

Conversation with Patricia Vargas

Cory: Hey there everybody, it's Cory with the Abundant Artist. And I am excited to chat with you today and introduce you to Patricia Vargas. Patricia is an acrylic artist is how she describes herself, based in California. She's also the owner of Parima Print Shop, did I get that right?

P: Yes.

Cory: Her work's been featured by companies like Anthropologie, she's been featured by Design Sponge, she's been on HGTV, Better Homes & Gardens, she's all over the place on the internet, she's got a big Society6 shop and a print shop, online print shop. So I'm excited to talk with her today. We are going to cover things like passive income, multiple streams of income, selling prints versus selling originals, all that kind of good stuff.

I met Patricia because she's a member of The Abundant Artist Association, which is our professional trade association for fine artists, and we were talking inside of our community and she was sharing some of the things that she's doing, and I said "Man, you've got to come on the podcast and talk about all this neat stuff that you're doing, because I don't think that many artists know that you could even do some of the things that you're doing." So I'm excited to have you here, thanks so much for being here!

P: I'm super excited to get this conversation going today.

Cory: Awesome. So Patricia, you mentioned in your bio on your website that you got started selling art by selling prints. Which is sort of the opposite direction that a lot of artists get started in.

P: Yeah, yeah. I definitely did it backwards. So I got started selling art prints sort of out of necessity, at that time in my life when I was first starting to figure out how I could be a working artist, I didn't have a lot of money to invest, and I also didn't have a lot of physical space. So I couldn't really build up this large inventory of giant paintings, or even like medium-sized paintings. So I had to get creative on how I could beef up my little Etsy shop without investing too much else, and without it taking up what little space I had. And so I had heard that people were making prints from their original paintings, and I thought perfect! So I'm going to take like the five paintings that I have and I'm going to make them into prints, and then I'm going to take those prints and I'm going to crop them even more and make additional like mini complementary prints out of that.

Cory: Oh interesting, okay.

P: Yeah, so then I had like a small inventory- I probably had like fifteen items on my Etsy store by the time I opened, which is a lot better than having like five. Cause then that just looks sad.

Cory: That's awesome. So you, but you literally took like, you made prints from your small originals, and then you cropped the originals and made different prints from cropped sections of your paintings?

P: Yeah, and they look like completely different prints.

Cory: That's amazing. That's so great. So it's- if you're selling on Etsy it sounds like you were selling like small inexpensive prints. Is that correct?

P: Oh, I started off small. Because I didn't really know- I didn't know too much about printing, so I didn't know how big things could be scaled, so I was a little scared. So I pretty much kept things in proportion to the size that they were. But then later, because I'm a giant digital nerd, and I've been using Photoshop since it was like Photoshop 7, I learned that- yeah. Long time ago. I learned that people could paint digitally, and I thought that was really fascinating. So I, like, dove into that digital painting world and since digital paintings don't have physical paintings, I could only sell prints from those.

Cory: Right, right.

P: So then that ended up adding to the amount of prints that I had versus the amount of originals that I had, and then I became known as an art print shop.

Cory: So now, what percentage of your sales are- so that's, it's been like five years? So what percentage of your sales now come from originals versus prints?

P: It's still about, I want to say like 85% original, or prints, sorry. Prints. That is where I focus most of my time. But I do, I do want to sell more originals. And I have done like commissions and things like that. But definitely prints kind of overtook everything else, and then I was like "Well, I'll just run with it."

Cory: Right. So the piece behind you on the wall, was that done in analog or digital?

P: That's a real painting.

Cory: Well, I don't like to say real versus digital.

P: It's a- acrylic painting.

Cory: It's an acrylic painting. Okay. I- we do have a lot of digital artists in the community and I think that they're like, some of the things you can do with digital, you can't do with you know acrylic or oil or whatever and vice versa. So I'm not a big fan of the idea of calling it real versus-

P: Yeah.

Cory: Yeah. And you know, whatever you call it is fine, I just want to point out to all of the digital artists out there, like what you're doing is just as valid and I think Patricia what you've done shows that it is just as valid.

