and business.

+

ENDURANCE

The ability to exert oneself over an extended period of time. Physical examples include a marathoner, cyclist, or swimmer. In mental terms, it can include a painter who can spend hours in their studio or a writer who works on a book for years.

✓

CREATIVE

ENDURANCE

The persistence through challenges and obstacles that occur throughout the creative process. Creative endurance involves the development of resilience, optimism, and grit to overcome these challenges. Read about those tools on the next page.

HERE'S A BRIEF OVERVIEW OF THE BOOK

SECTION 1: YOUR DAY

In this section, you'll learn how to overcome obstacles in your daily routine. You'll build focus, race through distractions, be imaginative in boring meetings, and develop a sustainable creative practice.

SECTION 2: YOUR PROJECT

Here, you'll hone your creative process through proven techniques for brainstorming, researching, and prototyping. You'll gain skills in selling your ideas to clients and employing their feedback.

SECTION 3: YOUR JOB

This section will guide you through the creative industry with practical tactics for interviewing, hiring, and *gulp* getting fired. You'll also learn about creative budgeting and presentations. Fun!

SECTION 4: YOUR LIFE

Finally, you enter the big-picture phase of your career. This section will help you discover your creative voice, personal values, and long-term goals for making an impact in your industry.

EACH SECTION ENDS WITH actionable takeaways and activities. The book is designed to be easily digestible, with stories no longer than two pages.

Whether you're running a race or tackling a big project at work, overcoming an obstacle will always be rewarding. While your career may feel like a marathon, with the tools and strategies in this book, you won't have to suffer.

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Grit



Ultramarathoner Dean Karnazes ran across the United States over the course of fifty days, but on day nineteen, he hit his wall halfway through a marathon in Arizona. To overcome this obstacle, he focused on the present and broke the race down into a series of smaller steps. Karnazes explains, "It's a Zen-like experience and helps me get

through anything." This strategy helped him through the remainder of the race and can be applied to any big project in your career. By breaking the project down into a series of manageable steps, you avoid feeling overwhelmed and increase your chances of success. Read about Karnazes on page 36.



PACK THESE TOOLS

THREE MENTAL CHARACTERISTICS FOR CREATIVE SUCCESS.

WITH THE UNDERSTANDING THAT cognitive reappraisal is the driveshaft that turns obstacles into opportunities, it's time to open up your toolbox. You have a trio of tools: resilience, grit, and optimism. Resilience rebounds you from setbacks, grit empowers you to persevere through hardship, and optimism fuels your confidence to achieve your goals. In this book, you'll encounter stories from a diverse range of professionals who've faced their own obstacles, such as self-doubt, failure, and lack of inspiration. Through their experiences, you'll discover inspiration and insight to apply to your career.

Graphic designer Sagi Haviv is the definition of resilience. When he first came to the United States from Israel, he didn't make it into Cooper Union, the prestigious art school. He trained as a method actor for a year to secure his visa and was accepted to Cooper Union on his second shot. Years later, when Haviv applied to Chermayeff & Geismar, they didn't have any openings. He demonstrated

his passion by offering to work for free. Today, he's a partner at Chermayeff & Geismar & Haviv, where he designs brands for some of the biggest companies in the world, including the U.S. Open and Conservation International. His inspiring story of resilience begins on page 58.



The astronaut Jeanette Epps has dreamed of going to space since she was a child. In 2018, her trip to the International Space Station was put on pause for undisclosed reasons. "Things won't always go as planned," she says. Epps remains optimistic and believes "the journey is the creative part." Epps's story on page 26 will give you a boost of inspiration.

Resilience



Optimism

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Who's Who

THE ARTISTS, ATHLETES, AND EVERYONE IN BETWEEN THE PAGES OF THIS BOOK.



RUI ABREU

Portugal-based type designer and founder of R-Typography. Abreu's craft of type design is meticulous and monotonous—and requires a unique type of endurance.

MASSY ARIAS

Fitness influencer and entrepreneur, featured on the cover of magazines such as *Women's Health* and *Parents Latina*. Single mom, unstoppable work ethic.

MOLLY BAZ

Chef, author of two cookbooks, and video host. I was curious to learn how she remains cool and confident while on camera.

DICK BEARDSLEY

Motivational speaker and former

long-distance runner who came in second place to Alberto Salazar in the 1982 Boston Marathon.

EVE BINDER

Design leader in the tech industry. Résumé includes Chase, Grubhub, AOL, and oh, also happens to be my wife.

JEANIE CHEEK

Wardrobe stylist and costume designer who's kept her cool while working on high-pressure television shows such as *Lip Sync Battle* and *MTV Movie Awards*.

DAVID COOPER

The guy who illustrated two children's books for Kevin Hart. What was *that* like?

