



**The Master Key  
To  
Creativity**

**by  
EJ Topping**

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# THE MASTER KEY TO CREATIVITY

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## INTRODUCTION

Creativity is the ability to make or otherwise bring into existence something new. Whether the new creation is a new solution to a problem, a new method or device, a new artistic object or form or an idea, the new creation did not have a prior existence.

I have thoroughly researched creativity, from its historical and philosophical descriptions to present day theories of its nature. Although I am tempted to share with you these interesting insights and opinions, (and fill more pages of this booklet), my present goal is to share with you the results of my own research and experience, in order to provide you with the MASTER KEY TO CREATIVITY, in the most concise manner, without superfluous information.

As a footnote, because of the diverse functional approaches to creativity by some of our most celebrated artists and inventors, (J. Brahms wept and moaned to give birth to one of his symphonies while Mozart could write an entire overture in one evening for the next day's performance), past attempts to

generalize a theory on creativity methodology ended with "It can't be done", or statements so general, they were of little practical use.

(I.e., Graham Wallace in his book "The Art of Thought", '...that in the creation of every work of art there are four successive stages: preparation, incubation, inspiration, and elaboration.')

I will now share with you what will become one of your richest treasures. I will not dogmatize it, nor support it with a lot of line filling history. Utilize that which you are now given, ignoring any preconceived and mind-limiting notions and gain your own testimony of the power of the Master Key to Creativity which you now possess.

I have said many times, "It is creativity that separates man from the beast". Leonard Bernstein said, "It is creativity that reveals the presence of God in the minds of men."

As you read on, the mysteries of creativity will be revealed. However, even understanding the properties and methodologies of creativity does not remove the wonder and amazement that one experiences when creativity spontaneously explodes into fruition. Even today, scientists do not know why electricity works. But they understand its properties and methods of inducing its usefulness. Read on and enjoy the wonder of creation.

# The Master Key

Almost all creativity stems from analogy. To make this clear, consider all your present knowledge as a set or group of known things called quantum-1. Quantum-1 may be enlarged by exposure to new influences such as in conversation, reading, movies, and anything experienced by the five senses; as you experience, so your quantum is directly increased.

Your quantum can also be increased by taking an individual bit of knowledge and mixing it with another bit of knowledge. This new product can be named complex-1. This can be mixed with another bit of knowledge or another complex, therefore creating a new complex.

The process of creativity started the moment that you took the first bit of knowledge and mixed it with another. You may not have developed an original creation, but the process of creating was at work. What mechanism did you use to draw these two bits of knowledge together? This thought mechanism is known as **ANALOGY**. The drawing together of two bits of knowledge has the effect of your attempting to complete the analogy, "Bit-1 plus bit-2 is like. . ." If the combining of bit-1 and bit-2 provides a "linear" result such as Hydrogen plus Oxygen yields H<sub>2</sub>O (water), you have "produced" but not "created" water. When the

combination of bit-1 and bit-2 yields an analogous implication of a new conception, then creativity is at work.

Analogy is the correspondence in some respects between entities that may be otherwise dissimilar. A few examples are: "The gills of a fish are analogous to the lungs of a mammal"; "He needs love like a flower needs water"; "She sings like a canary"; "Your baby is as cute as a button"; "His mind is like a sponge."

Metaphor and Simile are the two major players in the world of analogy.

Metaphor is defined as "implicit comparison between unlike entities." For example, "Heart of the city", "leg of the table", "eye of the needle", "mouth of the river" or for the sports-oriented person, "not getting to first base", "striking out", or even more vivid, "grasping ideas", "Death walked the streets", "seeing the point of a joke", or "body of knowledge."

Simile is defined as "explicit comparison of entities usually signaled by the use of the words 'like' or 'as'." For example, "He eats like a horse", or "He's as comfortable as a fish out of water", or "music feeds the soul as meat feeds the body".

Allegory elaborates a basic analogy. For example, in the analogy "time is like a car stuck in forward carrying us

down the road of life", the nature of time to move in one direction is given perspective. Allegory elaborates the symbolism of the 'road of life' by continuing to push the limits of the symbolism in order to bring a more detailed vision of time, as the author would have us see it. The allegory might continue, "... It has its rear-view mirror for a look at the road we have passed, but, as we round each bend in the road, it grows more difficult to remember where we've been. We must concentrate on the present requirements of the road which occupies our mind with busy distractions and survival as the car pushes us forward to our destiny."

The parables accredited to Jesus Christ are rich in analogies that come in allegorical form. With allegory the basic symbolism may be brought out in an elaborate and more elucidating story as opposed to a one sentence comparison.

