

ALSO BY DAN ROAM

The Back of the Napkin

Unfolding the Napkin

Blah Blah Blah

Show and Tell

DRAW TO

WIN

**A Crash Course on How to Lead, Sell,
and Innovate with Your Visual Mind**

DAN ROAM

Portfolio / Penguin



An imprint of Penguin Random House LLC
375 Hudson Street
New York, New York 10014



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ISBN 9780399562990
Ebook ISBN 9780399563003
International edition ISBN: 9780735213418

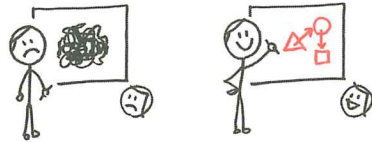
Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

Set in Mercury Text G1 with Verlag
Book design by Daniel Lagin

*For my dad.
Thank you for the wings.*

CHAPTER 2

WHOEVER DRAWS THE BEST PICTURE WINS



I don't think there is any race driver that could really tell you why he races. But I think he could probably show you.

—STEVE MCQUEEN

Business Has Always Been Visual

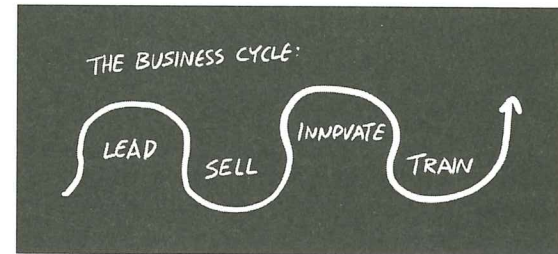
In your business, you can no longer afford *not* to be visual. Our visually driven world now demands that pictures step to the front. But this is not a new phenomenon; pictures have always been at the heart of great breakthroughs in science, economics, technology, politics, and business. What is new is that you can't ignore the visual anymore. And that's a good thing.

Why? Because there is a simple unwritten rule about the power of pictures that you can always rely on: *Whoever draws the best picture wins.*

What It Means to Win

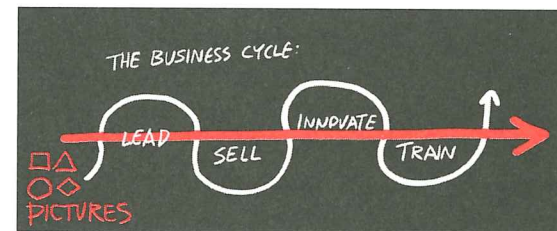
In business, *winning* is a pretty straightforward formula: You find something that you can do well enough to earn enough money to

keep doing it. That's the business cycle: Do something other people want (if you're lucky, it's something you also love to do), find a way to sell it to them, keep improving how you do it, and train someone else so that they can do it when you're gone. There are a million variations, but that's the basic theme.



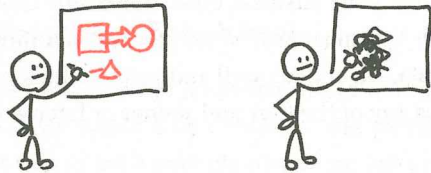
No matter what your business does, these four tasks keep you driving forward: You must **lead**, you must **sell**, you must **innovate**, and you must **train**. Do all four well and your business will win for a long time; miss any of the four and sooner or later your business will stop.

But just because the formula is simple doesn't mean it's easy. There are an infinite number of ways to lead, sell, innovate, and train. The beauty of pictures is that they help clarify and streamline all four tasks.



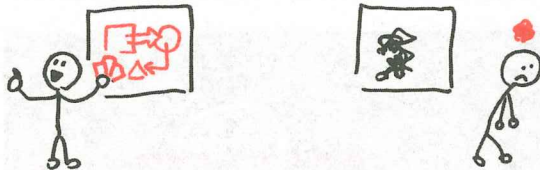
1. **Lead:** Pictures help you clarify your vision and share it so that other people see where you want to go.
2. **Sell:** Pictures help you deeply understand a problem and then show other people that you have a way to solve it.
3. **Innovate:** Pictures help you look at the same old things in new ways—and then find ways to make those old things undeniably better.
4. **Train:** Pictures help you map out the steps of what you do so that you can show other people how they can do it too.

So here's this chapter's rule again, only this time with its mercenary subtext:



Whoever best describes the problem, solution, or idea will be the best understood.

And . . .



Whoever draws the best picture gets the funding.

That's the essence of this chapter: If you're truly serious about solving your problem, selling your solution, or explaining your idea—let's be blunt: *if you want your project or business to get funded*—the best way is to provide the clearest picture of what you're trying to say. It really is as simple as that: If you draw the best explanation of an idea, you will win. Why? Because when you see something that makes sense to you, it lodges in your brain and activates your memory in a way that words never will.

From Whiteboard to White House

If it's a good movie, the sound could go off and the audience would still have a perfectly clear idea of what was going on.

—ALFRED HITCHCOCK

Here is the story of how pictures helped me win in an industry in which I didn't even know I had a role: health care.

In 2008, health care in America got ugly. The president proposed sweeping changes to the American health care system and in response the country started to tear itself apart. Depending on which news service you paid attention to, "Obamacare" was either (A) the greatest positive transformation of social services in the history of the country or (B) the most heinous plot to destroy the nation ever devised. Pick A or B. There really was no other option.

I didn't know enough about health care in America to have a well-formed opinion one way or the other. But when I turned on the news and saw people arriving at town hall meetings bringing guns and getting in fistfights, I knew two things: First, I'd better stop watching the news, and second, I'd better start figuring out

what the debate was really all about. Which meant I'd better start drawing some pictures.