DAVID CURCURITO

Founder of Works Well With Others Design Group and former design director of *Esquire*, where he was my boss.

BILLY DEMONG

Former Nordic combined skier and five-time Olympian. I wanted to learn more about the mental strength necessary to be an Olympic athlete.

MARION DEUCHARS

Illustrator, graphic designer, and author of twenty books. Utilizes breathing, stretching, and yoga for balance in her workday.

EVELYN DONG

Professional mountain biker who jumps her bike 15 feet (4 m) in the air.

MICHELLE DOUGHERTY

Creative director who oversaw the design for the *Stranger Things* title sequence.

JEANETTE EPPS

NASA astronaut and aerospace engineer. I was curious about the endurance required to be an astronaut.

KARIN FONG

Director of Imaginary Forces, a motion graphics studio responsible for title sequences on everything from *Thursday Night Football* to *Spider-Man*.

RUSSELL FRANCIS

A 76-year-old painter and poet who discovered his creativity later in life.

VINCE FROST

Australian-based graphic designer and founder of Frost*collective design agency.

NOAH GALLOWAY

Former US Army soldier who lost his left arm and leg in Iraq. The definition of grit, Galloway perseveres as an extreme athlete.

CAROLINE GLEICH

Hikes up mountains and skis down them. How does Gleich weather-proof her mind from the imminent danger of avalanches?

CAMILLE GERKE

Third-grade student. I wanted to experience a child's imagination before it's impeded by the practicality of the workplace.

ANTHONY GIGLIO

Sommelier, author, and hilarious public speaker. Humor is a powerful tool for overcoming obstacles.

SAGI HAVIV

Partner at Chermayeff & Geismar & Haviv. I wanted to learn about the struggle with high-profile clients such as the U.S. Open.

HURLEY HAYWOOD

Former race car driver and five-time winner of the 24 Hours of Daytona. Figured a guy who could stay up and drive for an entire day would have a few things to say about endurance.

DEAN KARNAZES

Ultramarathoner who once ran for three days without sleep and has written five books.

JENNIFER KINON

Political campaigns are notoriously tough design sprints, and Kinon was the design director for Hillary Clinton's campaign.

SARA LIEBERMAN

Quit a full-time job in New York to pursue her dream as a Paris-based travel and food writer.

VAISHNAVI MAHENDRAN

Culture is creative fuel for this South Asian art director, currently at Apple Worldwide Retail.

BOBBY C. MARTIN JR.

Creative director at Apple. Scored a dream job working on Cory Booker's political campaign while at Champions Design.

MICHAEL BRANDON MYERS

Myers is an early adopter of AI, and I wanted to learn more about the tool that frightens many creatives.

JAY OSGERBY

Industrial designer responsible for the Pacific chair, which was the seat of choice for Apple Park (the corporate headquarters of Apple).

ALEX PIRANI

Former chef who pivoted in his thirties and went back to school to

become a graphic designer. Career changes like these can fuel your endurance by challenging your creativity.

ZAKIYA POPE

Senior behavioral designer and vice president at U.S. Bank. Pope was a successful college volleyball player, and I was intrigued how the sport influenced her views on diversity and design.

JOSHUA RAMUS

Architect who rowed crew while in college. What are the similarities between rowing and architecture?

ANGELA RIECHERS

Transitioned between three

careers as a writer, art director, and now program director of graphic design at the University of the Arts.

JASPAL RIYAIT

Once a senior editor at *The New York Times*, now an art director at Apple. Riyait forges her resilience by switching jobs once she's hit peak success.

LEO RODGERS

Cyclist who lost his left leg in a motorcycle accident. Optimistically believes we all "need to get our one crash out of the way." What can we learn from Rodgers about dealing with our own "crashes"?

KEIVARAE RUSSELL

American football

cornerback who was once signed by the New Orleans Saints. I wanted to learn how Russell deals with the uncertainty of now being a free agent.

YUKO SHIMIZU

Japanese illustrator and professor at the School of Visual Arts. Shimizu's artwork is elaborate, her work ethic, persistent.

NEIL STRAUSS

I wanted to learn interview techniques from this *New York Times* best-selling writer who's interviewed everyone from Chuck Berry to Lady Gaga.

PETER YANG

What was it like for this celebrity photographer to be on set with Barack Obama?

