

PICTURING CREATIVITY

When two advertising professors set out to explore creativity in the industry, they ended up with a collection of drawings to inspire the process of any creative thinker.

BY W. GLENN GRIFFIN AND DEBORAH MORRISON

To try and understand the creative process in advertising is to try and capture the ephemeral. Every writer's, every art director's, every creative director's process is personal and (as we learned) quite challenging to explain to someone else, particularly when it isn't anything one ever expected to try and do.

People who make advertising are prepared to bring their ideas to the table and to have others love, hate, poke at, change, buy, steal or reject them. They've learned to handle criticism, to constantly revise and remake, and to win or lose a client's business. But when asked to share their understanding of how they think and where their ideas come from, even the most seasoned pros seem surprised, maybe even a little intimidated, by the question.

We believed that by saying "show me" to these idea makers, people for whom bravery and the love of a challenge are critical to their expertise, we could get some amazing answers. And we did.

Every contributor to our study helped us better understand the creative process in advertising as both an intensely personal and a surprisingly universal phenomenon. Big ideas, it seems, are the product of wonderfully diverse personalities and their one-of-a-kind brains. But across the spectrum, we can recognize shared truths, frustrations, priorities and other characteristics that are part of every process.

What follows is a look at the distinct creative processes of four advertising pros, excerpted from the HOW book "Creative Process Illustrated."

CREATIVITY IS A MESSY BUSINESS GAME.

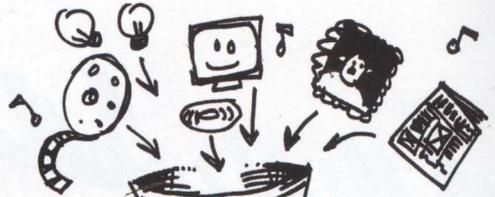
COMPLICATED
UNPREDICTABLE



BEFORE-HAND
STUFF

CREATIVITY HAS TO BE A REGULAR HABIT. I KEEP MYSELF SHARP BY MAKING THINGS EVERY DAY. THE MORE I CREATE THINGS OUTSIDE OF WORK, THE FASTER I COME UP WITH IDEAS WHEN I HAVE TO.

PREPARATION



I NEED TO ALWAYS HAVE NEW STUFF POURING IN - MOVIES, MUSIC, IMAGES, IDEAS FROM ALL SOURCES. THEY CREATE THE ROUX IN WHICH NEW STUFF MARINATES.

STARTING
STUFF



FINDING AN IDEA IS LIKE FINDING THE END OF A ROLL OF TAPE.

INCUBATION

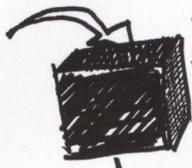
IT'S IMPORTANT TO SPEND TIME NOT THINKING OF IDEAS. IT OFTEN COMES TOGETHER WHEN I'M NEUTRAL + QUIET LIKE IN THE SHOWER OR SOUND ASLEEP.



NEW IDEAS ARE FRAGILE AND NEED TIME TO TURN INTO SOMETHING COHERENT. SOME IDEAS POP OUT SCREAMING WITH ENERGY.



KEEP THE JUDGE MUFFLED UNTIL IDEAS HAVE HAD A CHANCE TO RESOLVE.



THE PROCESS PASSES THROUGH A BLACK BOX. I PUT THE STUFF IN AND EVENTUALLY SOMETHING POPS OUT. NO IDEA HOW OR WHEN.

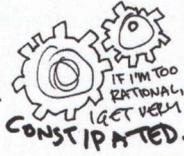


SOME IDEAS ARE WILD FRANKS THAT COULD BE SCRAPED. BUT IF YOU LISTEN TO THEM CAREFULLY THEY CAN CONTAIN THE SEEDS OF GENIUS!

VALIDATION



TOO LITTLE TIME. IDEAS TEND TO BE OBVIOUS AND DONE BEFORE.



IF I'M TOO RATIONAL, I GET VERY CONSTIPATED.

