

2020-11-18 - Debbie Millman - Creator Series - audio_only_

Eric Koester

While folks are jumping on here, I thought I would just share a bunch of things about Debbie and as she joins us. Well, speak of the devil here! There you are. I was just about to sing your praises here. Is it okay if I sing your praises while you're listening to your praises being sung?

Debbie Millman

Sure.

Eric Koester

So, thank you so much for joining here. And as you all know, and Debbie, you know from my note here, your message of confidence and courage is something that I start every one of my classes with. This idea about how important it is when starting something in that way. And I'm so grateful to have you here with us and to get to introduce you to folks. And you've been described in many places as quite the Renaissance woman, designer, author, interviewer. And so I have to say, having seen you've done hundreds and hundreds of interviews, I feel a little intimidated to be the interviewer this time, but I'm grateful to have you joining us today.

Debbie Millman

Well, thank you, Eric. It's really nice to be here. I appreciate it very much.

Eric Koester

Absolutely. Thank you so much. And so, I figured we have to start what first introduced me to you and has led me to introduce you to hundreds and hundreds of my students since this idea about the difference between courage and confidence and why so many people when starting out, this is a group of hundreds of authors that are in this community that are starting books here. You have more confidence, and you have a very different message for people starting something new, learning something that I find to be so inspiring. Share

a little bit about your insights about the difference between being more confident versus this idea of courage.

Debbie Millman

Sure. Is it possible to have everybody turn their video on? Because I want to do a quick little poll.

Eric Koester

Absolutely. Turn on video for everyone. And it also one thing we'd love to do is Debbie, if folks want to drop your book title in the chat box, so she can see some of the books that folks are working on here as well.

Debbie Millman

That'd be great. I'd love that. Thank you. So, thank you for joining. It makes it much more intimate to do it like this. So how many people here know how to ride a bicycle? Raise your hand so I can see. Okay. So, it looks like everybody. 100%. Did anybody just start on their bicycle and were able to just ride without falling once ever? So if we can't ride a bicycle without falling, why do we think we could do anything without falling? It's really quite unrealistic to think that we could do anything great the first time we try it. But now that you all know how to ride a bicycle and probably have for several years, when you get on your bicycle, do you feel nervous about falling? No. You don't feel nervous about falling. You all have bicycle confidence. For those of you that drive, when you were first learning to drive, were you nervous during your driver's test? Yeah, you were hoping you'd pass. So now how many times when you get into your car are you nervous before you turn on the ignition? Very unlikely. Unless you've just been in an accident or got a ticket. And so you will have car confidence. Likely if you're able bodied, you also have bathroom confidence. You weren't born with bathroom confidence. So, the question about confidence versus courage really comes from a conversation that I had with one of my guests after a Design Matters interview where she saw a stack of books about confidence on my desk in my office at the School of Visual Arts and looked at them, scoffed and said that she thought that confidence was overrated. And the primary reason I had the books was because they were sent to me for potential interviews on Design Matters. But the reason that I was keeping them was because to me, knowing how to manifest confidence was like the Holy Grail. And so immediately I asked her

why she thought confidence was so overrated, and she felt that it was really impossible to have any confidence whenever you're trying anything new. And what was much more important was the notion of courage of taking that first step into the unknown, into whether or not you would be able to do this thing that you wanted to do. And I thought about it a lot, and I tried for about a year to come up with my own definition of confidence so that I could share that with my students, and then they could calibrate their own relationship with wanting this thing. And I decided that confidence is essentially the successful repetition of any endeavor. That's how you build confidence. You build it by doing it over and over and over again to a point where it becomes either effortless. Or if it isn't effortless, you can predict the outcome with fairly good odds. And so even for basketball players or baseball players, they know what it takes to have a good average of success. For any athlete, whether it be football, baseball, soccer, the number of times you don't score is actually higher than the number of times that you do. There's no one in recorded athletic history that has an average scoring that's higher than the average not scoring. So the pressure that we put on ourselves to do something with confidence when we haven't built up a history of success that having already done it, is just something that is unrealistic. And the pressure that we put on ourselves to do that can be really damaging in your effort to try to do something that you haven't done before.

Eric Koester

This is a group of first-time authors, most of the time working on this first step here. You've now done this multiple times.

Debbie Millman

Are you all doing NaNoWriMo this month?