As a consultant, I'd had an opportunity to work with a handful of important health care organizations, but I knew I was no expert. So I contacted a consultant friend named Tony (an MD and former colleague with deep health care expertise) and, with printouts of the actual health care law in hand, we locked ourselves in an office full of whiteboards and agreed not to leave until we'd come up with a series of simple drawings that explained the thinking behind the law.

Two days later, Tony and I emerged with forty-three drawings in hand. I put the drawings into a PowerPoint, added headlines and a single-sentence narration to each page, and posted it online. Within a week we had a thousand downloads. Within a month we had fifty thousand. As of today, our "American Health Care: A 4-Napkin Explanation" has been downloaded more than 2.1 million times, was featured on the *Huffington Post* and countless other websites, and was awarded the title "World's Best Presentation of 2009" by SlideShare. But that's not the *win* I wanted to share. Because what happened next still rocks my world.

American health care is a business.

Uniquely among many developed economies, health care in the United States is a profit-driven business. Two businesses, actually. It's been that way for 200 years, and we've done okay.

The two sides hate each other.

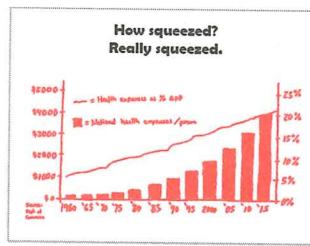
The real problem is that over the past 30 years, these two businesses have come to hate each other.

We're in the middle.

We're the only source of money going into the system.

We're getting squeezed.

As both sides rightfully seek to maximize their profit, we are the ones who get financially squeezed.



Government wants to help...

This administration looked at the balance, and thought that the 'payer' side was the 'payer' side.

About a month after I'd posted the presentation, I got a call from Fox News in New York. "Dan," said the producer on the phone, "since you are clearly one of America's leading thinkers on health care reform, would you be willing to come on air and use your pictures to explain to our viewers what the law actually says?"

"I'd be delighted," I replied. (Keep in mind that I live in San Francisco, a city that I'm pretty sure sends out an electromagnetic pulse to block Fox News airwaves from even entering the city.) A week later, I recorded a seven-minute live segment with the Fox Business Network, walking through the first ten drawings. It was a breakthrough for me: Not only did my business *win* national television exposure, more important, millions of viewers saw a new and clearer way of thinking about the debate.



But that's still not the end of the story.

A week after my Fox appearance, I got another call. The voice on the other end of the line asked, "Is this the Dan Roam who was on Fox showing pictures of health care?"

"Yes," I replied, wondering what this was all about.

"This is the White House Office of Communications. We wondered if you might be willing to come to Washington, DC, and share your visual process with the president's online communications staff." I said yes and I went. Twice.



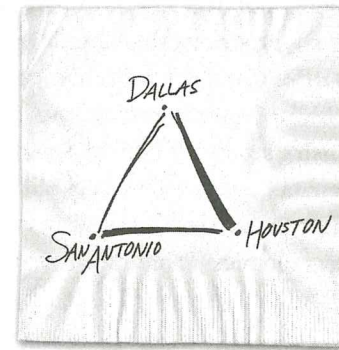
So here's the question: Am I America's leading expert on health care reform? Absolutely not. But am I the guy asked to explain it on national TV and at the White House? Yes. Why? Because I was the guy who *drew* it. Remember: *Whoever draws the best picture wins.*

But What If You Can't Draw?

If this all sounds great but still seems out of reach—because, well, *you can't draw*—there is something else to remember: *Drawing isn't an artistic process; drawing is a thinking process.* What drawing does is help you think in a way that is more exploratory, expansive, and connective—and faster, usually *much faster*—than writing.

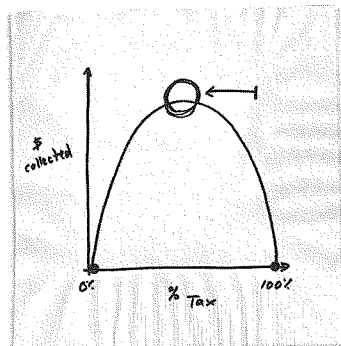
So don't worry: Lots of the most successful people in business, science, leadership, and even entertainment discovered the power of pictures when they needed a breakthrough—and they weren't artists either.

SOUTHWEST AIRLINES



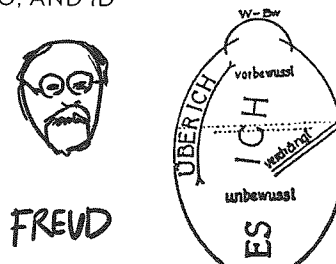
The year is 1967. Two business guys are sitting in the bar of the St. Anthony Club in San Antonio, Texas. Rollin King draws a triangle on a napkin. Herb Kelleher likes it. They agree to start Southwest Airlines, which goes on to become the most successful airline in history. (That napkin is now featured in the "History" section of Southwest's website.)

THE LAFFER CURVE



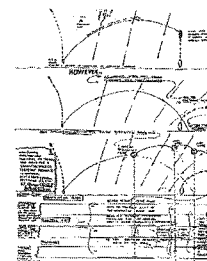
It's 1974, and President Ford needs to rethink taxation as a part of his economic recovery program. He asks University of Chicago economist Arthur Laffer to consult with his cabinet. One night at dinner with Ford's chiefs of staff, Donald Rumsfeld and Dick Cheney (later George W. Bush's secretary of defense and vice president), Laffer draws his new tax concept on a cocktail napkin—a napkin that inspires President Reagan to turn traditional economics on its head and create Reaganomics. (That napkin is now on display at the Smithsonian Institution in Washington, DC.)