P: Yeah. And you know, because- I had a really hard time finding examples of digital artists that also sold like originals, and I didn't find too many people like that. And so I kind of felt a little bit weird that I was selling digital paintings. And I didn't quite know how to explain it to customers, that there is no original from this. And I still get asked that a lot.

Cory: Right, people say "Oh can I buy the original?"

P: Yeah and I'm just like, it doesn't exist. Yeah.

Cory: Yeah. We've had, our last episode was with Stephanie Law, who has been around, you know you talked about doing Photoshop 7. She started with Photoshop 1.

P: Oh my goodness.

Cory: And she paints both in oil and other media as well as digitally. And she's done a lot of really, you know, go back and listen to the episode. I won't go into everything she's done, but she paints digitally too, and you know she's like a pioneer of digital painting and selling stuff online. So it's really interesting to see how this evolves from you know, what she started with to what you're doing now and all that kind of stuff.

P: Definitely. Can I just add to that real quick? And I feel like especially now with things like the iPad and apps like Procreate, I feel like digital painting is being more widely accepted, because so many people have the technology accessible to do it now. So I feel like there's a little bit of a turn there.

Cory: There's- certainly there are people who value, like, they want to see like the oil texture and they want to see like thick paint and all that kind of stuff, but for me, I don't care so much about whether something's digital or you know, analog. I care about whether or not it's interesting, and I care about the artists' vision and voice. And that doesn't matter, like the media doesn't matter. It's about the artist's vision.

P: Yeah. Definitely.

Cory: So you mentioned that your mother was a landscape painter, is that correct?

P: She painted landscapes. She didn't do it professionally.

Cory: She wasn't a professional painter. So was she supportive of you jumping into a professional painting career?

P: I think as with all parents, they're a little bit hesitant. But she definitely understood. And she's kinda the one who bought me like my first paint sets, and canvas and all of that. So, for the most part I had support where she was like "Alright, are you really gonna be able to make this into a legit career?" And I was like "I think I can do it!"

Cory: Yeah. And so, you said that your mom and your sister are super important and they helped you create the name of your print studio, right? So how did they support you or influence your career and your business?

P: Well, my sister's the one who gave me the idea to become a working artist in the first place. She's the one who kind of like pushed me towards it. So I had been working on a painting one day, and she came in and she was like "Oh my goodness, like you need to sell your work." And I just looked at her and I thought she was crazy. I was like, nobody makes money from their art. Like it just doesn't happen. And so at the time she had a pretty medium-sized interior design blog, and this was when Instagram was fairly new, so she snapped a picture, put it on Instagram, shared it with her followers, and people started asking "Who's the artist? Where is it from? Like, where can I buy it, where can I learn more?" And she's like "See? People do want to buy your stuff." And I was like okay, maybe. Yeah. So that was like the flip of the switch that I needed.

Cory: That's so awesome. That's so awesome that she was so supportive.

P: Yeah, and I was the one who was like no, I was like that's never gonna happen. Right? And since my mom is also very creative, so I always had that support and no matter what I did she would always support me. So that's actually how I came up with the name Parima. So my name, Patricia, and then my sister's name Arianna, and my mom's name is Maria. So it's the first two initials of each.

Cory: Nice. I love this so much, this idea that oh, you know, nobody makes a living from their art. But if you go back and listen to the archives of our podcast we've probably, you're, I think you're episode, you're in the thirties. I can't remember exactly which one. But every single artist that we've interviewed is someone who makes a significant living from their art. And we've got, you know, a backlog of a couple dozen artists who that have agreed to come on the show and talk to us about how they make their careers work. And these are all artists that are operating outside of the gallery system, they're doing their own weird things, and I say weird because it's the kind of stuff that a lot of artists don't talk to each other about.

P: Yeah.

Cory: Just out of curiosity, for you, like before joining The Abundant Artist Association, did you- do you have other artists in your life that you get together with and talk shop with about the business of art?