Eric Koester

Every month is NaNoWriMo actually, for us. It feels like every month, we're trying to write as many words as we can. The goal here of the community which is about 400 of us, is to finish a draft about five months. So, that pressure mounts every month. So in your own life, in your own journey as an author and a creator, how do you move past that first step? Because I think it's the right thing here. That courage to try something to do it that then

compounds. How do you move past those moments of stuckedness or fear or doubt that creeps in when you start anything new?

Debbie Millman

I'm interviewing Seth Godin tomorrow. And I'm reading his new book called 'The Practice'. It has a kind of unusual subtitle, because it feels very old school. It's called 'The Practice: Shipping Creative Work'. But what he means by shipping is actually sharing. And I would really recommend that you read it. You can get it on Kindle for 12 bucks. And it really is all about his thesis. One of his theses is that there's no such thing as writer's block. Now, I don't know if that's true or not, because I've suffered from it. So, I've been struggling with a book that is due in four weeks. I had to get into my publisher, I had a year extension, and this is it. If I don't submit it, I'm probably gonna have to pay back the entire advance and walk away from HarperCollins in shame. But what I realized was the writer's block was really coming from not wanting to write the book. I could do plenty of other things. I wasn't having paralysis and making visual stories. I wasn't having paralysis in pretty much anything else. But here I was having this paralysis in writing this book. You've probably already heard my saying that busy is a decision. And I think that procrastination is one, too. Because we tend to do the things that we want to do. And because I know what that means for me. The question after eight months of dormancy in this extension, where I was essentially doing pretty much as little as possible, this book was the idea that maybe I didn't really want to do it. And then I realized I didn't want to do it. And I was talking to my wife and I'm like, "Should I get back the advance? Should I just tell them I don't want to do it? She and I had a long talk about it and we both felt that. Because it's a book about design matters. And because it is 15 years of celebrating this thing that I kind of created from nothing as a real Hail Mary with creativity in my life, that I kind of owed it to myself to do it. And slowly but surely, I've ramped up and now I'm working on it probably eight or nine hours a day. And furiously trying to finish. Not sure if I will, freaking out about it. But just acknowledging that I didn't really want to do it. And then you make the decision, well, I don't really want to do this. But I really think I should do this. And so I'm going to make that decision to do it anyway, even though I don't feel like doing it. Because it's still like a bit drudgery. I've recognized about myself that I don't ever really like to do the same thing twice. And so, the idea of going through these interviews that I've already done and trying to figure something out is not as exciting to me as making something fresh and making something new. But I am doing it. And I'm trying to do it now as best as I can. But I do think that if you are procrastinating for a really, really long time, that

should signal some sense of being really not wanting to do this. But the other thing I'm learning from Seth Godin, and it's really an interesting book, because it's very much about what it means to be a professional writer or what it means to be a hack, or a professional artist and a hack. And hack is sort of somebody that's doing something to constantly fulfill the social media presence and the people pleasing and all of that. But being writer means sitting down and doing it every day, regardless of the outcome. That's also something that I think is really important to think about. Why are you writing this? Are you writing this to try to write a bestseller? Are you writing this to speak your truth? Are you writing this to get back in an ex? Are you writing this to compete with others? What is the sense of creativity? Where's that coming from? And again, a lot of this is Seth. I'm not really doing it justice. But it really turned my head upside down a lot about the lies I tell myself about why I'm not doing the things that I'm doing.

Eric Koester

Yeah. We talk a lot in the very first week of the experience about Nir Eyal's book 'Indistractable'. And he talks a lot about the neuroscience of traction and distraction. And it is really fascinating. I think oftentimes, these things come from fear and naming it and talking about it, having a shared language is a really important thing. And I think in Seth's message of having a safe community to talk about is probably one of the biggest things as a creator and as a creative. You talking with your wife that idea to have the shared language and the shared support is really, really powerful whenever we're undertake anything.

Debbie Millman

Yeah. I mean, I do think that intention is really important. And knowing why you are trying to do something, and what you want the result to be. Is the result creating something from nothing that's magical? Is it creating something that makes you famous? Is it creating something that resonates with the world? All of those things are super important in understanding what your criteria for success is.

