Chatting with Lilla Rogers with CBTV Live

Chapter 1 - Chapter 1
A Chat with Lilla Rogers
(upbeat music) - Hey everybody, welcome to Creativebug Live. I'm super excited this week because we have Lilla Rogers in the studio. I'm sure so many of you already know and love Lilla, but for those of you who are just seeing your beautiful face for the first time, tell me who you are, what you do. - I am an art agent. I'm Lilla Rogers, I'm an art agent. I've been an art agent for about 25 years. And I also do e-courses like with Creativebug, and makeartthatsells.com is my e-course company, and I also was an illustrator way back in the old days for many years in New York. - I love it, I love it. You do everything, it's kind of amazing. - I really like to get into trouble, and mischief, and make businesses. - She's really, really good at it. - Entrepreneur. - She's done so many things. You've written a book, you had a craft line of jewelry. You represent the best talent in the industry. - In the industry. - And you've been doing that for 25 years. - Yes. - And then you had a successful illustration career for about 12, 15 years in New York City before there were computers. I'm dating you a little. - Yes. - But we saw some of your amazing print stuff, like for Levi's and New York Magazine and all the biggest bigs. - Thank you. - So awesome. - She's nice. (laughing) I'll keep her. She's good. Yes, I did a few things. I like to stay busy, and I like, I don't know, I just... New things get me excited, and things are fun. - That passion comes though. - We play. - We had Lilla in the studio and she's doing this awesome 10 day series about treasure hunting your artistic style. - [Lilla] Yes. - [Courtney] As an agent, you see thousands of portfolios. - [Lilla] Right. - Which is how your MATS, Make Art That Sells course came to be, right? Can you talk a little bit about how that started? - Sure. - And we can sketch too, at the same time, 'cause I love her drawing style. - Oh, okay. - If you wanna sketch and talk. - As an agent, we would get lots of submissions. Thousands every year. I wanted a more formalized process, so it wasn't just like, ooh we got this? I like this person. We wanted just like a college does, where there's a time where you submit, and then we look at the pool of work, and then we select, and then we can all discuss it, and so forth. So, we decided to make it really fun and embed it in our makeartthatsells.com business, so it's our global talent search. We're right in the middle of our fifth, I think our fifth time. - If you guys are in the middle of that with Lilla, say so in the comments. Let us know. - Yes, and good luck to all of you and I want to remind you that I had to narrow it to 50. I didn't want to, but I had to, and many, many of you could have been included, - [Courtney] She's actually been talking about that this week, so she's being honest about that. - Totally honest. We do that, and it's a great way for us to... It also gives a lot of profile to all these 50 people, too. - Mm-hmm. Totally. - And then we narrow down the judges are going. These 50 have their second assignment, which I've written for them, and the assignments are all based on what I want to see in a portfolio for my particular agency. The kinds of clients that we have. And then, a wonderful panel of about 15 or 20 judges then will pick their favorite five. These are clients of ours, so it occurred to me, why not ask our clients what they like? - [Courtney] Right, the people-- - Yeah, not to put them on the spot, like are you gonna hire them? But would you think it's a good fit for the industry kind of thing, and so they pick and narrow it down. And then that group gets the final... So, that's six, because it's five of those and then there's a people's choice. - [Courtney] I love that. - It's all public. Social media. - And you couldn't do that without social media, so I love that that is a community thing. - It's looking good. (laughing) - [Lilla] So then we're down to six. They get an assignment and we Skype each one. We chat, and then we select. - [Courtney] I love that. - [Lilla]

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It's really, really fun. - Well, you definitely have a community of fans and folks online and on Instagram. In fact, Lilla posted this great conversation starter. Was it yesterday, or the day before? On your Instagram, and it said, I'm an agent. What do you wanna know about style? And there are about 180 comments, so thank you to everyone. - Thank you. Thank you. (laughing) - But I pulled out some of my favorites, and ones that really reoccurred. Things that I read all the comments, and there were a lot of curious questions that repeated over and over, so I feel like they're hot topics, so I'm gonna ask you some as you sketch. - [Lilla] Good, okay. I'll do my best to answer. - [Courtney] So one of the things that I saw more than anything, and it's something you address in this 10 day challenge about treasure hunting your style that we're gonna have with you in August. - Which I'm really excited about and I hope you'll all join me. - And there's so much fun show and tell. It's amazing, it's so good. The best