P: Not really other artists, but I have surrounded myself with other creative business owners, not necessarily in my industry, but they could be like wedding photographers, or my sister also has her own business, so she's like, we're like buddy buddies with that.

Cory: That's awesome.

P: But I have joined like, the savvy business owner group and when I did Marie Forleo's B-School we had like B-School meetups that were local and things like that. So it's always good to have a support system outside of your friends and family who know exactly what you're going through and can help you work out all of the issues and maybe even spark new ideas.

Cory: Right.

P: Yeah. So even joining like a Facebook group for artists or entrepreneurs is a big help.

Cory: Yeah. I'm always impressed when artists jump into B-School, cause it's not cheap. You know, it's like 2 grand to join B-School, so.

P: Yeah. I know. I definitely saved for it, but we can get into that a little bit later, but I definitely think it was absolutely worth it.

Cory: Nice. So over on the Facebook Live, you got a shout out from Matt LeBlanc, who is a painter in Canada, we've featured him on The Abundant Artist a bunch of times. He says he's seen your work before and it's awesome.

P: Oh, thank you!

Cory: Okay, so you started selling prints, your sister put a picture on Instagram and people were like where do I buy it? So did you just start an Etsy shop at that point?

P: No. it took me about six months of researching and planning before I finally opened my Etsy shop. So it was a lot. Like, the logistics of how to even make prints happen, right? Like how do you make a painting into a digital file and then where do you take that digital file? And also setting up a new business, all the legal things associated with that required by like state and city. And then during that time I had switched my Instagram account to a business account which they didn't have at the time officially, so I just switched my username to my new business name, and I started posting like progress shots and just sharing my process with people, and I also put up a coming soon newsletter sign up link at the top. And so people would sign up and be like oh I'm gonna open my shop in January, so I gave myself a deadline. I was like I'm gonna open up in January. And probably by the end of it I only had like twenty people on that mailing list. But I was so excited that at least twenty people signed up for it. That I wasn't going into this like in the complete darkness like with nobody knowing who I was. So I definitely took that time to like build. And yeah, and then I was figuring out how I was gonna add more inventory into my shop so it didn't look so sad, and yeah. So then I opened my Etsy shop like six months later. But it was a lot of prep work.

Cory: So doing your research, setting a deadline for yourself,

P: Yeah, that's really important.

Cory: Yeah, it really is.

P: Because then you'll just let it slip. If you don't set a deadline then it's just kinda like "Oh I'll do it later, I'll do it later, I'll do it later, and then you just never get it done and then it just never happens."

Cory: So I'm looking at this- made me think, when you did go live in January, cause you told everybody that you were gonna go live in January, did you feel like you knew everything and had it all in place?

P: I felt like I was about as prepared as I could possibly be, because it's so new, you don't know everything that's gonna happen, and you only learn by doing, or as you go. Plus when I opened, it was just crickets. I was checking my Etsy shop like every 5 minutes to see how many views I got, yeah.

Cory: Refresh, refresh, refresh.

P: It was like one view in one day and I was like okay, but it will get better.

Cory: Got all crushed, oh man!

P: Yeah, I don't know, in my head I just pictured like a massive wave of people just ready to like buy things, and it didn't happen.

Cory: So how did you deal with that feeling, with the disappointment of it not being an immediate success?

P: I did get a little obsessive for like maybe like the first week, I kept like checking constantly, and I was like learning about keywords and updating things and stuff, so I was just really just trying to play more within the Etsy system to see how I could bump up my views and hopefully get a sale. Which I did probably at the end of the month, or like four weeks later, I got my first sale.

Cory: Nice.

P: So it wasn't too long after.

Cory: And how much was that print? What was the dollar amount of that first print?

P: Oh gosh. It was a good-sized print, I think it was like a 16x20 and I don't even think I charged that much, I know I for sure definitely undercharged. I want to say maybe like \$40? Which is a big difference to what I charge now.

Cory: So how much do you charge for prints now?

P: They start off at \$24 for a 6x6 and then they go up into like the thousands. So yeah, that's what it is.