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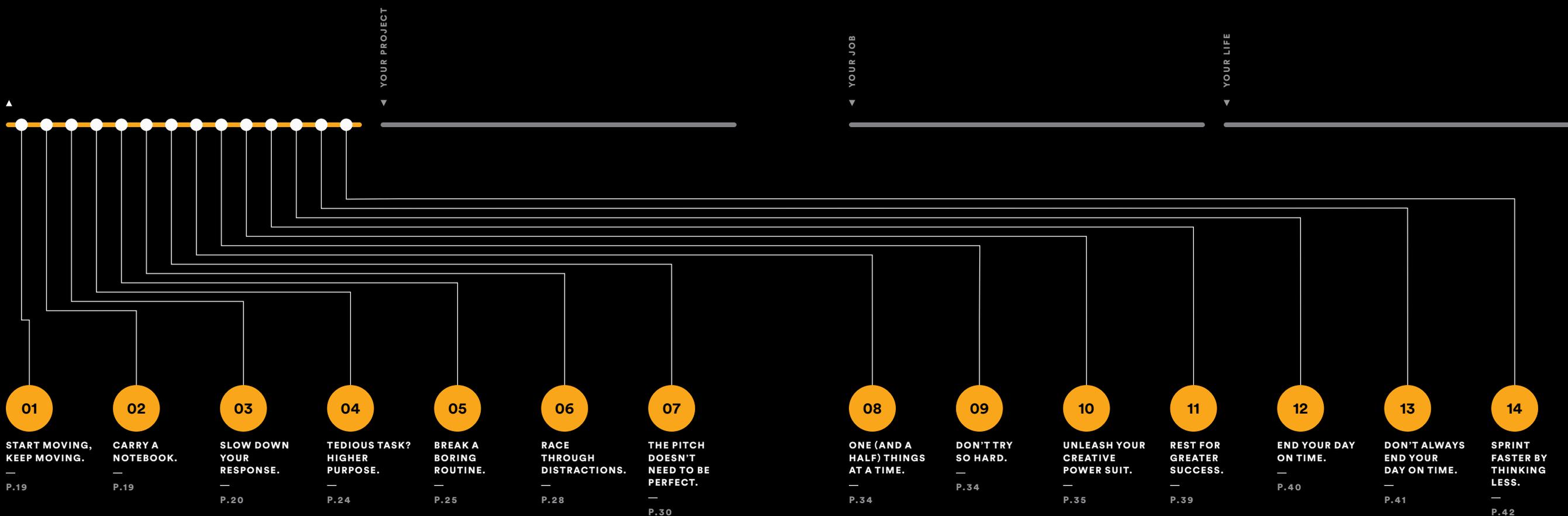
Your Day

OVERCOME CREATIVE BLOCKS AND BUILD A SUSTAINABLE PROFESSIONAL PRACTICE.



INTERVIEWS

- MOLLY BAZ P. 22
- JEANETTE EPPS P. 26
- YUKO SHIMIZU P. 32
- DEAN KARNAZES P. 36
- JAY OSGERBY P. 44



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▼
Jay Osgerby, on Being Creative

"I can't resist the excitement of making things, especially with people who are passionate—that feeling is contagious."



IT'S RARE FOR AN ultramarathoner to be stuck in place, but that's exactly where Dean Karnazes finds himself right now. Hovering over his butcher-block writing table, he struggles with the opening scene of his first screenplay. How can he make a film about ancient Greece feel relevant to a modern audience? The problem nags at Karnazes like a splinter jammed under his fingernail.

This scenario of creative paralysis may sound familiar, whether you're struggling to get out of bed, stewing over a difficult project, or overwhelmed by a deadline. Remain still and your anxiety will continue to climb. The solution is simple: "Motion stirs emotion," says Karnazes.

He puts his personal credo into action and embarks upon a head-clearing run. At the

2,600-foot (792 m) summit of Mount Tamalpais, the idea hits Karnazes like a rock rolling down the hill. The film will open with students griping about their first day of Greek Classics Studies. When the professor instructs them to open their books, the film will cut to a battle scene in Athens.

Karnazes returns to his desk to write the opening scene. "The hardest part is finding the inner discipline and motivation to do something that you're not looking forward to," he says.

In this section, you'll meet other heroes who use movement to overcome obstacles. Race car driver Hurley Haywood swiftly cuts through distractions, astronaut Jeanette Epps deliberately multitasks, and mountain biker Evelyn Dong knows when to stop moving at the end of the day.

—
Carry a Notebook.

As you zip through your day, random ideas will flint like fireflies in your brain. Heed the advice of illustrator Marion Deuchars, and keep a notebook handy to jar those sparks of genius. "It's important to get an idea down on paper before I forget it," she says. The author of *Yoga for Stiff Birds* and nineteen other books has discovered forgotten book concepts in her notebook. Bonus: The notebook off-loads your short-term memory, making room for fresh ideas.

No.

02

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PING! A PARANORMAL message pops up, late in the day. “Hey, I forgot to ask, can you create one more graphic,” asks your co-worker. *Seriously?*

Astronaut Jeanette Epps deals with her fair share of aggravating messages while working at NASA Mission Control as Capcom. In that role, Epps gathers the thoughts of every console in the room, consults with the flight director, and relays critical information back to space.