EGO, SUPEREGO, AND ID



By 1933, Sigmund Freud's general model of the human subconscious is complete. In one of his last papers, he seeks to clarify the relationship between those parts of our minds to which we have conscious access and those that remain hidden. To illustrate these various layers—what Freud calls the *Ego*, the *Superego*, and the *Id*—he sketches a simple diagram. It is published in Freud's *New Introductory Lectures on Psycho-Analysis*, and for the first time, students of psychology see clearly what Freud has been alluding to for years.

HEDY LAMARR'S TORPEDOES



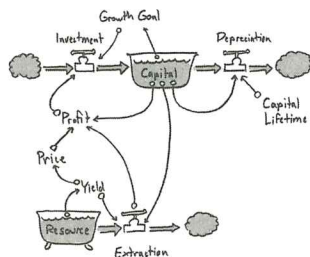
Speaking of Freud, Hollywood's most glamorous leading lady of the early 1940s is deeply intrigued by torpedoes and the means to control them. Working with her Hollywood neighbor and composer

George Antheil, Hedy Lamarr (real name Hedwig Eva Maria Kiesler), sets up a drafting room in her bungalow and draws out plans for frequency hopping in acoustic torpedo guidance. In 1942, she and Antheil are awarded US Patent 2,292,387, elements of which eventually make their way into the earliest versions of the World Wide Web.

DONELLA MEADOWS AND MIT

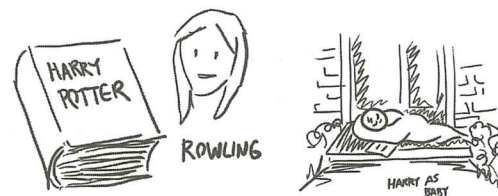


The bathtub model applied to economic capital constrained by a nonrenewable resource



In 1971, Donella Meadows, a biophysics PhD from Harvard, joins the MIT team working on systems dynamics. To more deeply understand the relationships governing resource flow in complex systems, Donella draws a sketch of a bathtub. Then she adds inlets and drains, reservoirs and bypass valves. Before long, her sketching becomes the core of her team's work and the basis for the computer models they build. *Thinking in Systems* is born and Donella wins a MacArthur Fellows "Genius Grant" for her contributions to environmental science.

HARRY POTTER



A single mother on welfare sits in a café sketching maps and timelines illustrating the many characters, locations, and adventures that intersect in the life of a young wizard she has conjured up in her imagination. She writes out the stories on a manual typewriter and submits the manuscript—without the pictures—to many publishers. All reject her story. Finally one bites, and J. K. Rowling goes on to become the second wealthiest woman in the UK, after the Queen. Only later, after her literary reputation is unshakable, does she share the drawings made years before. When J. K. Rowling hand draws a limited edition copy of *The Tales of Beedle the Bard*, it sells for \$3.98 million at auction.

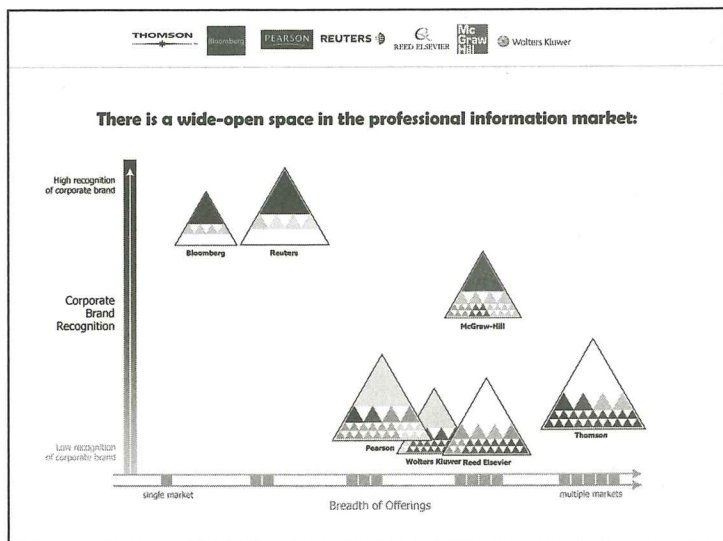
The List of Winners Who Draw Is a Long List

Once you start looking, these examples are countless. From Leonardo da Vinci to Alexander Graham Bell, from Thomas Edison to Steve Jobs, from Charles Schwab to Sir Richard Branson, all of these undeniably successful winners in technology, finance, and business have at least one thing in common: They drew.

But Is It Real?

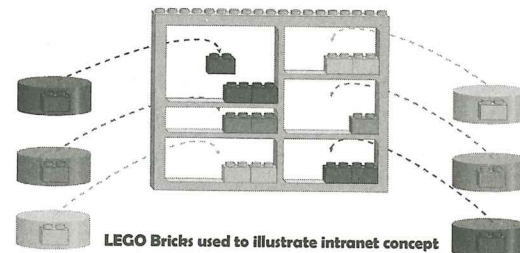
I started drawing in business a long time ago. And I learned something almost immediately: Whenever our team went into a business pitch with an insightful picture already prepared and ready to show the client, we won the engagement. Every single time.

That Goes for Big Wins . . .