Cory: I love it. So from the first \$40 sale, now you've got a thriving business. My buddy Jason Van Orden who is a longtime friend and a well-known internet marketing coach, he calls that the money milestone, like the first time that you wake up and you've got that email in your inbox and it says you've got money, like you made your first sale. And you didn't talk to the person, right?

P: Yeah.

Cory: That is an incredible feeling. It's pretty exciting.

P: Yeah, you're like "A stranger who's not my family member has bought something from me because they like it!"

Cory: So from there, you have not only grown, you're not only offering more prints and larger prints and more expensive prints, but you have diversified your income stream to be more than just an Etsy shop. So give us an overview of what your business looks like now, like all the different ways that you sell and ways you make money.

P: So I still have the Etsy shop, and it's been a battle, not that I don't like Etsy, I do love it for all of the amazing opportunities it has given me over the years, the Etsy fees kill me, and it's Etsy branding, so when people find you on Etsy they'll never say "Oh, I bought it off of Parima Studio." They'll always go "Oh I got this on Etsy." And so your name kind of gets lost in the mix. And so I've really been trying to move towards my own shop and slowly over the years I have been able to convert more people into my own Shopify shop. And so I sell on there, and then I have the Society6 shop, which is passive income, I also sell on Minted, which is another passive income source, as well as on Saatchi, ArtFinder, and I am represented, sorry, I'm represented by a reproduction gallery in New York, and so that's another source of passive income. I'm about to sign on with another reproduction gallery in Texas, and then I'm about to sign on with an agency who rents out art for film and commercial projects.

Cory: Nice.

P: Yeah.

Cory: This is awesome.

P: Yeah, so I'm like trying to spread myself as much as I can. Like you don't want to have your eggs all in one basket, as they say, and I try to keep that in mind.

Cory: Nice. So how did- walk us through how all this came out, so you had the Etsy shop, and then you realize that the Etsy branding was a problem, and so then you started your own site and you said you built your site on Shopify. How did you get people to go from buying stuff on Etsy to buying stuff on your website?

P: Pinterest. Pinterest has been a big- it's my number one source on my Shopify, and Instagram as well, but the thing with Instagram is that then people Google me and then they find the Etsy and for some reason they'll go to the Etsy instead. But with Pinterest, they see the pin and it's directly linked to my Shopify, so then they're there and I got them.

Cory: Nice. So people are on Pinterest, and Pinterest is a visual search engine, so people are, I'm guessing that people are just searching for various kinds of art on Pinterest and they find you that way? Or how do they find you on Pinterest?

P: Yeah, I've been playing a lot with different key words and different wordings and things as well as like the-

Cory: The wording of the titles of your pins?

P: Yes, and the meta tags that I have on each of my images within Shopify, so that all the wording is already done for them and they all I have to do is just click "Pin." But yeah, so adding different kinds of hashtags and words and things. I kind of grew my Pinterest organically, so I think mixing in- I have an art board called Art Love, and it has my art, but it has like, it also has tons of other artists on there that I love and that I think also complements my work. So.

Cory: So is this a board that you're creating, or is it a group board that other people are contributing to?

P: It's just my board, yeah. And so if people even find something from another artist that I've pinned and then they go onto my Art Love Pinterest board, then they'll see like my work incorporated in there, and there's chances that they'll click on it.

Cory: I think this is so- I just want to interject, like the- did you get that idea from Etsy or, where did you get the idea to create a curated board like that?

P: I think I might have heard it in passing somewhere, something along the lines of not being like super promotional and not all about me me me, because you want to give more than what you're asking people for? So- and I naturally just, I love other people's work, so it's not hard for me to share other artists that I love. So.

Cory: The reason I ask is the craft community seems to be a lot better about creating curated lists and Pinterest boards and other things like that of other people's work they enjoy. I see artists doing

that a lot less than I see craft people doing that, and I think it's a great way of sharing the love and spreading the word about each other's work. I'd love to see more artists doing that kind of stuff.