In social, political, or philosophical discussion, analogies may elucidate some unfamiliar point in terms of what is more familiar. Thus, in parallel analogy from biology, we may suggest that a 'community' has an Organic Relationship i.e. "The heart of the city" or "The pulse of the people." Such analogies are misleading, however, insofar as they overlook the fact that individuals of the community also have purposes, rights and responsibilities of their own. In employing the method of analogy, it should always be possible to show that the resemblances noted bear relevantly on the point to

be established, whereas the differences are irrelevant.

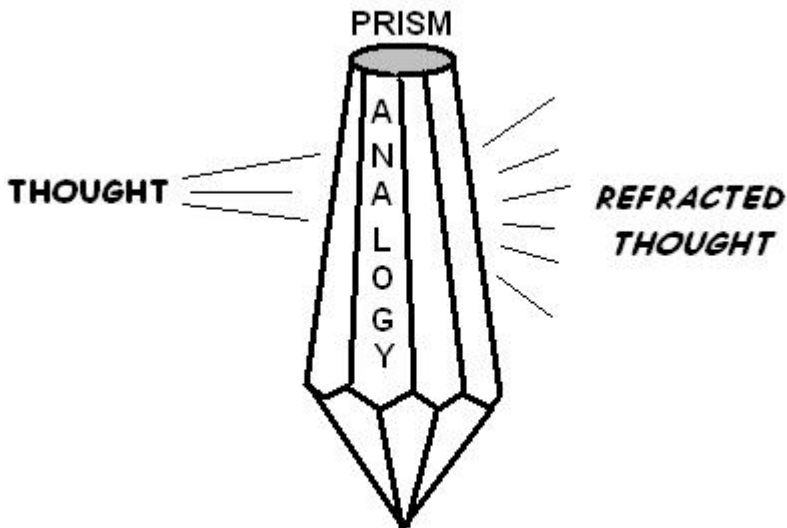
With analogy, we are freed from the rigid world of exactness. We are not tied to  $A=B$  AND  $B=C$  THEREFORE  $A=C$ . We are allowed the freedom to say, "as A is to B, so C is to D". Or, "as A is in B, so C is in D". We may also say, "this quality of A is like that quality in B". Although A and B may be very dissimilar, the comparison of the two in sharing a portional quality provides a new perspective that otherwise may not have been given much thought.

## **DISTORTING FAMILIARITIES**

Why is analogy so important in the field of creativity? The answer is because it provides you with a tool for 'DISTORTING FAMILIARITIES'. That which is ordinary is usually uninteresting and taken for granted. For example, if you had a job in Disneyworld, after a while the novelty would wear off, and you could no longer experience the magic or novelty of your first visit. The object of analogy is to look at things in a different way than you are used to doing. (Forgive me if I repeat this concept again and again, after all, repetition is a great teacher). Using analogy and thinking of something in a different perspective than one normally does makes that which is 'ordinary', 'unfamiliar'. Thus, new avenues are opened up for new

perspectives that otherwise may not have been perceived. Just as a prism refracts light and provides new perspectives of the ordinary, likewise, analogy refracts our thinking and provides new perspectives of the ordinary.

### Diagram II



**Analogy refracts and distorts ordinary thoughts and provides a different perception of the familiar**

Later, I will be discussing the third type of analogy, 'DREAM ANALOGY', where the reverse of making the 'ordinary' seem 'unfamiliar' is done. That is, taking that which is out of the ordinary, that which is strange, that which is foreign, and relating it to familiar ground. The interesting thing about this mechanism is that, quite often it is autonomous. As water seeks its own level, so, we humans seek stability. We resist change or



being "out of our element" and our mind works overtime on bringing that with which we do not feel comfortable, to a more familiar ground. This autonomy is part of the 'psycho-chemistry' for which analogy is the catalyst.

Interestingly, as you distort familiarities with analogy, you are brought to new perspectives and sometimes very strange perceptions which the psyche automatically attempts to relate to on more familiar ground. Do not try to analyze this marvelous, autonomous behavior. Just accept it as part of the magic.

In some of my other writings, four stages of the pulse of life are discussed: Stimulation; Tension; Release; Relaxation. As we move through the process of creativity, we experience stimulation, but any lack of resolution creates tension and the subconscious seeks release and relaxation and therefore works at the subliminal level to achieve release and subsequently, relaxation.

Although ANALOGY is the Master Key to Creativity, 'INFERENCE' is a lesser key or product of analogy. When you combine or reference two or more bits of knowledge at the same time, the inherent nature of this conglomeration of bits may infer or imply something new. New lines of thought may be created. Inference is the sweet friend of every creative mind

and is also part of the 'psycho-chemistry' that is activated by analogical activity.

The use of analogy has always been a part of man's nature. It was only after the fact that man decided to define it and categorize it. And, although it is a part of man's nature, quite often the most creative people of the world have an affinity toward analogy and are totally unaware of it. This is one of the reasons that you will often hear of a very talented author or songwriter having a dry-spell whereby he/she is waiting for his/her next inspiration. This is commonly known as 'WRITER'S BLOCK'. I call it 'CREATIVE BLOCK'. What this person is really awaiting is for the process of analogy to start working in an interesting direction.