Eric Koester

Yeah. It's really powerful. So one of the things that I also love in your world is, you've been able to take this interest and passion and thoughtfulness about

design and apply it in multiple different areas. And you teach about designing your life. I want to ask you a little question for this group of authors and creators. We've got mostly authors, but some people doing podcasts, audio shows courses, how do you think about designing a book or a creation experience as something for your audience? Because design is about that empathy with other people. How do you design a book or use these principles to design a book for the reader at the end of the day?

Debbie Millman

Well, it's a great question. And I would love to be able to give you a good answer. So, I've done three very different kinds of books, the books that I've created. So, I've done two textbooks. So 'Brand Thinking and Other Noble Pursuits', 'The Essential Principles of Graphic Design', and 'Brand Bible: The Complete Guide to Building, Designing, and Sustaining Brands'. Those really are books for students to help teach them. And those books were bares. Those really were bares to do. I did a lot of interviews, I had to get a lot of photographs, a lot of permissions. You feel like you're ending up being an administrator. I don't think I would sign up to do another one quite like that again. But it's nice to have done them. And then I've done two books of interviews that have extended the ethos of 'Design Matters'. How to think like a great graphic designer, which is sort of a cheeky title, because there's no one way to think, and 'Brand Thinking and Other Noble Pursuits'. And aside from Bill Moggridge who passed away, all of the interviews in Brand Thinking were specifically done to be included in a book. They were not for the podcast. And I learned that because in creating 'How To Think Like A Great Graphic Designer', it was my first book. I didn't know what I was doing. I'd gotten some advice from various people. And what I realized was, that it would be easier to just send emails out to people. But I was also doing some interviews in person. And the interviews in person were much, much better. Much, much more intimate. The emails were terrible. For the most part, other than maybe one or two people that I was really intimidated at that time in my life to actually really request a meeting with, I asked everybody that I had done email interviews with, if I could redo them as interviews in person, the best-case being Michael Bierut, which I actually write about in the intro to his interview. Because when I first sent it out, and it was the email. One of the questions is, what is your first creative memory? And his response was, "I don't know", where if I was in person, I'd be like, well come up with something.

Eric Koester

Yeah. Try. Give me something.

Debbie Millman

And others like, do you have a favorite typeface or something? And the answers were 'no'. And 'yes'. And they were monosyllabic. And I was like, I can't use this. So then I ended up writing and back and saying, "Hey, Michael. Can we do this in person? This isn't quite the juicy detail I was hoping for. And then we ended up meeting. And then over breakfast one morning, he revealed so much about himself that my editor was unsure about how he would feel if this really was indeed published in the book. He talks about all kinds of crazy stuff. Not crazy in a bad way. Just crazy in a human way.

Eric Koester

Yeah, vulnerable.

Debbie Millman

Super vulnerable and super human. And so I wrote him and I said, "My editor is not sure about this. Are you sure you want this out there in the world? And he was like, "Oh, I said it, it stays." So that really taught me that the very best interviews happen face to face, eye to eye, which has been hard with COVID. And then the other two books were books of visual essays and poems. And those were very solitary. The first one was done in a rush because I had pitched that book to F+W Media. Never ever thinking that they'd buy it, but then they did. And so, then I had about a year to put this book together. But I pitched it as one of the goals that I've had in my five-year plan that I had created in Milton Glaser's class. And one was to have a book of illustrated essays. And so, I pitched it not having done any illustrated essays in over probably 10 or 15 years. And I included one as an example. But when I pitched the book, it was kind of terrible. Nevertheless, they bought this book, and then I had to go into high gear and start making art again. Had not made art in a really, really long time. And so, after a year of doing that, my chops really came back. So, I started redoing them. And finally, the publisher cut me off. They were like, no. This is it. This is your deadline. No more redos. But then I was so worried about losing my chops that I volunteered. Because F+W at the time, also Quick magazine, I offered them a free column that I would do every month which would be another visual essay. And mostly I did that because I wanted to force myself to do one every month. And I did. Once I

give myself a goal, I'm very determined to keep it. And at the end of about three years, the publisher of F+W came back to me and said, "You know what I think? Some of these essays really should be in a book. So, maybe we should make one." And so, that became my second book. So essentially, that book was done before I started it. Because all I had to do were the table of contents, the intro, the end papers and one new poem, like the greatest hits plus one. So, they were very different than what they are now. And doing a book like I'm doing now, it's a monster. It really is. Because it's a history of the podcast from 2005. I have all this, low-res ephemera, which is good. I have hundreds and hundreds of interviews that I've had to edit. And now I have to condense and now I have to organize and everything is transcribed. Thank God. I've picked the photos that I want to use, some of which I own, some of which I have to get permission for, which is another nightmare. And I just hired a wholesaler, the great, great, great book designer to design the book. And he's gonna help me shape it. So to answer your question, this is one where I really need a lot. If this is a village, this one needs a lot.