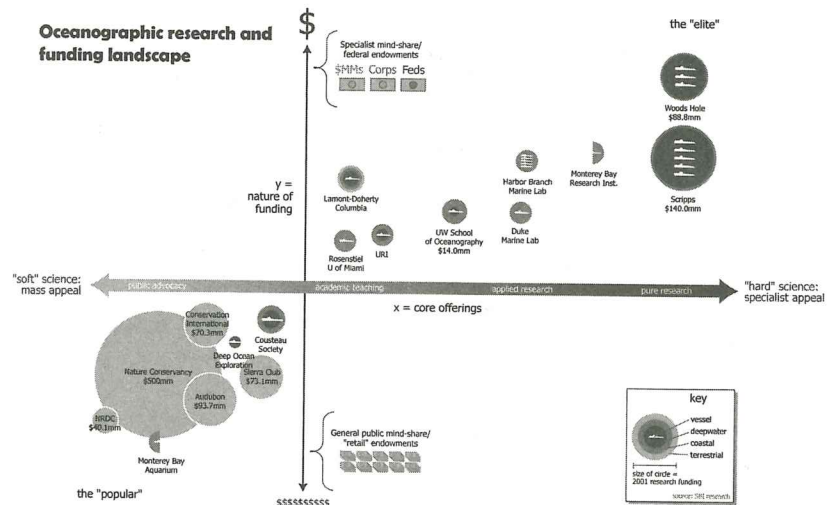


We were asked by Thomson, a major business publisher preparing to list on NYSE, to do a brand survey presentation for a few thousand dollars. Along the way we discovered some interesting insights about the industry, which we captured in a series of charts. When the CEO saw the charts, he had a strategic insight that got him so excited he

ended up awarding us more than \$4 million in consulting work—and led his company to ultimately acquire Reuters, forming Thomson Reuters, the largest professional publishing company on earth.



We pitched the chief technology officer of McKinsey & Company on a novel approach to create a knowledge-management portal. We illustrated our thinking with LEGO bricks and drawings. We won the engagement, even though we were the smallest and least experienced company bidding for the job.

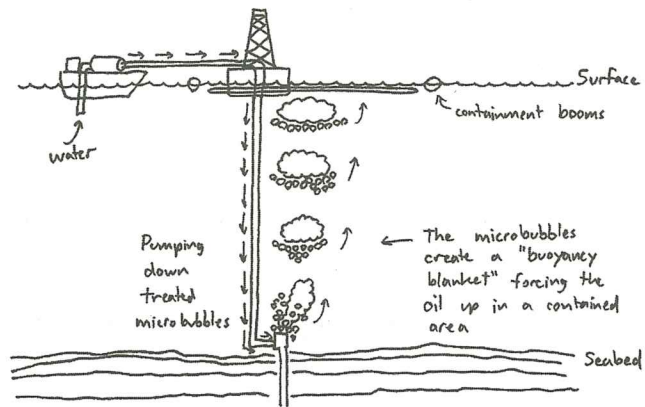


In a competitive bid for strategy work for the Woods Hole Oceanographic Institute (the people who found the *Titanic*, discovered deep-water currents, and know more about climate change than anyone else on earth), we created a visual “map of the science market” that surfaced old data in a new way. When the director of the institute saw the visual, he canceled further competitive presentations, saying, “You’ve already shown me exactly what I’m looking for.” Our team got to spend that summer on Cape Cod doing the project.

... And for Small Wins

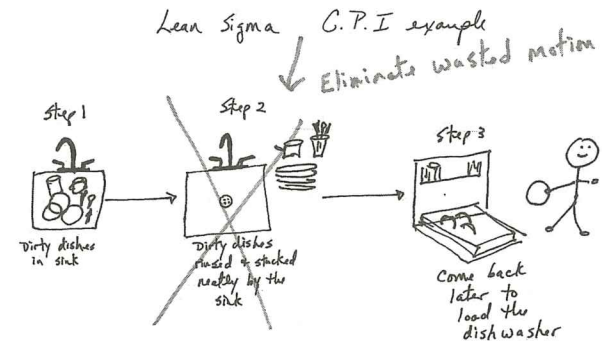
What goes for big fish goes for the smaller ones as well.

Method for forced containment of deep water oil leak

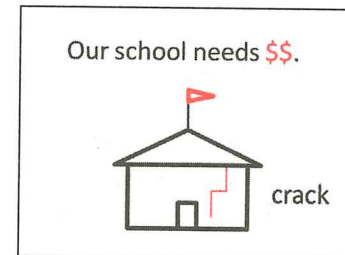


During the Deepwater Horizon oil spill in the Gulf of Mexico, I drew simple, cartoonlike pictures for a small Louisiana-based oil field company with a big idea about how to contain the oil. The

company wasn't attracting the interest of federal and state agencies, which were overwhelmed by the disaster. But when our pictures got in front of local authorities, word spread fast. Soon, this new technology was deployed and helped make a difference in cleaning up the spill.



Two years ago, a friend lost her IT project manager job. We worked together to create a series of simple pictures that helped her think through her own career goals and redefine her capabilities. She used the sketches as a road map for finding a better position—and then used more detailed pictures to show her potential employer why she was the only real candidate. She got the job. (And at higher pay than they were originally offering.)



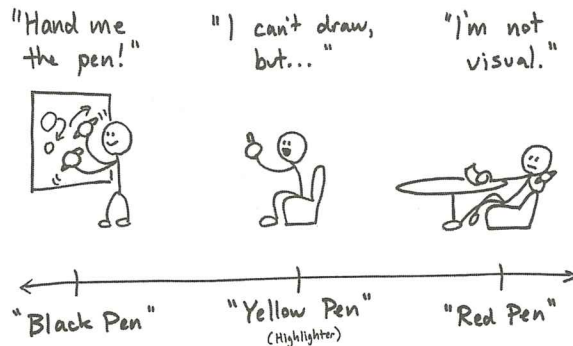
And last, my daughter's school needed additional funding for minor building repairs. I created a simple set of drawings to illustrate the need to parents. Response was better than expected, and the money came in.