“Sit back, and think about it. Don’t be reactive,” she says. “Find out what the real story is.” If Capcom mucks up their communication with an astronaut in distress, that could make matters worse.

Whether you’re Capcom or creative, your initial response will set the tone. Annoyed at your co-worker’s message? Don’t respond when you’re angry. Simple as that. Let your the request sit for a bit, and your perception will change. In the morning, it might not feel that annoying.

Even better: Wait, and your co-worker might realize they don’t actually need that extra graphic.

Look at the situation from the perspective of your co-worker. Do they really need that graphic tonight, or are they just knocking an item off their to-do list? *C’mon, that’s understandable.*

Let’s say the coworker does indeed need that graphic, and these late requests are common. Resolve this situation, but acknowledge the bigger picture:

There might be a workflow issue. Are you discussing all of the graphic needs at the outset of a project? Is there someone else making these requests, and do they need to be part of the communication from the beginning? Spend some additional time collecting your thoughts, then set up a meeting to discuss these issues.

Talk about problems: When Epps and I spoke, NASA just experienced a coolant leak on the Russian Soyuz rocket. “It’s better to laugh than cry in these situa-

tions. So much can go wrong—as long as it’s not the worst-case scenario, then all is good,” she says.

See the bright side like Epps. Last night, the message felt like a crash landing. This morning, it’s a chance for liftoff.

▼
Dick Beardsley, on Endurance
“Do whatever it takes, physically or mentally. Keep going, day after day, no matter what obstacles might be in your way.”

How an astronaut deals with an onslaught of messages.



Slooooooow

DOWN YOUR RESPONSE.

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MY GROWTH PLAN

“I don’t wake up hungry.”

MOLLY BAZ SHARES HER RECIPE FOR DAILY INSPIRATION.

OCCUPATION

Cookbook Author,
Video Host

LOCATION

Los Angeles,
California



EXERCISE PRIMES my creative process. I need to feel the urge for food to get really excited to cook. There’s nothing worse than feeling full from a meal you just ate and then stepping into the kitchen to create. Nothing happens.

THERE ARE TOOLS I use for inspiration. I’ll cook in an improvisational way. It’s important for my creativity to not always think of the endgame.

I MADE CHILI RECENTLY. I sat with my husband, turned on the fireplace, and was like, *We’re going all-in on vibes tonight.* He’s a big sounding board for me. He will say, “This is yummy. I’m enjoying this, but it’s missing a little bit of Molly.” When he says that, I’m like, “Ugh, I knew it.”

MY IDEAS ARE OFTEN shaped through

conversation. My inner and outer thoughts are not always the same, and talking to someone else will help me understand what I *actually* mean.

CHILI IS A GREAT EXAMPLE of a recipe that comes from being like, *Oh, that’s what I want to eat tonight.* And then, the next day being like, *That was really good. I’m gonna turn that into a recipe.* That chili became Spiced Chili with Many Beans and Some Greens. It’s in my cooking club.

I USE THE SAME ingredients in multiple ways in a recipe. It’s an incredible way to keep ingredient lists tight. On my chili, I started by sautéing onions into the base and reserved a quarter of the onion. I thinly sliced it, tossed it with lime juice, and put pickled onions on top.

WHEN CLARKSON POTTER reached out to me to write a cookbook, I was shocked. But they wanted me to write it for Basically, a sub-brand of *Bon Appétit*. After I thought about it, my first book isn’t going to be Molly for someone else. It’s going to be Molly for Molly.

I WAS ASKED TO WRITE a list of one hundred recipe titles as part of my proposal. I started throwing titles on paper, like Pastrami Roast Chicken with Schmaltzy Onions and Dill. Smooshed and Crispy Potatoes with Salt and Vinegar Sour Cream. Things that sounded good to me.

NAMING IS IMPORTANT. You have five to six words to explain everything about a dish, from ingredients to technique. You have to be choosy.

ONCE THE PROPOSAL WAS approved, I stepped into the kitchen to tackle those recipes, and the inspiration wasn’t there.



TAKEAWAYS

1 Set your ideal environment to be creative. Exercise whets this chef’s appetite to write recipes.

2 Don’t worry about the end result. Enjoy the process and you’ll get there.

3 The act of creating is an evolution. First make it good, then make it great.

MY COOKBOOK RECIPES evolved from the original ideas. Even the kinds of ingredients that I was fixated on changed over time. Every month, there was a new thing I was obsessed with. They find their way into the recipes. Right now, I’m in my sesame seed phase.

A RECIPE STARTS WITH A VISUAL in my head—what will the finished dish look like? Taste is important, too, obviously. The two need to intersect to make a recipe great.

I MADE A CONSCIOUS DECISION to spend my own money on hiring an outside firm to design the second cookbook. I specifically chose people who are not cookbook designers—I didn’t want them to take a traditional approach.