P: Yeah, definitely. And you know what? I have a separate board that has only my artwork on it, and it doesn't do as well as the one that has like all of the other artists incorporated into it. And I think it just feels more organic for the user, and it doesn't feel so sales-y, which is kind of what we're always trying to get away from.

Cory: Right, right. Yeah, that's fascinating. Okay, so you've got Pinterest, so most of your traffic to your own website comes from Pinterest. Right. Then you've also got an Instagram and a Facebook account, and then okay, so you also mentioned that you have a Shopify- not Shopify, Society6 page. And most people, you said you make a few thousand dollars a month off Society6. Most people who have a Society6 page or some other marketplace page whether it's Saatchi or ArtFinder or whatever, they might make one sale a month and make a few dollars. So how did you crack the code on Society6?

P: So it's really where you focus your time, where you're gonna see your results. And Society6 felt sort of natural for me, because I had a lot of work that I liked, but it didn't necessarily fit within my own shop or the Etsy shop, so Society6 crowd is a little bit younger, and I thought it worked perfectly for there, so I started uploading that work on there and I updated it a few times a month, and like, it takes time to build. It's not- passive income is definitely not like a-

Cory: You didn't start that page a month ago?

P: Yeah, it's definitely not like- you put this up tomorrow and you're gonna be like a gazillionaire by the end of the week. It definitely doesn't work like that. So probably like, the first month I made like 9 dollars. And then the next month I made like \$15. And so on and so forth, and it just kept going. And it probably took about a year, year-and-half to get into the hundreds, and then there was one print that I uploaded and that's why it's so important to just share your work, because you never know what's gonna stick. There was one print that I uploaded and Etsy, not Etsy, sorry, Society6 loved it and they put it on their own like curated selection of prints, and people started finding it, buying it, and that month it went from a couple hundred to like the thousand mark. And I was like! I was just like blown, yeah. So, and it just- it hasn't slowed down since then, and I just keep updating it a couple times a month, just to like maintain and refresh and add more things when like I said you never know what's gonna stick. Sometimes you think something that you really personally love is gonna work and is gonna sell out and it doesn't, and then something that you're kind of like oh that's cool, and everyone's like oh my gosh I love this, I need to have it. So, yeah.

Cory: I love it. So consistently publishing your work, consistently showing people what you're doing, it seems to me like you are comfortable online. Is that a fair assessment?

P: Yes. I never- yeah, I think I told you earlier, like I've never done any art shows, I haven't done any art fairs, being an introvert, just like paralyzes my thinking about doing things like that, so the internet's like where I live.

Cory: So how much time do you spend online like, doing, doing non-art-related activities, like Reddit or some other thing that people like us who spend all their time online doing?

P: Probably not that much. I think most of the things I do online are business-related. Other than like Facebook for you know, catching up with people and things.

Cory: Right. So how did you become so comfortable online then?

P: I think it has to do with the fact that when I was- well, I grew up in the nineties, so like the nineties was like I think the turning point for the Internet, where it was just like becoming this thing, right? And so that's when everyone's like exploring and I just became fascinated with technology at a young age, so it just kind of became natural for me to be a part of all of like the internet things that were happening. Yeah.

Cory: Interesting. Yeah, there are a lot of people in our community who tell me "Oh, I don't like being online, I don't like the internet, I have a hard time with internet tools," so I don't want to be ageist and say like, you're just good at the internet because you're young. But there is, you know, there's, I think it's a matter of openness and willingness to experiment with the tools and not be so worried about getting it wrong or whatever.

P: Definitely.

Cory: You also mentioned that you have done some work with Anthropologie, you told me earlier that they found on you on Etsy, so you did a pillow licensing deal with them. Tell us a little bit about that.