OTHER PEOPLES' OPINIONS CAN BE HELPFUL - PARTICULARLY IF THEY DON'T HAVE A DOG IN THE FIGHT AND COME IN AT THE RIGHT STAGE OF INCUBATION.

OTHER PEOPLES' OPINIONS CAN BE HELPFUL - PARTICULARLY IF THEY DON'T HAVE A DOG IN THE FIGHT AND COME IN AT THE RIGHT STAGE OF INCUBATION.



A GOOD IDEA NEEDS TO BE UNFOLDED, ITS WRINKLES IRONED OUT.

I LIKE TO PLAY WITH IT, EXTEND IT, MAKE IT INTO A CAMPAIGN, POOLISTS, LITTLE FILMS, GRAPHIC EXPLORATIONS, ETC. THE MORE YOU WATER IT AND STRETCH IT, THE MORE FUN YOU HAVE. I ALSO LIKE TO SEE HOW IT WILL COVER ALL THE REQUIREMENTS OF THE BRIEF, ALL I KNOW ABOUT THE CLIENTS' WANTS, HOPES, FEARS, ETC.

DANNY GREGORY managing partner/executive creative director
MCÇARRYBOWEN, New York City



PATH

Danny Gregory had an international childhood. He was born in London and lived there until the age of four. His family moved to Pittsburgh, and then to Australia; then, at age 9, Gregory went to live with his grandparents in Pakistan. He remembers only one television commercial from those days, but it made such an impression on him that he still recalls every word, all sung in Urdu. The spot was for Lipton Tea. Forty years later, Gregory still drinks Lipton Tea.

He's worked as an assistant at a slaughterhouse, as an intern at the White House (he jokes that Jimmy Carter lusted for him only in his heart) and at a half-dozen advertising agencies. Today, he's managing partner and executive creative director at mcgarrybowen in New York City. He supervises the Chase account and has worked on the Wall Street Journal, Crayola, Chevron and Verizon accounts.

Gregory is also a fantastic illustrator trapped in the body of a copywriter. It shouldn't surprise anyone, therefore, that he's a big believer in the power of artistic expression. In fact, he's written several books on the topic, including "Everyday Matters," "The Creative License" and "An Illustrated Life." Having led a life filled with fascinating and unusual experiences, he's a true Renaissance man.

PROCESS

Danny Gregory says: "I am pretty good at coming up with ideas quickly—lots of them—some good, most bad. There are several reasons for this facility.

"First is practice: I've been a creative director for a while now. All that experience has given me confidence in my ability to come up with answers and helps stifle the Critic until I need him. My advice: Work on as many projects as possible, develop as many ideas as possible. Wait to polish until you have a rich pile of nuggets.

"Second is raw material: I have always been a voracious dabbler, and I am constantly looking for new sources of inspiration. I rarely read advertising trades or award annuals, but prefer to see what illustrators, street artists, independent filmmakers, small bands and graphic designers are up to. I visit my library every Saturday morning and return home with a half-dozen books (fiction and nonfiction, bios, how-to, history, art, experimental, pulp, etc.) and a dozen DVDs. I go to concerts, museums, galleries, dance performances, clubs, Broadway, opera, experimental theater, puppet shows and street performances. I listen to a lot of podcasts from NPR, the TED [Technology, Entertainment, Design] conference and various universities. All of this input can be useful as direct reference; I have it at my fingertips, fresh in my brain, ready to be pulled up and adapted, combined and reformed into a fresh idea.

"Third is space: Not my office or studio, but mental distance and calm. I walk a lot, generally an hour or more a day, time in which I might listen to music or a podcast, but often just think, write in my head, kick ideas around. If something hits me, I scrawl it on a piece of paper or into my BlackBerry, then keep going. I also find that while I'm sleeping, my imagination is working on assignments. Sometimes I sit up at 4 a.m. with an idea (often only half-baked) and I tiptoe out to my desk and work on it a while, then e-mail it to myself.

"It's only when I have lots of ideas arrayed before me that I sharpen my knives and start to whittle them down to the very best."