Eric Koester

Yeah. Well, I think people oftentimes think of the creator as the solitary person. And yet, I do think so much of this is that village effect behind it. You've been very open with some of the early feedback on some of your work that how getting negative feedback can throw you off. And I think for this community of people who are creating things and may get that negative feedback, how do you push through critiques, critical feedback and things like that to continue that creation? Because you're right. Once you've got confidence or that courage, then you got to keep creating to build confidence. How do you push through negative feedback?

Debbie Millman

Aside from how we feel about JK Rowling the person right now, I think most people on the planet really, really liked Harry Potter novels. It was rejected from seven publishers. Does it being accepted by Scholastic make it any better? And this, I learned from Seth Godin, again, reading his book. And I didn't know that she'd had that failure or that rejection before. And it's not just her. Does it make it any less good if somebody doesn't like it?

Eric Koester

Right.

Debbie Millman

So I think that this goes back to, well, how much do you want it to live? And if you do, how else can you bring it to life? Because there's always going to be rejection. Always. And I think that we should expect to be rejected. I do. All the time. I write to people and I get one of two responses generally when I write to people about being on the podcast. I get yeses, or nothing. People don't generally want to say 'no'. The only person in recent history that's actually said 'no' was Cindy Sherman. And I really respect that. She was like, "No, I'm just tired of hearing my self-talk. "People just ignore you. They don't call you back, they don't return your emails. That's the way it is. That is just the way it is for everyone. And people have asked me numerous times. So much so that I really had to find an answer. Because for a long time, I was like, "I don't know." How did I persevere in the phase of so much rejection? We're talking about decades. And ultimately, what I've decided and what I really, truly believe is that my hope for something more was one notch bigger than my shame at all the failure. There was so much shame, so much rejection, so much embarrassment, humiliation. It was one notch that made me feel like, I'm just gonna keep trying. Now, it's not always healthy in certain things like relationships. I'm very rarely ever the one to leave. I'm now married. So, hopefully we're in good net in this room. But I have been very determined and that determination, I think, is bigger than my sense of shame and humiliation.

Eric Koester

I love it. I think it's yin and yang. You don't need to be hyper confident. You just need to have that one notch above. And it's powerful. So, you've been super gracious here. I know you've got a book to write. So, we don't want to take too much time. But I have one more quick question I wanted to run through.

Debbie Millman

I'd be happy to stay for a few other questions, if people have questions.

Eric Koester

I appreciate it. We'll bring everyone on. We always do this fun activity where you get to have to tell us what group photo we want to do together. So, we'll have your creative mind here. You talk about the podcast which has become this incredible behemoth that as you described was bigger than your wildest dreams here. But you've talked over your career. That was a moment for you to get out of a creative slump. You've been a content creator and yet you had to unslump yourself, which you know, people be like, "How could Debbie be in slumps? It happens and it's a thing." How do you encourage people to get out of slumps? And how do you pick what can get you out of slumps and those sorts of things where people have it, whatever, whether it's in a project, or in just your general, creative life.

Debbie Millman

Try to do something that you've never done before. How many times do we really do that now? How many times do we actually try to do something that we have zero experience in? And that was my podcast, I had no experience. I hung around my radio station at college just to meet boys. And how good that went. So I think that with 'Design Matters', I had zero expectation. Zero expectation. And at the time, I had gone through all of that previous rejection and failure, and then suddenly found my stride as a branding consultant to brand designer. And I was really intoxicated by that success, because it was the first time I'd ever experienced it. And I was like, wow! This is amazing. And I'm really good at something. So I just want to do this thing that I'm good at, all the time. I don't want to do anything else. I just want to do this thing that I'm good at. I gave up all this sort of side, ancillary projects, the painting, the drawing, the writing, all of that, just do this thing. Because I was getting this constant reassurance and feedback that I was worthy and I was successful and I was making money and I was doing all these things that I've never done before in between what's possible. But they were all commercial. And so after about eight years or so, what happened to that girl that just wanted to make things? What happened to that person who wanted to be a writer and a painter, and musician? Where'd she go? And so, when I got this accidental call from this fledgling internet radio network about doing a radio show, I thought they were offering me a job. They were actually offering me an opportunity to pay them to be my producer.