No longer must anyone suffer from 'CREATIVE BLOCK'. With this creativity package that you now possess, you have been given all the tools and mechanisms necessary to carry you step by step into creativity. I do not mean to imply that if you are naturally very creative, you should abandon your own methods for mine. I do believe that as you study "The Master Key to Creativity" you will recognize yourself in these pages and in the seminars, and when you find yourself facing 'creative block', you will have a blueprint of mechanisms that you may assemble in order to inspire you to fountains of creativity.

## THE THREE MAJOR FORMS OF ANALOGY

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### *Subjective, Parallel and Dream Analogy*

#### SUBJECTIVE ANALOGY

Subjective analogy involves the art of allowing yourself to become personally identified with the elements of the creative goal. For example, if your goal is to invent a time machine, imagine yourself as that time machine. Become one with the time machine. Become its working parts, its five senses. You might ponder, "I am the time machine. I think forward and years pass by. How do I feel? When I am activated, what forces within me do I sense? What are the key parts of my body? What happens to me as I travel through time? I feel myself vibrating and expanding, and shrinking at the same time. I envision myself riding on a photon of light. Wait a minute! A photon of light travels at the speed of light. If I were a photon of light leaving the Earth at this very moment, along with every other photon of light leaving the world of events that just occurred, I would be frozen in time because I could never catch the photons that left a moment ago, and those that leave in the next moment will never catch up to me because we all travel at the same speed. If I could slow down, at least I could see what would have been the future. If I could figure out a way to bend my

trajectory, the future would catch up to me" ...and the pattern continues.

These questions, observations and empathies might only inspire good science fiction in the hands of the non-physicist, but in the hands of a skilled scientist, a new insight might be gathered as the subjective analogies continued and a time machine might actually be found to be feasible.

If you are writing a song, imagine yourself as having experienced all the emotions and situations being portrayed. For example, in writing a song about a man whose wife died while giving birth, allow yourself to mentally become that husband. Ask yourself, "What if I was the surviving husband?" In the song "If ever I would leave you", the songwriter asks himself, "How would I feel if I left you in Springtime, Summer, Winter, or Fall?" With such a rich question requiring personal identification with the elements of a situation, the lyrics practically write themselves. That is, in the hands of a skilled lyricist, the lyrics will practically write themselves. It is not enough just to be creative. You must also be skilled in your craft. Use of creative analogy is just an added tool.

For the creative mechanical engineer seeking to

stabilize portable TV Cameras, "What if I was the camera and my arms were gyroscopes; how would it feel if someone tried to tip me over?"

For the dramatic writer, "If a fanatical religious group had a contract out on my life, what would I do to stay alive?"

For the scientist interested in anti-gravity, "If in free fall from a plane, how could I make myself invisible to the eyes of gravity?" or "How could I make gravity find me repulsive?"

As you can see, empathy is a strong part of subjective analogy. My creativity seminar provides an in-depth appreciation of the tremendous power of subjective analogy.

## PARALLEL ANALOGY

Parallel analogy involves taking the subject at hand (your creative goal or part thereof) and finding something which corresponds to the nature of it. Parallel analogy draws on anything that already exists either in nature (biological parallels are extensively used) or in science, or basically any corresponding reality. For example, "A man's life is like a day. It has its morning, its afternoon, and its evening." By relating one reality to another, a new perspective is given. For example, in the statement, "I took the main artery right into the heart of the city", the city seems to be alive with organic functions.

Some of man's greatest inventions have come from parallel analogy. The airplane came from man's desire to fly like a bird. From seeing Chinese fireworks explode particulate in all directions with great force, Genghis Khan invented the canon and conquered China. From the mysterious stability of a spinning top came the gyroscope and huge spinning stabilizers for large ships. From the adding machines of Babbage came the computer of today. Man is now attempting to replicate the human thinking process and human motor activity with computerization and artificial intelligence. The ultimate product will be a Humanoid robot directly analogous to man.

The list of creations that were formulated by parallel

analogy is endless. Man is constantly drawing from nature and replicating its wonders. For instance, the "fish-eye" lens obviously came from the optical idiosyncrasies of a fish's eye.

In implementing parallel analogy, one takes that which already exists and imagines it in a parallel existence.

This imagining kindles and stimulates the creative and combinative abilities of the brain. The mind draws on its experience and bit by bit envisions analogous possibilities and points of reference.

## DREAM ANALOGY

With "Dream Analogy", that which you desire to create is suddenly there in your imagination. Then in bringing the creation to reality, the problem is solved. Or, in bringing the creation to reality, a new viewpoint is reached.