SIMON MAINWARING

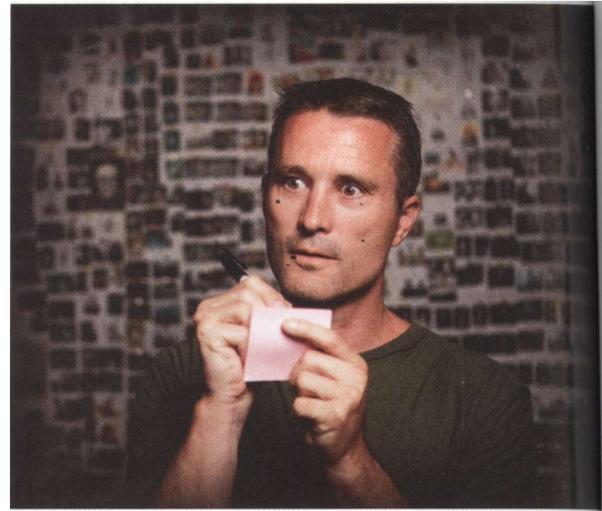
creative director/writer
freelance and consultancy,
Los Angeles

PATH

Simon Mainwaring believes in staying ahead of the curve. His work during the last 20 years proves it: Besides working at Nike and Motorola, he's been the creative brand leader on News Corporations Global Energy Initiative, Las Vegas's carbon-neutral "Zero City" Project, as well as the launch of all three generations of the Toyota Prius. Along the way, he's worked at Ogilvy & Mather, Wieden+Kennedy, Saatchi & Saatchi, TBWA\Chiat\Day, Leagas Delaney and Goodby, Silverstein & Partners, and has picked up more than 80 international awards at Cannes Lions, the One Show and D&AD. A colleague tells us: "Simon is the guy who reminds us we really can do something of value for the world if we fight for it. He demands that we own our integrity."

Today, through his brand consultancy, Mainwaring is broadening his influence. His social media clients include TED Prize, ONE, Clinton Global Initiative and the X PRIZE Foundation, while his philanthropic work includes the Environmental Protection Authority in Australia, the Multiple Sclerosis Society in London, the Robin Hood Foundation's Uncommon Schools project and the American Diabetes Association. Plus, Mainwaring writes for the online sites PSFK, Brain Pickings and Social Media Today, while his own blog focuses on how the intersection between branding, technology and social media is changing our lives. His upcoming book will forecast how social media can transform our world.

Mainwaring studied law and fine arts at the University of Sydney, theater with Larry Moss in New York City and voice with Patsy Rodenburg at London's Royal National Theater. He's a dad and an Australian, and he believes you can only see what's coming if you stay out front. So, that's where you'll find him—ahead of the curve and urging us all to follow.



PROCESS

Simon Mainwaring says: "It took me a long time to learn that good ideas are simple, emotional and human. It's an easy thing to say, but it takes training and a lot of mistakes to get to the point where you instinctively think that way.

"That means I have a reckless but hard-won trust of my first-thought, gut reactions; a solid commitment not to over-think; a profound respect for the work the brain does when it's not thinking about something; and a core belief that if you want to create anything new, you must always look outside your own work or industry for inspiration.

"The moment when an idea reveals itself is as much a thrill today as it was 20 years ago. My only wish is that I would have learned earlier that I do not need to prove anything to others or myself. That pressure only gets in the way of us doing justice to our creative potential.

"No matter how we approach creative work, it should be fun. The arts are an enormous playroom where we get to behave like children, never looking for answers where we are told to, but instead heading off in unknown directions. The joy comes in the surprise of finding what we didn't know was there. There is great power in approaching life this way, leaving us free to discover the answers only creativity can find and, in so doing, revealing our shared humanity."

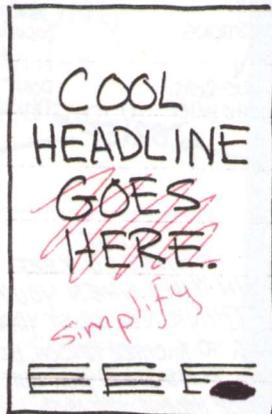
LUKE SULLIVAN

STRATEGY: Usually, I reserve the top of the first page of the first tablet for a simple, flat-footed statement of what my ad has to communicate. I just say it, flat: "This outboard engine is reliable and fast." Boom.