of Lilla, we got it. But a lot of people say, how can you have a style when you love to work with so many things? You like to play with watercolor, you have a digital, you have an iPad you love to work on. Maybe you're also doing some collage and some other things. This is something that you really address in the 10 day challenge, but I wonder if you could give us a little sneak peak. What do you say to people who are like, I don't know if I have a style because I like to work with so many things. - Right, because we all, you're creative. You love media, you love tools. Like, I just got these at the art supply store today, some of these. And we love to play and try new things. What happens in the beginning of a career is that you try different things. I encourage you to try different things. You have disparate styles. I did. It almost looks like two, three, four, five different people in your portfolio. That's normal, everyone starts that way. If you don't start that way, then maybe it's because you could take more risks. You could branch out a little bit more. So, you have all these disparate parts because you are disparate parts. You have (people speaking over each other). You're human with many facets. You might like a really pretty pattern with the dark background. You might like a more painterly smoosh. - [Courtney] Here, show here. - [Lilla] Oh, show here, okay. Smooshy. - [Courtney] That's a Lilla word by the way, smoosh, and you'll see that in the 10 day challenge. I love it. It's so perfectly applicable. - [Lilla] Well, this is smoosh, okay? - [Courtney] Yeah. - Here, we will demonstrate. Here we're smooshing, because that is the technical term. (laughing) You know, you have these different styles and looks, and what happens is that the more work you make, the more the underlying structure of your style coheses. - Mm-hmm. - Comes together. Coheses isn't a word. - It's okay, we'll take it. - It comes together. What happens is, so in the course, because I did a lot of thinking about the style, what's the backbone, what's the structure of a style? Why does something have a particular style? And it comes down to line quality, color, subject matter. Did I forget anything? - No that was great. Color palette. - Color palette. - [Group] Line. - And then-- - What you draw. - Yeah, what you draw. Emotion plays into that. - Yeah, and there's a million other things, but those are the basic core things in your art. So, when you have those things, for example, your line is gonna carry through all your work. - [Courtney] So if it's digital, if it's painted, if it's anything, your line, is your line, is your line. - Your line, is your line, is your line. For me, lettering is a big thing that goes throughout my work. So, to answer-- - Yes, you can have multiple media. - You can have multiple media. - But it's line, color palette, and the way you render your certain, whatever your topics are. - And the way you get them to come together is just by making pieces. There's no substitute for experience. You know how your seventh grade teacher said this and you're like, that's so boring. There's no substitute for experience? Whatever. But it's really, really true that you just have to keep making pieces, and then the style emerges, and it gels, and that's what the course is about. - I love that. I think that's the best advice, right? Because people get stuck, they have excuses, there's not enough time. - Right. - Or they're disappointed. They're

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right out of school, or you could be 50 and just making your first piece of art and saying, but I don't have a style. But the more you make, the clearer it will become. You will drill down. Things will emerge. It's like a Magic 8-Ball. - Yeah. - You gotta shake that thing. - Shake that thing! - Then something's gonna rise to the surface. - Okay this is rated G, PG please. - Let's keep it PG. - Yeah, keep it PG. The thing is, the goal isn't a style. The goal is making art and enjoying the process. The style comes, and it's not a goal. It emerges. The other thing I wanna say is there are a lot of people who are really at a high level. - Mm-hmm. - Getting all kinds of cool jobs, and this is my artist Stan. But my artists that are really successful continue to evolve their style. - Okay, that's great. I'm glad you're going there because that was another question. - Okay. - Lilla. - Yes. - How do you stay true to your style while thinking of trends, and hot color palettes, and so forth? Also, are you stuck in one style, or can you evolve? I think this is something you talk about a lot (people speaking over each other). - You must stay stuck. Wrong. Okay. (laughing) I'm sassy because I've been filming, and I'm now sassy. But I'm saying that as a joke so you understand of course you can evolve. Of course you don't have to stay. In fact, you should. Look at the fashion industry. It is constantly evolving because people want new, and different, and fresh. The biggest word in marketing is new. - New. - New. Look how cool that went with that. - [Courtney] I love that. - [Lilla] I really like that, yeah. It's really fun. So, what you want to do is you