I really mean it: *Whoever draws the best picture wins.*

The Pen-Color Test

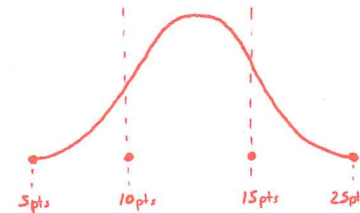
You might not draw the way I do, or the way Hedy or Steve Jobs did. You might not even draw at all. But you are still *visual*. The key is recognizing your visual strengths and putting your visual mind to work.

The Pen Color Self-Assessment Exercise



Years ago, I created a quick self-assessment exercise to help people find their visual-thinking strengths. The spectrum runs from "Black Pen" people (people who draw out their ideas all the time) to "Yellow Pen" (people who rarely draw but find it interesting to look at visuals) to "Red Pen" (people who never draw and prefer detailed text descriptions).

After running the assessment in four-hundred-plus live meetings including well over fifty thousand participants, the results are consistent: 25 percent of us draw a lot, 50 percent draw a little, and 25 percent don't draw at all. We all fall across a bell-curve distribution that looks like the chart below. Go ahead and take the assessment and see where you fall on the curve.



THE "WHICH COLOR IS YOUR PEN?" ASSESSMENT

SELECT THE SINGLE BEST ANSWER FOR EACH OF THE QUESTIONS BELOW.

- A. I'm in a brainstorming session in a conference room that has a big whiteboard. I want to . . .**
1. Go to the board and start drawing circles and boxes.
 2. Go to the board and start writing categorized lists.
 3. Add something to clarify what's already up there.
 4. Forget the whiteboard—we've got work to do!
 5. I hate brainstorming sessions.
- B. Someone hands me a pen and asks me to sketch out a particular idea. I . . .**
1. Ask for more pens—in at least three colors.
 2. Just start sketching and see what emerges.

3. Say, “I can’t draw, but . . .” and make something ugly.
4. Write a few words, then put boxes around them.
5. Put the pen on the table and start talking.

C. Someone hands me a complex, multipage spreadsheet table printout.

I first . . .

1. Glaze over and hope it will go away.
2. Flip through and see if anything interesting just pops up.
3. Read across the column headers to identify categories.
4. Look for common data results across multiple cells.
5. Notice that OPEX variance to budget is down for the second quarter.

D. On my way home from a conference, I run into a colleague at the airport bar, and he or she asks me what I do. I . . .

1. Grab a napkin and ask the waiter for a pen.
2. Build an organizational chart with packs of sugar.
3. Pull a PowerPoint page out of my carry-on.
4. Say, “Better buy another round—this takes a while.”
5. Shift the conversation to something more interesting.

E. If I were an astronaut floating in space, the first thing I would do is:

1. Take a deep breath and take in the whole view.
2. Pull out my camera.
3. Start describing what I see.
4. Close my eyes.
5. Find a way to get back into my spacecraft.

NOW ADD UP YOUR TOTAL SCORE TO RATE YOURSELF.

SCORE CALCULATED PEN PREFERENCE

- 5–9** Hand me the pen! (Black Pen)
10–14 I can’t draw, but . . . (Yellow Pen)
15+ I’m not visual. (Red Pen)

Where did you come in? Whether your pen color is Black, Yellow, or Red matters because it helps guide where you want to focus your visual energies. If you’re a Black Pen, the next chapter will be a no-brainer for you. If you’re a Yellow Pen, the next chapter will get you drawing more. And if you’re a Red Pen, the next chapter will show you exactly how to kick your visual-thinking engine into gear—with no sweat.

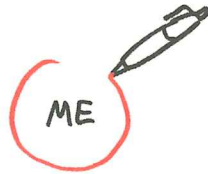
Chapter Checklist

- Pictures help you win. Simple pictures offer a proven way to help you lead, sell, innovate, and train.
- You don’t need to be an artist to create pictures. Many of the greatest ideas in business, science, politics, and literature have been *drawn* by people with no formal artistic skills.
- Not everyone is an artist, but everyone is visual. You occupy your own personal niche on the spectrum of visual problem-solving. Find it and embrace it.

TAKEAWAY: *Your visual mind is a great friend; learn to use it and you will succeed in ways you never expected.*

CHAPTER 3

FIRST DRAW A CIRCLE, THEN GIVE IT A NAME



The way to get started is to quit talking and begin doing.

—WALT DISNEY

First Off, Drawing Is Not Art; Drawing Is Thinking

If I can't picture it, I can't understand it.

—ALBERT EINSTEIN

Drawing is like talking,
except you use shapes
instead of words.

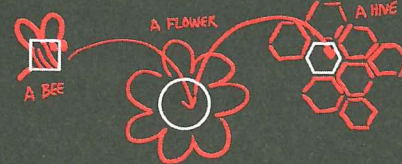
Simple shapes...



A CIRCLE



become an insightful story.



This chapter will not show you how to draw like a talented artist; this chapter will show you how to draw like a clear thinker. If you think you can't draw, you'll see that you're mistaken. You can draw; you just need to learn two simple tools, see them in action, and then practice using them a couple of times.

That's all it takes. Make the analogy to talking. The first time you tried to talk, you didn't do very well. But with tools, training, and practice, you got good at it. It's the same here; just as you don't need to be a novelist to talk, you don't need to be an artist to be visual.