Down this side of the page I'll list **SINGLE WORDS** that could serve as springboards for a cool idea on

OUTBOARD ENGINES:

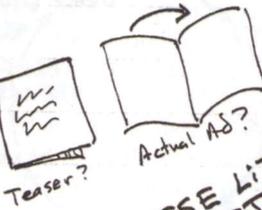
- water
- H₂O
- Lake
- rooster-tail
- fish.
- Pelicans
- flotsam
- Jetsam
- Jaws
- Horsepower
- EAT MY WAKE** ??
- foam
- Canoe
- Oar
- Boat
- Archimedes
- S.O.S.
- Atlantic.
- Titanic.



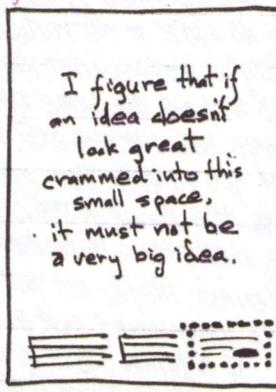
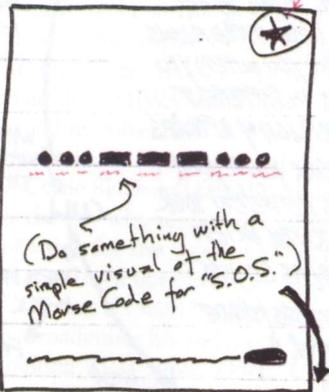
On this side of the page I draw little squares exactly this size. Usually I draw 6 to 8 per page but... never mind. Anyway, I stare at these squares and do what Helmut Krone said: "I try to fill it with something interesting."



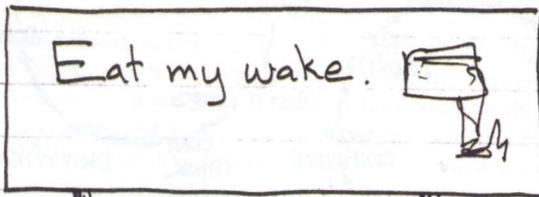
And on the right side of the page I reserve for visual ideas, 1/2-assed sketches of ideas that might eventually work in ads that aren't driven by words.



IF ONE OF THESE LITTLE SQUARES FINALLY GETS FILLED WITH SOMETHING REALLY COOL, IT GETS THE HIGHLY SOUGHT-AFTER "DOUBLE CIRCLE STAR" AND I TRANSFER IT TO ITS OWN NICE CLEAN PAGE.



Buy cool boat. Skipped on engine. Plz. send help. ??



I actually draw a billboard with grass and everything and then mentally project ideas onto the space.

LUKE SULLIVAN
group creative director
GSD&M,
Austin, TX

PATH

Luke Sullivan is a rock star.

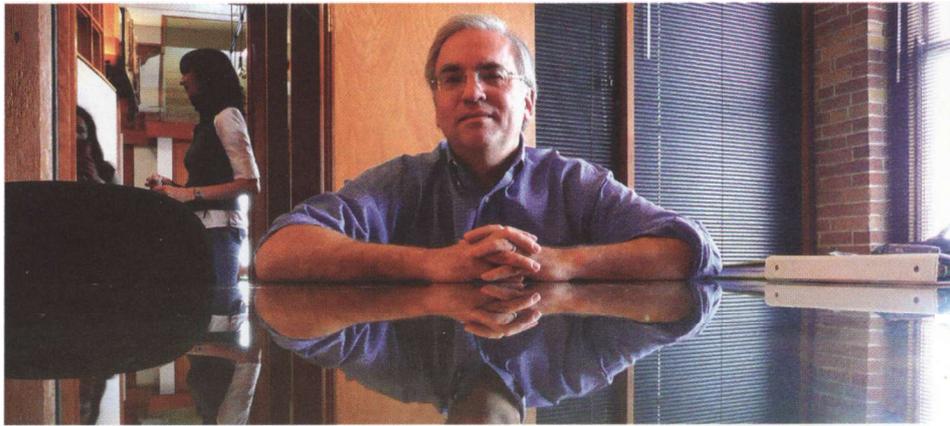
Students of the craft know him from his beloved book, "Hey Whipple, Squeeze This," dog-eared copies of which can be found at every ad school around the world. When he speaks to classes, he insists that language and words mean something. "Writers have to love the act of writing," he says. To illustrate that point, journals that he has filled over the years line the walls of his home study, a testament to his love for the craft.