want, but don't think of the external. This is what I really want you to understand. Don't think about, oh I should do new, I should. First of all, should is gonna sort of mess with your head. But what it come back to, wow, I really like how this blue goes on this other blue, and what happens if I put this pink here? Oh, I love that. - [Courtney] So, it sounds like trusting your intuition. - It's coming back to you internally, not external. Not what you guess. Like, what does Lilla the agent want? If you try to guess what I want, you will never guess what I want because first of all, what I want is a moving target. - Ooh, I love that. Yeah. - You know, it evolves. - It's always changing. - As an agent-- - Yeah. - I evolve, and I change, and I'm constantly looking at things to see clients. First of all, I'm always-- - She's answering a question I didn't even ask. Pay attention. What is she looking for? You're answering it. You're asking it. - This is like Jeopardy. - Yeah. - Okay, question is. - What does Lilla look for when she's picking a new artist? - What does Lilla, yeah. - As an agent, you were saying as an agent-- - Wait, how do you say it in Jeopardy? - I don't know because I don't watch Jeopardy. - Oh, it's like what is, what is... You have to phrase it in a question. Okay, what is Lilla looking for when? - Oh yeah, in a new artist. - What am I looking for? Yeah, that's a big question. What am I looking for? There's no answer and there's a million answers. - Right, you said it's a moving target because you also evolve. Your style evolves. You do touch on this. This is the thing 'cause I had the benefit of listening to everything that she was saying, so I know that you address that in the 10 day challenge. - That's right. I do. - And you've been talking three days straight. You're like, did I say it? Maybe I said it. I can't remember. - Did I say that already? We have to tell them that. Okay, here's the thing. As an agent, I look for somebody who's really passionate about their work. I always say people buy your joy. - I love that, yes. - People buy your joy. Like when she... - Here, put it here. - Oh, she is having a great time. - [Courtney] This is Anne Bentley. - Anne Bentley, one of my artists. Doing this art, she's having such fun. I think this was even a personal piece maybe. I don't remember. - [Courtney] And then it got licensed into a sketchbook. - [Lilla] If you're having, or here, Tara. She's having a good time. I want to see people who are really having a great relationship with art. It's like a boy. Like, they're having a relationship. A lot of people are having a relationship with art. He's kind of a player. (laughs) - [Courtney] He's constantly changing. - [Lilla] He's what? - [Courtney] Constantly changing. - Constantly changing. So, I wanna see that you're really having a great time with your art experience, but it is about making a living for

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my artists. So, I need to see to see that they, She's really pretty, and I love her shirt. - [Courtney] Thanks. - What I wanna see is can I market this person? That's why, back to Make Art That Sells, why I made the courses is so people can learn and get savvy about the top markets. - What is gonna sell. Yeah. - What do you need in a home decor piece? What do you need in a book cover? What do you need in a magazine illustration? What do you need to show to prove to the art director that you can do the job? - [Courtney] That you have it. - [Lilla] That you have it. - [Courtney] Yeah. - [Lilla] So, I need to see that the artist can do that, and I want to do another face. - [Courtney] Do it. I'm having fun over here while I'm making Lilla work. - [Lilla] You're having all the fun, and I'm like so... - [Courtney] Each industry has its own culture. You talk about this, and it's own things. That was another question that I saw is that what if you're happy in your style? How do you find an audience for your style? That was a good question that I saw. - [Lilla] Can you give me an example? Like, how do you get work? - [Courtney] Yeah, okay, I feel like I have a good style. I'm confident in my style. But then, how do I find the people that like my style? I feel like it's about-- - [Lilla] That's marketing. - [Courtney] Yeah, marketing yourself to the right audience. If you were going after a company that only does hard edges, flat layers of color, you wouldn't say like, oh, I want this dreamy watercolor that's all soft and smooshy. Like pairing the right client with the right kind of illustration, right? - So, let's say you want to do children's books. You want to really be a researcher. You want to look at children's books. You go to the children's bookstore or section and you look, look, look, and you study. We happen to have a course in it, and I just happen to mention because it's a great market, and children's books are just blossoming with lots of beautiful people. Beautiful artists are doing work. So you learn. Whatever market you like, you learn. You look at the work. You see, oh, you turn it over, who's buying this? Who's licensing it? And you match your work with that. - [Courtney] So research, you gotta