GRAPHIC DESIGN and recipes are similar. On the final dish, ingredients need to be balanced. You can’t have too much of one thing—it’ll overpower the dish.

I WAS A LINE COOK. If you get an order in, you have seven minutes to get it out. It’s all about efficiency. That eliminates mental chaos.

WHEN IT CAME to the techniques in the book, I decided to hold my reader’s hand in a way that’s not the common convention for recipe writing. I organized the ingredients by the department where you find them in the grocery store. It’s annoying when there are herbs on four different parts of the list. You end up running circles around the grocery store.

I’M DOING THE THING I’m meant to be doing—teaching people how to cook and having fun while doing it.

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▼ **Marion Deuchars, on Deadlines**

"There's always more to do. I'll always have an email or a sketch that I didn't get to. But no one dies if you miss a deadline, do they?"



AS I LEAN INTO A LEFT TURN on my motorcycle, I'm ejected into the air. What the hell did I do wrong?

Moments before this, I felt my mind racing. *How do I work a manual shift? Is all this leather gear really necessary? Does Eve (my then-girlfriend) think I look cool on this bike?* And to make matters worse, this is my first time on a motorcycle.

How do you make quick creative decisions? The key: Don't overthink them.

After my own perplexing left me pancaked on the ground next to my bike, my instructor Tony Trauma rushes toward me. I laugh to myself: *Oh yeah, he warned me about this.* That morning, Tony told us over and over: "Do not slow down into a turn." He invoked the legendary pilot Chuck Yeager as a way to instruct us on how to handle speed. "When you take the bike around a turn, be just like Chuck," he'd say. "Go faster." The science makes sense: Speed maintains friction with the road, and the bike needs extra friction as it's unstable while turning.

I discovered the secret to design sprints while I was a budding associate art

SPRINT

F A S T

The one tactic that enables you to rush in an hour.

director at *Entertainment Weekly*. Had to work quickly, no choice. Here's the deal: Design is a series of decisions. *Where does this shape go? What color should it be?* When I confidently make those decisions, the work looks sharp. But if I overthink it, and worry what others think, the work suffers—self-doubt has interrupted the logical sequence of creative decisions.

The next day, I return to the motorcycle class with fresh perspective. *Who cares what people think?* But then, Tony whispers in my ear, "You better pass. Eve just wants to ride on the back of the bike with you." The words bounce off my newfound body armor, and with Chuck Yeager like precision, I weave in and out of the orange cones. Pass. Class M motorcycle license.

A year later, Eve and I got married. Easiest decision I ever made. Don't overthink your decisions. Trust your gut.

Following your intuition is clutch to enduring any project, short or long-term. But it's only one tool for endurance. In the next section, you'll learn how Karin Fong uses research to jump-start the design of her title sequences.

LEARN

**BY
THINKING
LESS.**

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No.

141



Your Project

SHARPEN YOUR CREATIVE PROCESS WITH THESE PRACTICAL STRATEGIES AND TOOLS.