He began his career as the understudy to the famed Tom McElligott at Bozell & Jacobs in Minneapolis, where, he says, McElligott "helped teach me to write, to build friction into your work so that your message doesn't just lie there, but requires something of you."

A 10-year stint at the Minneapolis agency Fallon McElligott Rice propelled him to industry fame. He also served as vice president of the Martin Agency in Richmond, VA, working alongside agency lead Mike Hughes. Hughes, Sullivan says, "taught me how important it is to be a nice person in this business. He is a kind-hearted soul, and you work your tail off for him because you love him so much."

In the 1990s, Sullivan was named chief creative officer of Atlanta's WestWayne. After four years there, he moved to Austin, TX. Today, he is group creative head at GSD&M.

The quality of Sullivan's work makes the Whipple book worth reading and has earned him credibility among young people and the industry. He's been named to Adweek's list of the top 10 copywriters in America twice. He's won dozens of top-flight awards from the One Show, Cannes Lions, Communication Arts and London's D&AD show. The brands that bear his mark—among them AT&T, Miller Lite, United Airlines, Lee Jeans and Ralston Purina, as well as Porsche, BMW and Maserati—offer a cross-section of American life.



PROCESS

(Reprinted from "How to Write a Newspaper Ad," Newspaper Association of America, www.nna.org)

Luke Sullivan says: "I draw a little blank white square. About 1-inch wide, 2-inches deep. I figure if I can't get my idea inside of that small space, it must not be a very big idea and it's only going to look worse filling up a 13-by-21-inch newspaper page.

"Then I stare at that little white space. I just stare. And I try to fill it with something interesting. Unfailingly, the first 100 ideas that I draw inside that little white square are awful little things.

"That's when it starts: a special sort of chest-splitting panic known only to people whose work is produced on a deadline and appears in forums as public as the newspaper.

"To deal with this horror, mature writers pour another cup of coffee and buckle in. I, however, remember that the movie 'Memento' just opened and sneak out of the agency leaving a Post-it Note ('at focus group, have cell phone') stuck on the desk, next to my cell phone.

"After I come back from the movie, Idea No. 101 comes along. It's not great, but it's pretty good. Braced with this small victory, I change gears. If I've been thinking verbally, I switch to visual.

"Finally, my pen starts moving. But upon review, Ideas No. 102 through No. 130 all stink and I go home in despair. The next day or maybe the next week I discover Idea No. 101 clicks like a Lego into Idea No. 131.

"'Wow,' I think. 'It's not bad.' And the anvil that has been on my chest since the day I started writing slides off.

DEACON WEBSTER

founder/chief creative officer
WALRUS,
New York City

PATH

A great name that will help fans and clients follow your progress? Check. Small, hot-shop creative experience that earns you a reputation for the offbeat? Check. A hip Union Square office (that you own) with a built-in sense of humor and brave clients? Check. In the creative world, Deacon Webster pretty much has it made.

After graduating from college in 1995, Webster began his career as a writer at Mad Dogs & Englishmen in New York City doing award-winning work for accounts such as Moviefone, Yoo-Hoo, Road Runner High Speed Online and Friends of Animals. He was a quick study. He founded the Mad Dogs San Francisco office in 2000 before bouncing back to the New York office to become the agency's executive creative director two years later.