do some research. - [Lilla] You research. Yeah. An agent has decades of that under their belt, in theory. I mean, every agent's different. But you have that under your belt, and then so what happens is... Back to who I looked for to take on, I want to see that I can get work for that person, so I need a style that's savvy in a bunch of markets-- - [Courtney] Mm-hmm. I love that color. - [Lilla] Which one? - [Courtney] This one you just used. - [Lilla] Yes, why does it show blue on that? Well, it's neither that nor that. - [Courtney] I know, it's a mauve-y tone. - [Lilla] I need to talk to somebody about that. - We do. I am always dissatisfied with that, as well. - It's like a bait-and-switch kinda deal. - It is. So you're always looking for people whose work can be successful in multiple markets. - [Lilla] Right, so they need to understand that. So, I need that, and they need to really draw. Now, what does draw mean? It can mean any number of things. They need to have a variety of imagery in their portfolio. They can't just have dogs or just flowers. - [Courtney] Okay. - [Lilla] They need a range of things. These are sort of the concrete, but then in terms of style, I don't know. - [Courtney] Right, it grabs you. It sounds like you get excited and-- - [Lilla] It's gorgeous. We love it. We're really excited, and then we wanna do it. Take it. - I love it. Okay, let's see. We talked a little bit about this, about the evolution of a style. That was another thing that people had a concern about, but you said you change and grow. - You absolutely change and grow at any stage. For example, Courtney, you know what? When I was at the cafe today... I don't think I ever did this kind of shading on the letters. - [Courtney] I love it. - [Lilla] I never did it before, and so that's like in a little micro, tiny way, evolving my style. - [Courtney] Yeah, you're like, oh, okay. I always do lettering. I love lettering, I do brush lettering. - [Lilla] Right. - [Courtney] That's consistent. Oh, look at this different kind of soft shadow we did. - [Lilla] Yeah. - [Courtney] Oh, I love her. - [Lilla] You do? - [Courtney] Yeah. - [Lilla] Okay. - [Courtney] Oh my God, I love her. - [Lilla] Kinda nice. She's got a big hair bun (mumbling). - [Courtney] I love it, I like the buns. - Yeah, one of the things I like,

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when I draw I realize I picture it, and then I fill in what I'm picturing. - Oh, yeah. - Do you do that? You see it first. - Yeah, yeah, yeah. - Yeah, and then sometimes like when I was filming the course, which we should talk about 'cause that was cool. There are things, like when I was doing some faces, I didn't know what the face was gonna be, and then that's like, the magic. It just appears, you know? - [Courtney] I love it. - [Lilla] It's interesting how sometimes you know where you're going, and sometimes you don't. - [Courtney] I love your faces so much. They're so great. - [Lilla] Thank you. We talked about emotion in the course. - [Courtney] Yeah, we do. We talk about that. It's important. - [Lilla] Give your face emotion. - [Courtney] Okay, let me ask you some other questions. - [Lilla] Okay, let's. This is fun. - [Courtney] For example, how does one keep it fresh and fun, and not get mired in their style? Not get stuck or feel stuck. (people speaking over each other) - [Lilla] Passion. - [Courtney] Yeah. - Get excited. Go buy art supplies. Sorry. Shouldn't be about spending money, but-- - It's not rocket science, but there are small things that you can do. - Right. Like what? What do you do? - I would say I think I heard-- - Switcheroo. - I think I heard you say this, but it's something that I think, too. It's just to be curious about the world, right? You were saying we have this little moment where Lilla kind of takes on three different personalities to help them get their work from good to great. - [Lilla] Oh, in the video. - [Courtney] In the class, yeah, and you'll see this in August. For example, you had in this fictional character, this fictional character draws houses. How can we take their flat drawings of houses and make them better? Totally not related to the course, you're like, oh, but I have pictures of places I've been. I've got buildings from San Francisco and New York because I always just take a picture. I was curious to see how you talked about these photos. They're just on your iPhone. You happen to be walking down the street. You took these photos, right? And a lot of us are doing that, potentially. But I was curious about what did you take a photo of? You're like, look at this gate. This gate is so interesting. Look at these stacked bricks on the side of this building. That's so interesting. These are details you can add to your house drawing to make it more interesting to your observer, right? - [Lilla] Details. Yeah. - I feel like that is something that people can kinda turn that switch on. You can go on a walk with a little bit of intention, and take some photos, and try drawing those things. The other thing that I like that you make people do, is you make people kind of do the opposite of what's comfortable. - [Lilla] Oh. - [Courtney] You