P: Yeah, so I had done a little print collection of animal silhouettes, and on the inside they had like a pattern and then they had like flowers and it was all within the shape of an animal, and they found me I guess like their talent scouts found me through Etsy, and they were particularly interested in one of them, and I had a meeting with them in L.A., and I took my little iPad and I had like a little portfolio set up, I had never done anything like that before so I was super nervous, and I was like "Well, maybe they might like other things, so I want to show them what else I have." And so I was talking to them, and they were telling me why they liked it, and I was like "Well, I have like these other animals that I did too," and so they ended up picking two of them, and then they said that the whole process took like a year to set in and I wasn't allowed to say anything until it came out. But definitely the whole process felt surreal, and I had to sign a contract and like a non-competing clause and all that stuff. But yeah! That was really exciting.

Cory: Nice. So it seems like your success has just been showing up every day, publishing your stuff every day, and interacting with your people every day.

P: Definitely. Like I said, wherever you spend most of your time is where you're going to find your success or not. I mean, if you don't show up, people aren't going to know who you are. So definitely, it takes a lot of work and it takes a lot of patience. Definitely- a lot of patience, and a lot of faith to believe that you can do it. And that you have what it takes to do it. Yeah.

Cory: When you were getting started, I'm assuming you had some sort of day job or something. So how did you manage your time, like how did you not burn out and exhaust yourself in showing up every day?

P: Um...I did. You hustle 24/7 until you can't anymore. I- well here's a fun fact- I've never had like an outside job before. I've always been self-employed, so I was a web designer, graphic designer for like five years before I started this. And so I was juggling two businesses at the same time, but working from home I was able to kind of like switch back and forth easily between the two. So that definitely helped a lot. But it was- I pretty much had like no social life, I was just like locked in, sitting at my desk, just working working working working working, yeah. Trying and just it's definitely, in the beginning it's a lot of hustle. It's a lot of hustle, but then eventually you kind of have to realize that you can't continue like that, or you're gonna burn out.

Cory: Let me ask you this- what percentage of your time do you spend on the business side of your art business versus actually making art?

P: In the beginning I felt like it was disproportionate. I felt, there was a time where it was so much business, it was like bookkeeping and emails and updating and I felt like I wasn't a creative person anymore and I was just kind of like a business manager for somebody else's business. And so I really had to rethink and re-assess how I envisioned my business and how I envisioned the life that I was creating, because I totally forgot that being a creative entrepreneur you can create the life you want to live. Right? You have that chance, you have that opportunity, but when you're working from the time you wake up to the time you go to sleep, you just forget. So I definitely had to reassess because I streamlined a lot of my business things, a lot of automating and I hired like a bookkeeper, I hired an accountant and all of that stuff. So that I could focus more time on creating. So. Right now it's probably like 60% creating 40% like business.

Cory: That's great!

P: Yeah.

Cory: That's great! I imagine at some point it was probably 80 or 90% of your time business stuff.

P: Yeah. Especially when you're trying to figure out like the logistics of everything. So like how am I gonna ship this? How much is that gonna cost? And like how do I do that? You just have like a thousand million questions that you don't have the answers to, so you've gotta look for them.

Cory: Yeah. This is something that I hear a lot when I'm talking to people- there's my cat. Talking to people and answering questions and coaching calls and stuff, like- a lot of artists talk in general terms about oh, you need to spend more time marketing or you need to spend more time on the business, but then when we put a number of hours on it or a percentage, you know, like if we say you need to spend 20 hours a week marketing and doing business stuff versus spending a lot, I think that generally been a wake-up call for a lot of artists because they don't understand how much time it takes in the beginning.

P: Yeah. And even having like a time tracker on like your web browser, something to track where you're spending your time is really helpful. And it becomes helpful in the long run when you're like, I have this task and I know it's only going to take me ten minutes, but before I thought it was going to take me like all day. So just kind of like putting things into perspective.

Cory: Do you have a favorite time tracker that you use?

P: I just found one- it's called Rescue Time.

Cory: Love Rescue Time!

P: Yeah, my sister told me about that. And it's definitely been helpful with the analytics.

C: Yep, yep. For those who don't know, Rescue Time, you download and install it and it tracks everything you do on your computer, including which programs you're using and which websites you visit, and then it will spit out a report for you at the end of the month. And it will show you how much time you actually spent on Facebook versus how much time you think you spent on Facebook.