Eric Koester

Let us pay you to do something for us.

Debbie Millman

A total vanity project. I still felt like, sounds like it could be fun. It sounds creative. It sounds different. They wanted me to do it on branding. And I was like, "No. I want to do what I'm designing." And then ultimately, they bet me and I did 100 episodes over four years with them from 2005 to 2009. And then I brought it to design observer. And I was there up until recently, up until about a month ago. Now I've recently joined the TED audio collective. So, I'm definitely not that 'hit it out of the gate', 'first time bestselling author'. No, that's not me.

Eric Koester

Compounding takes time, right? 15 years overnight success, oftentimes people don't realize.

Debbie Millman

Yeah. I thought of the actor that was like, "Oh, yeah. My overnight success came after 25 years."

Eric Koester

Exactly. Right. Well, let's super photo. And there's a couple other last questions. We'll let them ask. So, everyone turn your cameras on. And Debbie, you tell us what you would like us to do to memorialize our time with you. We've had many different things here. We had we had people do jazz hands, so we had a chance to do jazz hands. We had a hostage negotiator have us do a phone call. We had a Vishen from 'Mind Valley' had us do the Buddha hand. So, what do you want us to do here to memorialize this moment that we have?

Debbie Millman

I want us all to put our hands out.

Eric Koester

Arms out.

Debbie Millman

Yeah. Like connected.

Eric Koester

Oh, I like it. So, we're all connected. That's a cool one.

Debbie Millman

So, make sure that your arms are lining up with the person next to you.

Eric Koester

Oh, that's a cool one. This is gonna be a cool visual.

Debbie Millman

I'm next to Savanna. Savanna, am I next to you?

Eric Koester

In my screen, you're next to me. So, I think I'll let my hands out.

Debbie Millman

I have you on one side and Savannah on the other.

Eric Koester

There we go. Perfect. So, let me get the photo here. This is a cool one. I like this a lot.

Debbie Millman

Everyone's arms have to be higher. Kaira, I don't see your arms enough. Mercedes, I don't see your arms enough. Akosua, I don't see your arms enough.

Eric Koester

We got to get the arms up here. Arms up. This is the designer. She's knows what she's doing here to make this.

Debbie Millman

Regina, your arms have to be higher. Yeah. Lauren, I don't see your arms at all. Okay, this is good. Carlos, you're not on the screen.

Eric Koester

We got to get Carlos on the screen here.

Carlos

I can't turn my video on. I mean, I can. It's just that it was disabled.

Eric Koester

Let me see if I can fix it.

Debbie Millman

Can we get somebody else then Carlos to be in the shot?

Eric Koester

I'm going to get Carlos. Hold on a second here. I think I must have screwed it up with Carlos. Hold on one quick second here, Carlos.

Carlos

Thank you.

Eric Koester

All right. We'll get it fixed for you. All right, there we go. This is this is a cool one. I like this. This is gonna make some good social media fodder here.

Debbie Millman

Yeah, that's good. Oh! Hi, Carlos. Excellent. Okay, great. This is good.

Eric Koester

This is amazing. Thank you, Debbie. I love it. Any last couple quick questions. But before we let Debbie go? As you all know, that stress of 'I gotta write' stuff, any last questions from anyone who want to ask Debbie? And again, thank you so much for hanging out. We do something fun where all the authors will send you copies of their books when they're finished to show what you inspired. So, you might have some fun books for your bookshelf to add that you've helped us inspire and create.

Debbie Millman

Well, my wife Roxane Gay, who's the most voracious reader I know. And so, I'm happy to share them.

Eric Koester

I love it. Thank you so much. Any questions from anyone if you want to ask Debbie before we let her depart? Akosua, you want to ask your question here?

Akosua

Hello, Debbie. Thank you for speaking with us. I wanted to ask, what is your number one advice for designing our lives?