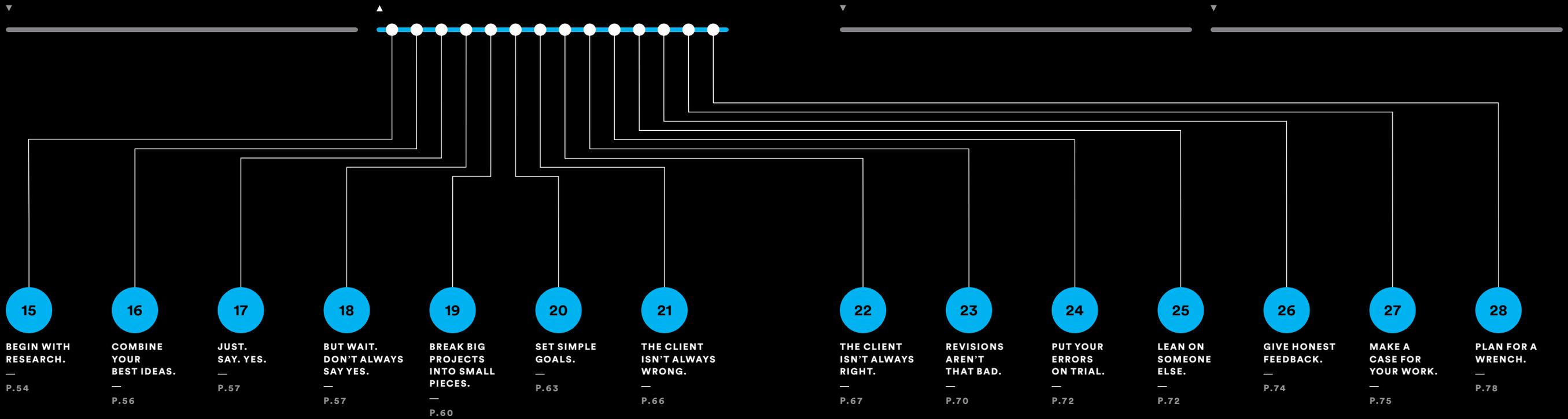
INTERVIEWS

- SAGI HAVIV P. 58
- EVELYN DONG P. 64
- JOSHUA RAMUS P. 68
- HURLEY HAYWOOD P. 76
- DAVID COOPER P. 80

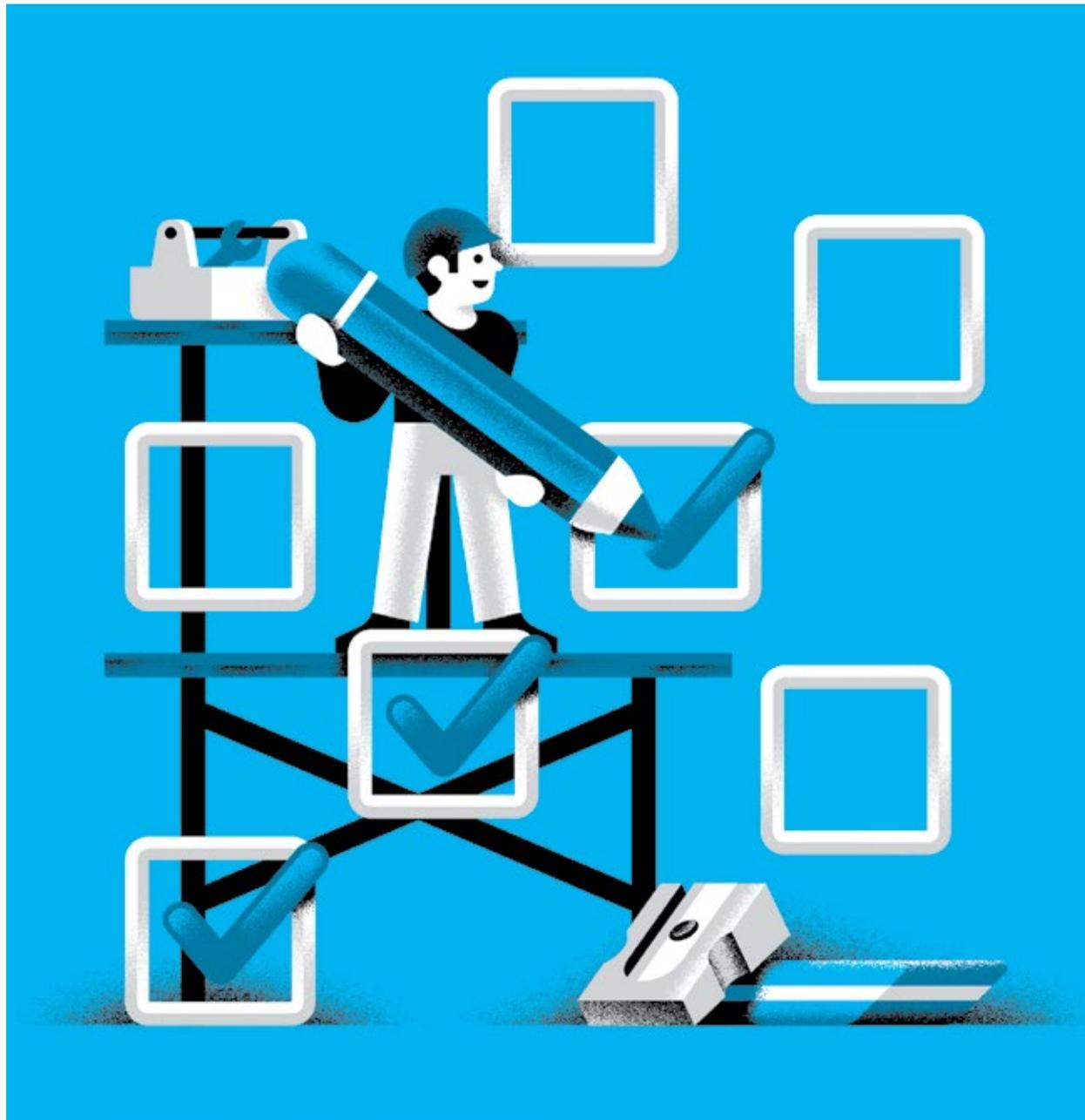
YOUR DAY

YOUR JOB

YOUR LIFE



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20 / Set Simple Goals.

An architect shares his keys for building a successful project plan.



THE BUILDING STARTED WITH a pile of rubble. Steel beams crept toward the sky. Five thousand tiles of white marble covered those beams. Layers of glass were bookmatched between the marble.