Drawing the First Line Is the Hardest— So Don't Even Think About It

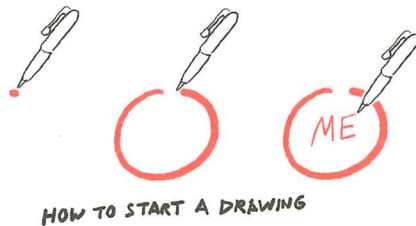
The one time in drawing when you *don't think* is when you draw the first line. Because the first line is the hardest, you really should tell your mind to quiet down—and then put your pen on your paper and draw a circle.

- Draw a circle. Your drawing is started.

Then, kick your brain back into gear by thinking up a name for that circle. You can call it almost anything, whatever is at the top of your mind as you approach the idea you want to convey: *me, you, today, tomorrow, profit, our product, my company, the globe*. As long as you call it something, your thought process has started.

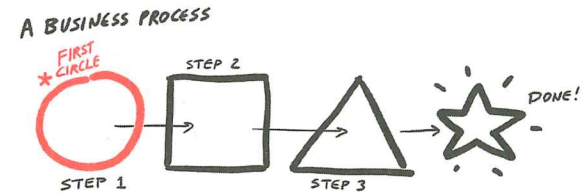
- Give your circle a name. Write it in the circle.

Now your thinking has started too.



Once You've Drawn the First Circle, the Next Is Easy

Add a few more shapes beside your first circle—a square, a triangle, and a star. Now connect them with arrows. Now label them; like magic, you've created a schematic diagram of an idea.

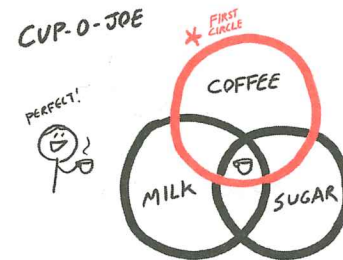


Most of the time, the simple act of drawing the first circle and naming it is all you need to get started. Then just continue the process. Almost always, one drawing leads to another, which leads to another.

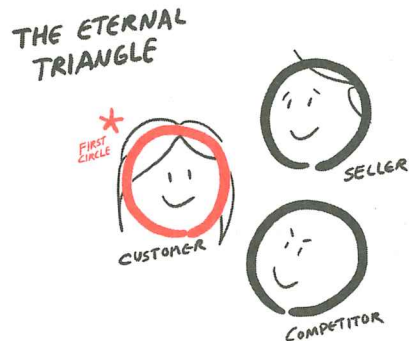
Keep Adding (and Naming) Circles, and You Can Draw All Kinds of Ideas

Look for the first circles in the drawings below. Do you see how many different ideas you can express just by adding more circles, more labels, and a few details?

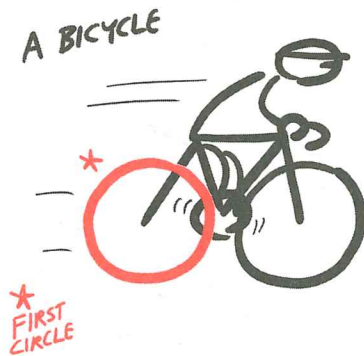
First-circle drawing 1. Three intersecting circles become a Venn diagram that illustrates the overlap of three components of an idea; in this case how to make a perfect cup of coffee. (The same drawing might illustrate your business offerings, your customer segments, or your marketing plan.)



First-circle drawing 2. Three circles with simple faces become an insightful map of a competitive landscape; in this case the eternal triangle of human heartbreak. (The same drawing might illustrate your competitive positioning, your customer acquisition approach, or your hiring needs.)



First-circle drawing 3. Two big circles, two small circles, and a triangle become a bicycle—or any number of other objects. (Similar drawings might illustrate your product offering or your go-to-market plan.)



Once You've Started Drawing, the Hardest Part Soon Becomes Stopping

Because so many drawings can emerge from that first circle, once you've got one circle drawn, the others keep coming. Before you know it, you've drawn boxes and triangles, lines and arrows—and the idea that was buried in your head now takes shape before your eyes.

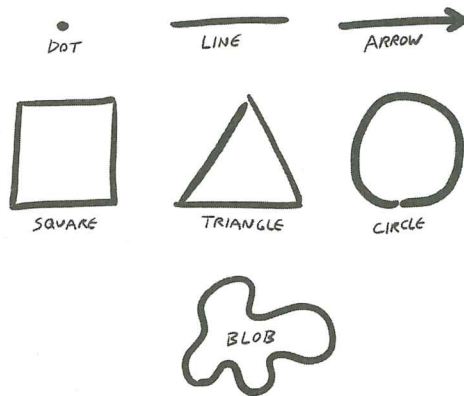
In fact, once you've started drawing, the hardest thing is stopping. That's the power of our visual mind; once on a roll, watch out: Ideas are going to flow. This simplest of triggers—a circle with a name—is all you need to kick your visual mind into gear.

And if you do get stuck, you can always reignite your visual mind by spicing up your picture with new shapes, new arrows, and new labels.

Drawing Is Easy When You Start with the Basic Shapes

Ninety percent of all the business pictures you will ever need to create are composed of just seven basic building blocks:

1. Dot
2. Line
3. Arrow
4. Square
5. Triangle
6. Circle
7. Blob



With just these seven shapes, you can draw almost anything.