Debbie Millman

Try not to compromise until you're 40. Try to take risks as often as possible. It comes back to that, 'Well, I don't feel like I'm gonna be successful'. So, there's a great TED talk by Dan Gilbert called 'The surprising science of happiness'. I don't know if you've seen it. Really worth seeing. And in it, he talks about organic happiness. When something happens to us and we feel excited about it. And then he talks about synthetic happiness. And synthetic happiness is when over time, we realize that what we have is meant to be kind of a thing. So that terrible day for me back in May of 2003, if that hadn't happened, then all these other great things in my life wouldn't have happened. So, that's synthetic happens. So when you go after what you want and you get it, you can have organic happiness. When you go after what you want, and you don't get it, you can have synthetic happiness. But when you don't go after what you want, and you just are paralyzed by it. So if you don't get what you want and you create something else, you find happiness through that. But when you don't go after what you want, you're left in a state of regret. So really, the only way to be unhappy is to not go after something. You go after it and you're successful. Yay! You go after it, you're unsuccessful, you'll regroup and figure something else out. You're not going to die of heartbreak is basically what I'm trying to say. We metabolize our emotions very quickly. The only one that's very difficult if not impossible to metabolize is regret. Not doing something because there's no alternative.

Eric Koester

I got chills when you said that. That was a powerful one there. Wow, this is great. It was a great question.

Debbie Millman

It's 'Dan Gilbert: The surprising science of happiness', I think. It's really old. An old TED Talk. And it's there on ted.com.

Eric Koester

I'll put the link in there. It's an amazing one for sure. It is really an amazing one. Anyone wants to ask one last question here before we let Debbie depart. Grace is here. You want to ask your question?

Grace

Absolutely. Thank you, Debbie again, for your time. It's so amazing learning from you. So my question was, what is the balancing between doing what you're scared of or have no experience in versus what you feel like you're an expert in? Where does the true courage lie?

Debbie Millman

Great question. So, in Seth's book, he mentioned Chip Kidd, the book designer. Which really surprised me because Chip is one of my dearest friends. He's like my brother. So of course, I photographed it and sent it to him. And he talks about how Chip is such a successful book designer. One of the reasons is because he has great clients. And when I showed it to Chip, he said, "Oh, but I also never quit my day job." I have to do one thing, because my dog is going a little crazy here. You get to see my new dog, my puppy.

Eric Koester

That was cute. We have a lot of dogs that join our weekly sessions, too. It's kind of a fun thing. Avery's dog has been coming to all the sessions. And everybody is like, "Can you bring your dog back?"

Debbie Millman

And I thought that was such a great comment that Chip made. Because yes, you can create wonderful self-generated work and get some accolades from it, while you're experimenting. Still have something that you can depend on so that you feel a little bit more secure and a little bit safer.

Grace

Thank you.

Eric Koester

Debbie, any last words of wisdom for this group as they're going out and creating. Hopefully in 2021, we're gonna have some books that'll show up for you that you've helped inspire from this community. Any kind of words of wisdom before they go off and create and make magic?

Debbie Millman

You know, it's always so interesting to me when I speak to artists and writers about confidence. Because you guys have already made the hardest decision of your lives. To pursue something with absolutely no guarantee of success. None. That's fuckin' courage. You know accountants, you're not lawyers. You're not graduating from school with job offers from big law firms and accounting firms. You're fucking trying to make art. That's the biggest, courageous act you could ever make. You should revel in that.

Eric Koester

That's amazing. Debbie, you are amazing. Big props on that one for everyone here and you. And that is the perfect send off for us here as we go forth and multiply. And we'll be right along, cheering you alongside as you're creating over these next two months here on your book. We'll be doing the same. Again, thank you so much for all that you do.

Debbie Millman

My pleasure. Good luck. Happy Holidays. Stay safe.

Eric Koester

Thanks again, Debbie. Happy puppy.

Debbie Millman

Thank you. Bye.

Eric Koester

Thank you. Alright guys. Thanks again for Debbie joining us here. And if you guys want to stick around and hang out and chat with some other people here, I'll open up some breakout rooms for everyone to hang out. She's amazing by the way. Wasn't that an incredible opportunity with her? Amazing person, check out some of the other stuff she shared and we're glad to be able to do it. And with that, I'll open up some rooms for anyone who wants to hang out and

chat after these words this time. But hopefully see some of you guys rest the week. And keep happy creating, guys. Thanks for everything.