For every day of my walk to the *Fast Company* office, I was in awe of the gradual construction of the massive 90,000-foot (27,432-m)-tall Perelman Performing Arts Center. “What’s it like to work on a project for this long?” I continued to think. So I reached out to Joshua Ramus, principal of REX, the architecture firm responsible for this building.

While the project took a decade, simple goals are Ramus’s key to creative success. “Articulate why the goals are the embodiment of the needs of the user, and the debate about aesthetics goes away,” says Ramus. In other words: Art with purpose.

There were three goals for the Perelman PAC:

1. The stone facade had to be translucent.
2. The form of the building itself had to be simple.
3. The auditorium needed to be reconfigurable.

Align with your client on the goals for the user, and you’ll keep the project in perspective. If a client asks for a change, and it doesn’t affect one of your goals, then so be it. Keep your eyes on the prize. “You have the freedom to do what you want,” says Ramus.

Oh, and the stone facade glows at night.



A SMOOTH START TO YOUR PROJECT



CALL A KICKOFF MEETING

Gather everyone’s ideas in the beginning, and they will be more invested in solutions that you present later on. Summarize these ideas in a shared document.



LEARN ABOUT THE CONSTRAINTS

They might be budget, time, resources, or just the aesthetic preference of someone in the meeting. Better to know about these sooner than later.



EMPHASIZE A PHRASE

Listen for keywords that you find inspiring. If someone says, “We want it to feel dynamic,” reuse the word “dynamic” to form a bond.



SHARE VERSIONS

I like the rule of threes. Create a version that’s conservative, one that’s far out there, and one right in the middle. Options help a client feel involved.

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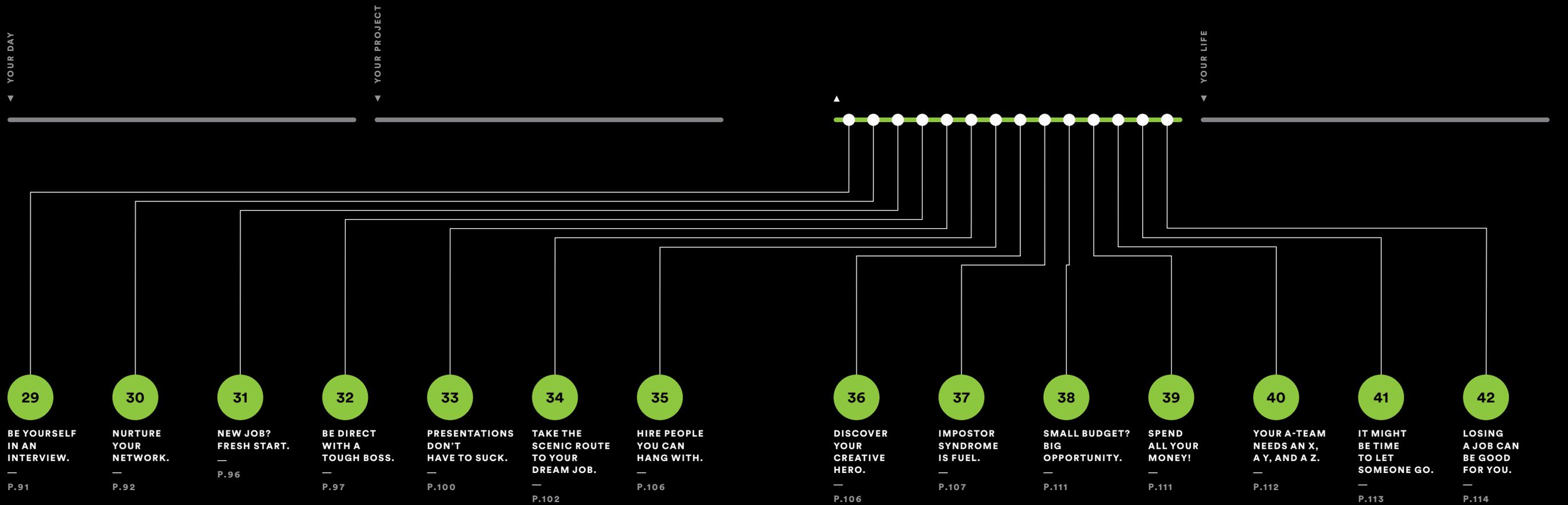
Your Job

LAND THE PERFECT GIG, INTERVIEW LIKE A PRO, AND OVERCOME SELF-DOUBT.



INTERVIEWS

- PETER YANG P.94
- BILLY DEMONG P.98
- ZAKIYA POPE P.104
- MASSY ARIAS P.108
- ANGELA RIECHERS P.116



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▼ **KeiVarae Russell, on Preparation**

"Watching film of the other team before a big game would boost my confidence and eradicate stress, because I felt like I did my homework."