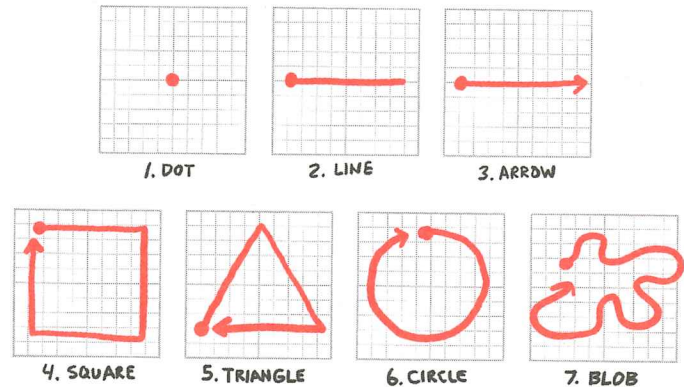
You Create All the Building Blocks the Same Way: Start by Drawing a Dot—and Then Just Keeping Pushing Your Pen

Drawing is like talking: There is silence until you say something. So say, “Dot,” and then draw a dot. The way you *talk visually* is by holding your pen on that dot and then drawing a line in the appropriate direction.

Which direction is appropriate? That depends on the basic shape you want to draw.

TOOL 3A: THE SEVEN BASIC BUILDING-BLOCK SHAPES

Here is how to draw the seven basic building-block shapes:



1. **Dot.** The starting point for all lines.
2. **Line.** The starting line for all shapes.
3. **Arrow.** A line that indicates direction, influence, or transition.
4. **Square.** Four dots connected by four lines. By lengthening lines, you create a rectangle. By skewing lines, you create a trapezoid.
5. **Triangle.** Three dots connected by three lines. By lengthening lines, you can create any three-sided shape.
6. **Circle.** A line that chases its own tail. By squeezing the circle, you create ovals.
7. **Blob.** A line that wanders before coming back home. The blob represents things that are unstructured—and perhaps problematic.

Every Picture You're Going to Create in Business Is a Combination of These Simple Shapes

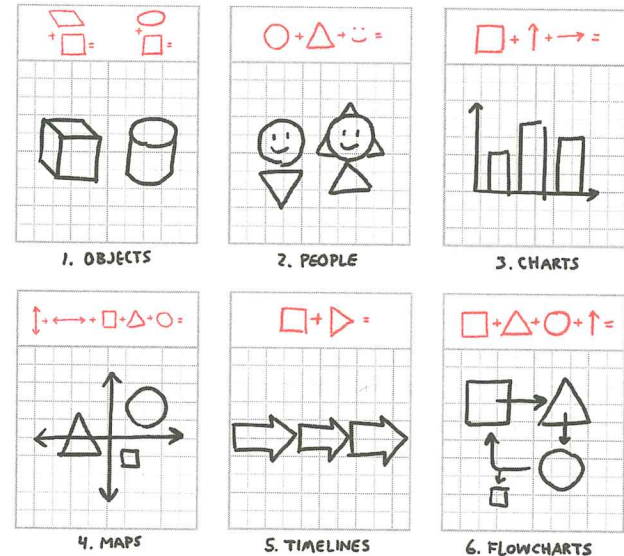
To create more meaningful pictures, you simply combine these seven building blocks. The combinations are pretty easy too; there are just six essential business pictures that illustrate and explain almost every idea you will explore.

You Can Create Most Basic Objects by Combining the Shapes and Then Erasing the Hidden Lines

1. You create simple **objects** and **people** by combining squares, circles, and triangles.
2. You draw a **chart** by stacking rectangles or slicing up a circle.
3. You create a **map** by crossing two arrows and placing shapes in the appropriate quadrants.
4. You create a **timeline** by lining up big, thick arrows (which are rectangles paired with pointy triangles) in a row.
5. You can create elaborate **flowcharts** by sorting shapes into order and linking them with arrows.
6. You can create **equations** by combining any number of your simple shapes.

Practice making these six pictures by combining your basic shapes. Being able to draw just these will account for 90 percent of all the business drawings you will ever need.

TOOL 3B: BUILDING-BLOCK COMBINATIONS THAT CREATE THE SIX ESSENTIAL BUSINESS PICTURES



It Is Easier to Draw Something Complex by Building up Shapes Than It Is to Draw the Whole Thing at Once

The biggest mistake you can make in business visualization is to expect that you can quickly draw your entire idea as a single finished picture. With practice, that might become an admirable goal, but at the beginning it's a damagingly unrealistic expectation. You won't get far and will probably give up before you have seen the thought-clarifying power of pictures.

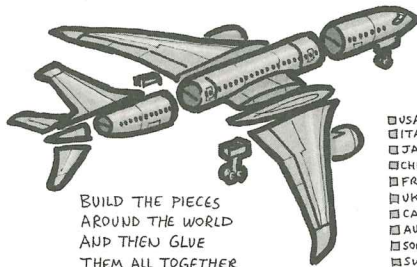
Instead, start by drawing just part of your idea. Using one of the simple building-block shapes, sketch out a single element and give

it a name. Then ask yourself, “What might come next?” Draw out that second part and give it a name as well. Keep going. Once just a few parts are visible on paper, your visual mind will take over.

As it sees the connections and relationships emerging, your visual mind will begin to expand rapidly, circling things, detecting new possibilities, and adding elements. *You want this to happen*; this is where you begin to detect patterns and expose ideas that were invisible when you were just talking.

Take the Boeing 787 Dreamliner for example. This advanced aircraft is considered the most complex machine to ever be mass-produced. How does Boeing work with six hundred direct suppliers speaking fourteen different languages to build it? Two ways: First, all communications are picture-based; second, those drawings break the entire machine down into components, drawing it out piece by piece. Apply the same thinking to your business idea and watch it make sense.