Walrus, a nimble agency Webster founded five years ago after Mad Dogs closed, does a little of everything. Its clients include Howard Stern On Demand, The Economist, Major League Baseball, Grand Marnier, Lucky Brand Jeans and Liz Claiborne. Clients have come to expect the unexpected from Walrus.

To date, Webster's work has been recognized by the One Show, D&AD, the Art Directors Club, Communication Arts and the Clios. A stack of awards and honors to validate a unique portfolio of work? Check.



PROCESS

Deacon Webster says: "Each new assignment is like a big, complex puzzle that has to be solved in its own way, but basically it always boils down to the same thing: 'How do we say this without making people think we're just some annoying ad?' When a campaign finally goes live, I get really anxious, but in a good way. It's kind of like when you get all excited about giving somebody a present and you can't wait for them to open it. Rationally, I'm highly confident that it's going to be great, but there's always this glimmer of doubt. It's as if there's this cranky, little naysayer gnome that lives in my head and says stuff like, 'That is the STUPIDEST thing I've ever heard,' and 'Now you've done it, they're FINALLY going to figure out that you're really just a janitor.' Then, of course, it all goes well and the gnome goes into hiding for a day or two until the next campaign comes around." **HOW**

W. Glenn Griffin teaches courses in creativity and portfolio development and leads the Method Creative program at Southern Methodist University's Temerlin Advertising Institute in Dallas. Deborah Morrison teaches conceptual thinking and brand development and is the Chambers Distinguished Professor of Advertising at the University of Oregon in Eugene, OR. wgriffin@smu.edu; debmore@uoregon.edu

»WEB EXTRA

"Creative Process Illustrated" is available at MyDesignShop.com. Read a Q&A with the authors at HOWdesign.com/CreativeProcessIllustrated.

① CREATIVE BRAEFING

- ① WRITE 3 OR 4 IDEAS DOWN WHILE BRIEFER IS TALKING.
- ② DECIDE THAT AT LEAST 2 OF THESE IDEAS ARE AMPLIFYING AND THAT THE PROBLEM IS SOLVED
- ③ ASK QUESTIONS DESIGNED TO REDUCE VALIDITY OF AGREEMENTS/REASONS BEHIND IDEAS.
- ④ DRAW UP IDEAS UPON RETURNING TO DESK
- ⑤ GO HOME/GO TO BED
- ⑥ GET BACK TO WORK, SEE IDEAS DA PEAK - REALIZE THEY'RE COMPLETE CRAP.

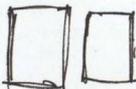
II CONCEPTING

① BRIEF DIRECTION

- ↳ "WHAT ARE THEY LOOKING FOR?"
- 1) IS THAT DUMBLED?
 - 2) IF SO, IS IT DUMB WELL?
 - 3) IF NOT, WHAT IS IT TRYING TO ACCOMPLISH?
 - 4) IS THIS DUMB?

Typically I try and figure out the problems of everyone involved with the brief, and how it affects the brief. Is this brief recommending print because it's cheap, because they're always doing print, or because of something else. I try and get every bit of information I can so I can figure out the mindset of the people I'll be presenting to...

- ② COFFEE. GET SOME. DRAW LITTLE SQUARES. IF IT'S A PRINT ASSIGNMENT I DRAW LOTS OF THESE:



SOMETIMES I PRACTICE DRAWING THE PRODUCT OR LOGO (NO KNOW, FOR LATER WHEN I HAVE AN IDEA)

(GRAND MARNER BOTTLES ARE AWESOME)



②A WRITE A FEW TAGLINES

↳ IF IT'S NOT RE, THEN WHO OWNS IT?

WHAT DOES LIFE BE LIKE WITHOUT IT?

PE MAKES EVERYONE LOOK FOOD.