said, okay, these are two colors, two piles of colors. These are warms and these are cools. You love the warms? Too bad. Do another piece of art, but do it in the cools. - [Lilla] I didn't say too bad. - [Courtney] You didn't, you didn't say too bad. Those are my words. But I think maybe-- - [Lilla] Try the opposite of what you're used to. - [Courtney] If people are feeling stuck, maybe do something to shake it up. - [Lilla] Yeah, like we all tend to use the same colors. - [Courtney] Oh. Love her. - [Lilla] Thank you. That's your eye sort of, but you moved. You got great eyes. - [Courtney] Do the opposite, you were saying. Tell people to do the opposite. If you always use the same colors... - [Lilla] Yeah, try something different. - [Courtney] Yeah, I like that advice. I'm a person that in my little, tiny, travel watercolor palette, I use a lot of the neutral, the kind of warmer tones, like the ochres, the browns, 'cause I paint a lot of people. Liana was saying that's the part of her palette that she never touches, but she uses all the greens 'cause she's painting a lot of flowers, and I never use the greens, so maybe I should use the greens. - [Lilla] One of the things you can do is like this, here. Just grab. Okay, now we're gonna use these three, for instance, but we have to put the chartreuse in (speech drowned out by laughter). We're not fools. - [Courtney] Lilla loves the pink and the chartreuse. - [Lilla] Yeah. - [Courtney] I love it. - [Lilla] You challenge yourself. Are you using the same colors over and over? Can you use different colors? Can you get weird, ugly, odd colors? Look at your color set, whatever you're using. Let's say it's colored pencils. Can you... Do

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you have reds in there? Do you have yellows, blues, greens, violets, oranges? Do you have different colors, and then do you have odd neutrals, like, what is this? Let's see what this is about. - [Courtney] That's something we talk about, too, is how to switch it up. How to create depth in your color palettes. - [Lilla] Yeah. What can you do to make things interesting? - [Courtney] I love it. - [Lilla] Thank you. - [Courtney] Lots of things. You drew lots of things. - [Lilla] I love these two together. Oh my God. - [Liana] You have a lot of MATS here. - [Lilla] Yes, I bet. I'm sure. - [Courtney] Hey MATS folks. - [Lilla] Hey, MATS! - [Liana] (laughs) I think one of them, Esther Hofer, she says, Lilla is like the Dumbledore of art and illustration. She knows so much, and it's very inspiring. - [Lilla] Oh. - [Courtney] I love that! I'm gonna say that out loud in case you didn't hear Liana. We have a MATS student here who says Lilla is like the Dumbledore. She's like the all-wise and knowing, and what else? And she inspires, and is magical, basically. I think that was the gist of the quote. - [Liana] She knows so much, and is very inspiring. - [Courtney] She knows so much and is very inspiring. That is true. There's so much wisdom surrounded in a lot of sassy curls. - [Lilla] There's just a lot in that little head, is what my husband says. (people speaking over each other) - A lot of experience. - I'm always doing Facebook Lives, or whatever, and I'm just sitting there talking for an hour. - Yeah. - He's like, are you gonna have stuff to say? Are you gonna run out of stuff? I'm like, yeah, I'm probably gonna run out. That's it. That's it. No, but anyway, so what's yoherur question? - (laughs) It was a compliment. - That was just a compliment! Oh my God, that's nice. - Oh, I do have some other questions here. We did have one person ask, is it wrong to change your style per assignment or client? Let's say you change your style to fit an assignment. But if you do this, then what is the best way to show your work on social media or to present a cohesive portfolio? - Okay, I want you to think like a client. I'm a client, let's say. I have a journal cover. I want an artist to do a journal cover. I go to their website. I see their work. I see one piece in one style, but it's one piece. And I like it, but I don't know if they can replicate it. Maybe they could just do cactuses like that. - Mm-hmm. - So, it's too risky. I can't invest that kind of money on a product or in a magazine illustration, and take the risk. You want to reassure the client that you're capable, so you need a body of work in that particular style. Five, 10, 15 pieces that show. You also, let's say you're gonna draw a llama and a dog. They need a llama and a dog. Hi, I'm the client, let's say. I need a llama and a dog. You like her hair? - [Courtney] I love her hair. - Thank you. You don't need a llama and a dog, but you do need, let's say, some four-legged animals, or something to show that you're comfortable drawing that. If you only have faces in your portfolio, or only tulips, the client is not gonna take the risk to commission you-- - For an animal-- - For an animal. - Piece, if you're only drawing tulips. - Right. - Yeah, I think that's great advice. It's okay to have a few different styles as long as you have a body of work in those styles. - [Lilla] That backs it up. - [Courtney] Yeah, so people want to see depth and range within