P: Right? You're like what, I was only on there for five minutes! I wasn't there all day.

Cory: Yep. One hundred percent I was there for six hours. Yep. Rescue Time is the name of it. Rescue Time. It's not a mobile app, it's a program that you download for your computer.

P: Yeah, and the cool thing about that too is you can set goals and working hours so say you always work from like 10-5 or whatever then it tracks that time, like this is supposed to be your productivity time, and you see how far you're into your goal or if you just missed it completely.

Cory: Yep. Yeah, that is- I love that. And then also tracking studio time is important, too. Do you track your studio time?

P: No, I try not to place like a restriction on that, because for me creating is like super spontaneous, I can't just like go in there and I'm like I'm gonna make things today! Cause then I'll just sit there staring at everything like I don't even- or if I do make something I'm like man, this looks like I don't even know how to paint. So when I have like that feeling, like oh my gosh I need to make, I just drop everything and I start making and I don't give myself a time limit.

Cory: Yeah, that's good. There's one other app that I wanted to mention, someone is asking questions about this, there's an app called Self Control, that I love for the Mac. I don't know if there's a Windows version or not, but for Self Control you can create a blacklist of websites and set a time limit. So like, for me my blacklist is Reddit, Facebook, Twitter, and Gmail, so that I can't check email. And I set it for like two hours. So that I have to do like more important more productive creative work and I can't access any of those sites. So

P: I've definitely heard of stuff like that. And even putting like, putting your phone in a drawer and just like away so you're not checking it all the time.

Cory: Yep, turning off all your notifications.

P: They're definitely time-sucks, and even though you don't think you're on there for too long, it adds up and feels like, like you're on Instagram and then all of a sudden you're also on Facebook and then Pinterest.

Cory: Yeah, getting stuck in a loop. Like Charlie over at Productive Flourishing, he calls that the loop. You're like I'm just gonna check Facebook, and then you see somebody shared something from Instagram so then you go to Instagram, and then you see something on Instagram you like so you Google it, then you're like what was I doing? Oh right, I was on Facebook. And then you start the whole thing over again.

P: Yeah, and you know speaking of productivity, I've also been trying the Pomodoro effect, or whatever it's called-

Cory: Pomodoro technique, yeah. And how do you apply that?

P: I give myself- I have a little timer on my phone so I'm like okay, I have thirty minutes and just focus on this, and then I do it I like shut everything down, I put things away, and I try to focus on everything. And I've also been reading The 4 Hour Work Week, so I have that like in my head. Like, I only want to work 4 hours a week!

Cory: That's good, yeah. The 4 Hour Work Week was one of the first entrepreneurship books that I ever read back when I was first trying to figure out how to run a business.

P: Yeah.

Cory: It definitely lead me down the path to finding lots of cool resources.

P: Yeah. It's very interesting, I feel like he kind of takes it to the extreme, but

Cory: For sure. Yeah.

P: But there's definitely some good techniques in there to kind of streamline your business.

Cory: Yep. Shannon McFarlane says that your work seems like it has a beautiful balance, your life seems like it has a beautiful balance.

P: Oh, thank you.

Cory: Awesome. Yes, 4 Hour Work Week. That is the name of the book by Tim Ferris. So we'll include links to all of these resources in the show notes. This is really useful practical advice, so thank you so much Patricia for taking the time. If somebody wants to learn more about you or see your work or just stalk you on the internet, where should they go?

P: You can find me on Instagram, at @ParimaStudio, which maybe we should type that our cause people always misspell it. Or you can find me on ParimaStudio.com, and I also have a separate website for my originals at PatriciaVargas.com.

Cory: Excellent. Well we'll definitely have links to all of those. Parima is spelled P-A-R-I-M-A. Yeah. Parima, and we'll have links to all those in the show notes. So Patricia, thank you so much for taking the time and we'll let you go!

P: Yep, it was a pleasure. Thank you!

Cory: You bet, have a great day.

P: You too, bye bye.