- ③ TRY AND WORK BACK FROM THE TAGLINES.
- (BUT DON'T HAVE OTHER (LIKE PRODUCT))

(LIKES TO "SING" A SONG OF SIX PEOPLE WITH THE WORDS "PE" REPLACES WITH "ALZHEIMER")

(HILARIC IF KISS THE COOK ABOVE HAVING A LOT ABOVE PE. ANKLE BACK (LIGHTING MAKES HIM LOOK VIOLENT))

- ④ REFILL COFFEE SURF INTERNET
- ⑤ PACE
- GO HOME GO TO BED

- ③ TRY GETTING UP REALLY EARLY AND WORKING. GOOD IDEAS COME AT 5:30 AM. DRINK COFFEE.

- ④ TRY LAYING A FEW IDEAS OUT. SOMETIMES THIS LEADS TO NEW IDEAS. OTHER TIMES IT REVEALS PROBLEMS - LIKE THE FACT THAT YOUR IDEA IS REALLY COMPLICATED.

⑤ COFFEE

- ⑥ SWITCH MEDIA - SOMETIMES I'LL PICK A LOVELY TYPEFACE, AND SET IT WHITE ON BLACK AND JUST WRITE HEADLINES.

(THIS DOESN'T MEAN I'M LOOKING FOR A PERSONAL AD - BUT SOMETIMES IT HELPS ME PUT FORTH SIMPLE NOTIONS QUICKLY.)

CONCEPTING - I'LL START OFF WITH THE CONCEPT WHICH IS ALSO RELEVANT. YOU CAN REVEAL SOMETHING ABOUT THE PRODUCT WITH A FEW WORDS.

↳ I'VE MADE SOME "CONCEPTING POPS" AT THE OFFICE THAT HAVE A SQUARE PRISM ON THEM SO YOU DON'T HAVE TO DRAW IT.

THE BOTTOM OF EACH SAYS "AT THE END OF THE DAY THE TWO IDEAS GOTTA HAVE PRESSURE"

REPEAT.

REPEAT.

REPEAT.

⑦ GO SOMEWHERE

COFFEE SHOP, BARRIS & NUBLE PARK

A CHANGE OF SCENE IS ALWAYS NICE & REFRESHING.

ESPECIALLY IF IT'S A PLACE THAT SELLS COFFEE



- ⑧ LOOK AT BOOKS. DESIGN, ART, WHATEVER. IT'S GOOD TO SEE HOW OTHER PEOPLE ARE EXPRESSING IDEAS.

⑨ JOURNALING THE DAY. THINK THAT FORCES ME TO CONCENTRATE FULLY ON A PROBLEM. IS A GOOD PRACTICE. IF I'VE GOT TIME, I'M USUALLY PROcrastinating.

- ⑩ PRESENT WORK. YOU LEARN A LOT BY PRESENTING:
- WHAT'S FUNNY
 - WHAT MAKES SENSE
 - WHAT THEY AREN'T LOOKING FOR.
 - WHAT'S COMPLICATED

⑪ PAY A LOT OF ATTENTION TO INITIAL REACTIONS - MEANING AS I READ IT. GLEAM COMMENTS FROM 4 OR 5 PEOPLE - NOT SO MUCH BECAUSE THEY AREN'T REACTING EMOTIONALLY ANYMORE - IT BECOMES PASTORAL FOR THE MEETING. THAT'S NOT TO SAY I DON'T LISTEN, BUT BEYOND "I DON'T LIKE IT," IT'S HARD TO GET TOO MUCH DIRECTION FROM LARGE GROUPS BECAUSE THEY'RE BEING WAY TOO SCIENTIFIC.

⑫ REPEAT.

4. I ALSO LIKE ADS THAT LIE. BAMBURY. IF I'M SOULS I'LL JUST MAKE SOME CHAIN UP AND TRY TO MAKE IT. LEVITATION, TORIIP. DUNGH IT CAN BE HILARIOUS, DUBONG, BUBBLE, GRAY BOAT, MULLET, TEEN. ALWAYS CAN BE FUN, TRY A FEW.

5. I ALSO HAVE A LOT OF IDEAS THAT I LIKE TO GET INTO THE HEADS OF OTHERS. TRY AND WORK ON THEM AROUND THE OFFICE.

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