something. - [Lilla] That's right, if you're going to get commission. Now, some people license their work like floral in some of the apparel industries. That's different. But I'm talking about commission. If I'm like-- - [Courtney] Someone's like, I have a spot illustration needed, and I'm looking for an artist to do it. Okay, I think that's an awesome answer. - [Lilla] Does that make sense? - [Courtney] Yes. - [Lilla] Okay. - [Courtney] I was curious about your take on this because I feel like I know what you might say, but we'll see. There was a question. What do you do when an assignment doesn't sound fun or interesting? - Yes. Such a good question. By the way, I just want to go back to that because when I was an illustrator, I'm like, well, can't the art director tell that I could draw that thing? Can't they just tell? No, because they can't. You want them to, and maybe you know you can, but no one knows what you're capable of unless you show them. - That's a great little sound bite. - But just know, I get it. I was frustrated, too. - Good. - I'm like, why

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don't they just know? No one knows what's in your head. - Llama and a dog. - Show the work you want to get. - I love that. - If you want to get work like this, show work like this. Work like that, work like bup-bup-bup. - I had a friend who in advertising, was always like, don't put out the concept that you don't want to do, because inevitably, that's the one that the client picks. - Right, it's very true. - Only put forth the work that you want to do. - Absolutely. Yeah. Yeah, it's true. That somehow happens. That's sort of a metaphor for life. - Yeah, it's like your karma, right? (people speaking over each other) The universe knows that you need to learn a lesson. Okay, so what do you do if you find something that's not interesting? Should I use this? - You should try that. I just bought these today. - [Courtney] They're really delicious? - [Lilla] You have to try these. They're like lipstick. - [Courtney] I love them. - [Lilla] What was the question? - [Courtney] What do you do if an assignment does not seem interesting or fun? - Okay, do you want to be a professional? Then you freaking find a way to fall in love. Do you think Meryl Streep reads every part and goes, I totally get every single thing I'm gonna do in there? No. You find a way. I cannot tell you the illustration assignments that I would get. And what makes a professional is you find a way to fall in love with it, and that usually involved me thinking about the manuscript, or whatever it was, or the ad program. - Mm-hmm. - Going to bed, meditating like at night, and letting it, and kind of working through. - Letting it percolate a bit? - Right, and getting research, doing research. Getting reference is really key. And then I would wait 'til I found something I was really passionate about. Like let's say with this, I might think, oh, I really want to do long, long, long, long hair. Once I was excited, then I brought that to the piece. - [Courtney] Mm-hmm. - [Lilla] Because I was excited, it somehow comes through. Somehow, we know when someone is loving the piece, and when a piece that's-- - That's what you said in the beginning of the live shoot. You said we sell our joy. I can look at a piece and know that the artist is really having a good time. That's why I pick the artist, or partially maybe, 'cause it's a factor. That you can tell when they're really enjoying it. You can tell when something is tortured. - You can tell, and so even if you just find one thing that you're really excited about, and then ideally, the whole entire piece, a professional piece is, the whole thing is consistent. It's not like she just did a really good job with the orange, and the rest is like, eh. Everything is of the same quality-- - [Courtney] So there's the same touch on it. Yeah. - Yeah, the same level of thoughtfulness. So, I have to tell you this. Beth, my co-founder of Make Art That Sells loves this story. Early on, I met my husband in my late 30s. I was already successful with illustration, and had a job maybe for the New York Times, or something. And I'm like, lying on the sofa and he's like, don't you have to do that piece? I'm like, I'm working on it. (laughing) I'm working on it right now. I'm working on it. He was like-- - He's like, no, you're lying on the couch. - He's like, so confused, you know? But a lot of what we do is think time. This is our real estate. What's in here, you want to respect it the most you can, and give it time and space. - Mm-hmm. You talk about that, too. You know, everyone has, obviously, not everyone, but I definitely do have a procrastination bone in my body. - [Lilla] Sure. Which isn't really procrastination. It's that you haven't broken it up into a small enough chunk. You're welcome. - Wisdom. Do you see the wisdom? - You're welcome. (laughing) - I mean, you talk about making time, letting things evolve. Can you share that story about the FedEx guy coming at nine, and you were like, I only had one half hour. - [Lilla] Oh yeah. You like that. Okay, good. This mouth is really

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