33 / Presentations Don't Have to Suck.

Lessons from an inspirational speaker's tough crowd of coal miners.

→ **STANDING BEFORE A ROOM OF** soot-covered coal miners who've just completed a twelve hour shift, the inspirational speaker Dick Beardsley delivers a presentation about his career as a runner. These hard workers just want to go home. "There was no response. No one laughed. Nothing," he reflects.

As Beardsley knows, delivering a great presentation is an essential skill, and you need to understand how to engage the audience, whether they are fellow creatives, prospective clients, or tired coal miners.

"I ignore the crowd and think back to a presentation where they went wild," says Beardsley. He uses a reframing tactic called false motivation to keep himself fired up. This tool is also useful on a video call, when your confidence is smoldering because the audience has turned their screens off.

There are tricks to boost your mood. Smile and use an uplifting tone when you speak. Focus on those who express interest, even if it's just a few folks. Your confidence will boost, and so will the number of engaged audience members.

Beardsley connects by using personal tales that excite him. "Even though it may not be exactly what the audience went through, they can relate, because it's a real life story," he says.

In short: Have fun. Your audience will too.

A CREATIVE KEYNOTE UNLOCKED

DO THIS



REHEARSE

The more familiar you are with the slides, the less jittery you'll feel on presentation day.



SET AN AGENDA

Let people know what to expect. Clarify that questions can be asked at the end.



KNOW YOUR CROWD

Creatives love sketches, process, and a short personal story to prove a point.

NOT THAT



OVERREHEARSE

You'll worry about forgetting your speech, and that added stress will stiffen you up.



MIDWAY Q&A

If you feel the need to stop to take questions, your deck might be too long. Cut a slide or two.



NAVEL-GAZE

Business folk want to get right to it. Don't harp on your mood board for too long.



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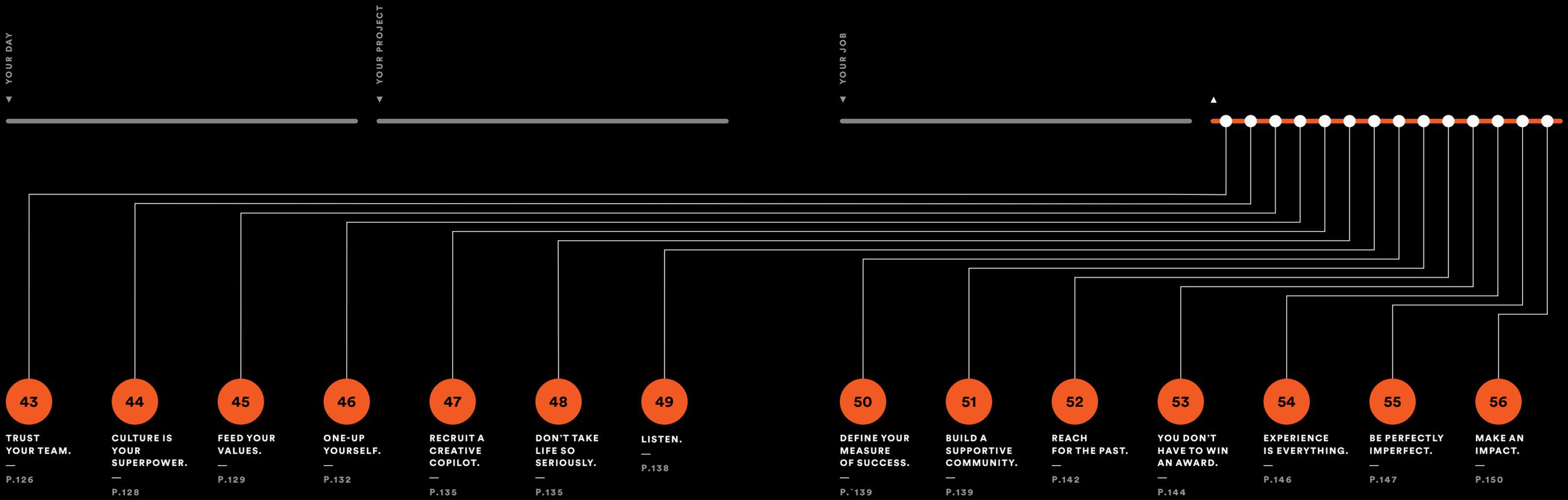
Your Life

CELEBRATE YOUR SUCCESSES, EMBRACE YOUR FAILURES, AND DISCOVER YOUR IMPACT.



INTERVIEWS

- JASPAL RIYAIT P.130
- CAROLINE GLEICH P.136
- ANTHONY GIGLIO P.140
- CAMILLE GERKE P.148
- RUSSELL FRANCIS P.152



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