HOW TO BUILD A DREAMLINER:



BUILD THE PIECES
AROUND THE WORLD
AND THEN GLUE
THEM ALL TOGETHER.

□ USA
□ ITALY
□ JAPAN
□ CHINA
□ FRANCE
□ UK
□ CANADA
□ AUSTRALIA
□ SOUTH KOREA
□ SWEDEN

A Brief Aside on Analytic versus Synthetic Drawing

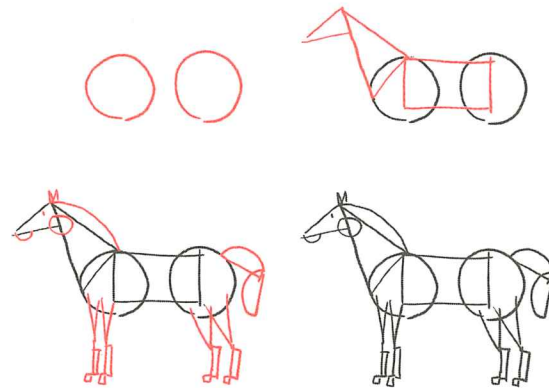
There is a technical term for this piece-by-piece drawing approach. In academic circles, it is called analytic or reductionist drawing, in

which you see an idea or object as a collection of distinct parts. Because it helps you break complexity down into individually understandable elements, this is the better approach 90 percent of the time for your visual business problem-solving.

On the other side is synthetic or gestalt drawing, in which you strive to capture the entire idea as one seamless object. This is a good approach for trying to see the whole, but is rarely useful for “working the problem.” Plus, for most people, it is a lot harder to draw anything this way—and leads to exactly the frustration that makes most people give up before they have explored drawing’s amazing potential.

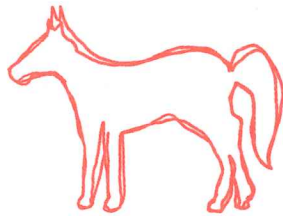
ANALYTIC HORSE

This is the kind of drawing you want to make: step-by-step, working from individual parts up to the whole.



GESTALT HORSE

Trying to draw this kind of picture will frustrate you: Trying to see and capture an entire idea all at once usually does not help see how it is constructed.



In Drawing, You Mostly Just Need to Get out of Your Own Way

Once I am in the square circle, I am in my home.

—FLOYD MAYWEATHER JR.

Things That Make Drawing Hard

- Impatience
- Wondering what to draw
- Worrying about what's next
- Editing as you go
- A blank sheet
- "Art"

Things That Make Drawing Easy

- Curiosity
- Starting with a circle

- Letting your hand go
- Drawing now, editing later
- Making marks on the page
- "Just do it"

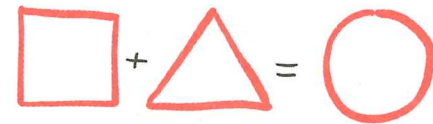
Basic Business Drawing Example: What Does *Innovation* Look Like? (And Why Should We Care?)

Working in Silicon Valley, you hear a lot about *innovation*: "We need to innovate this," and "We'll innovate our way to a solution." But it's rare you hear "Why innovate?" (I mean, what's wrong with doing the same thing over and over? Isn't that how you get good at it?)

Here is a simple example of how drawing things out helps to answer a big question like "Why innovate?"

WHY INNOVATE ?

BECAUSE...



- This **square** represents how we do things today. We know our business well and we have optimized everything we can. (*Our corners are square and our lines are straight.*)
- This **triangle** represents *change*; it serves as a reminder that we work in a world that is constantly revolving. How big is this triangle? That depends on the business we're in.

- This circle represents what we're going to look like *on the other side* of the change. Will we look completely different? Or will we just round things off a bit?

This simple little picture—which you can draw in about fifteen seconds—gives you hours of ideas you can discuss with your client, customer, or team:

- How well do we know our business today?
- How big—and how fast—is change coming in our industry?
- What might we look like on the other side of that change?

That's the power of starting with a circle and pushing on. When broken down into visual building blocks, even complex business ideas can become clear.

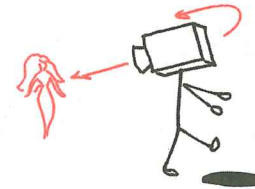
Chapter Checklist

- Drawing is not art; drawing is thinking.
- To start drawing, make a circle and give it a name.
- There are seven basic building-block shapes: **dot**, **line**, **arrow**, **square**, **triangle**, **circle**, and **blob**. They are all easy to draw.
- Practice the simple shapes and combine them to create the six essential business pictures: **objects and people**, **charts**, **maps**, **timelines**, **flowcharts**, and **equations**.

TAKEAWAY: *Anyone can become more visual; we need only pick up a pen, draw a circle, give it a name—and then keep going.*

CHAPTER 4

LEAD WITH THE EYE AND THE MIND WILL FOLLOW



More of the brain is dedicated to processing vision than to any other known function.

—DR. LEO CHALUPA

You Are a Magnificent Visualist

Forget for a moment about whether you can draw or not. Think about this instead:

1. More of your brain is dedicated to processing vision than to any other thing that you do.

Recent estimates from the visual neurosciences indicate that vision likely accounts for close to two-thirds of your total brain activity. Roughly one-third of your brain's neurons are dedicated to visual processing and another third are occupied by vision combined with other sensory processing. That leaves one-third of your brain for everything else.