Let us imagine for a moment that you wish to invent a teleportation device; a magical box that allows you to put something into it and then the object can be transported to another box, or receptacle at a different location. By means of dream analogy, you fantasize that it already exists. It is there in your mind. As you attempt to bring it to reality, you may not succeed, but you will uncover a wealth of thoughts ideas and new insights.

You might imagine the molecules of the object and their inter-relationship undergoing microscopic computer analysis via magnetic resonance, spectroscopy, and digitization of sub-molecular, elemental, and atomic field relationships. Just as radio transforms sound into radio waves and then back into sound via proven electrical formulas, perhaps we can find a medium into which the objects can be transformed, sent, and re-synthesized into their original form and structure.



Since all matter is nothing more than energy, held in a static position by various forms of negative and positive forces, what if we could reduce every element of the object to its most basic form of energy? Convert that energy into laser energy, transmit it via fiber optics and re-synthesize it at its receiver.

Well for one thing, the preceding idea would result in a fission explosion unless a new way was conceived of containing the sub-atomic binding forces. Keep trying!

Did you notice that this line of thought also incorporated parallel analogy to assist in a part of the idea?

Here is another idea which may be solved by using DREAM ANALOGY.

Problem: You want your windows to be able to open except in winter, when you want them sealed and airtight. One way is to install very expensive storm windows with linings. You could caulk your windows, but you would have a very hard time cleaning out the caulk in the springtime.

What if, (Dream analogy), you had a thousand slave insects that could crawl into all the cracks and crevices and spew out a caulk-like saliva and therefore solidly seal the windows? And what if, when spring

comes, another thousand slave insects (a different breed) would crawl in and spew out a saliva that melts the "caulk" which now, upon drying, turns to powder and is easily vacuumed out? That is quite a fanciful solution.

Now, in bringing it to reality, the knowledge of your craft brings things to a more practical but analogous application. What you need is a method of applying a caulk that will permeate and fill all cracks and crevices and then harden. The same caulk must react to a particular solvent that melts it and upon drying, turns it to powder, which is easily vacuumed out.

As you can see, the object of Dream Analogy is to release one from the bounds of the known world in order to allow one to come up with imaginative and quite often absurd solutions to problems. And then, with one's intellect, learning, and skill, one brings this flight of fancy to actuality.

## CRAFT vs. CREATIVITY

Many people mistake craftsmanship for creativity. The processes, mechanisms, and keys discussed in this treatise are relevant to creativity as opposed to craft.

Your creation may be in the areas of art (painting, sculpture, etc.), music (composition, arrangement, etc), architectural design, product development, mathematical hypothesis or scientific theory. The list is endless, but what distinguishes creation from craft is that creation results in a new combination of elements, and there is no advance knowledge of what this combination will be.

With craftsmanship, the craftsman knows in advance what is being made or constructed, he/she is a master of his/her tools, and the materials necessary for the crafting of the end product are part of a plan that takes you step by step to the conclusion with no surprises.

For example, a craftsman builds a house, whereas an architect may design one. Here, we are in a grey area because an architect may also be a craftsman who, using his/her tools, just redesigns former plans and is little more than a draftsman.

Is a portrait painter a creative artist? If you ask an impressionist you may be told, "No! Reality leaves

nothing for the creative brush." But, ask the portrait painter, and you will hear, "Of course I am creative. The pose that I choose, the setting, the textures, the configuration of multiple subjects, are all part of the special signature that I leave with each of my paintings."

Is a songwriter ever a craftsman as opposed to a creator?

The answer is that to every art there is a craft. At times, the professional artist will be strictly a craftsman producing from past experience that which to others seems new, but is merely an exercise of his/her skill. At other times, true creativity is at work.

The important thing for you to recognize is that, the greater your skills in your particular craft, the greater your ability to express the creative surges that you will receive while implementing the processes in this booklet. As you broaden your skills and add to your experience, your toolbox grows. How frustrating do you think it would be for a songwriter to hear a tune in his/her mind, but not be able to play it or score it? You need to add to your skills and exercise them. Be an expert craftsman and be creative too.

## METHOD AND IMPLEMENTATION

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### STATE CREATIVITY GOAL

Before implementing analogy, you must first state your creative goal. Is it to write a song; to write a book; to invent a hydrogen powered car; to capture an emotion on canvas; to design a new dress; to invent a new can opener; to express a political view; to develop a new sales or marketing approach? Whatever your creative goal may be, it should be stated extensively giving details of what you expect from this creation.

### FAMILIARIZE WITH NATURE OF GOAL

In creating, when the process is finished, something exists that did not exist when you started. So how do you familiarize yourself with something that does not yet exist? The answer is that you break your goal up into pieces or sub-parts of the whole.

### "BLOCK-FORM" THE CARS OR YOUR TRAIN

Picture a freight train with as many boxcars as is necessary to carry your goal, where each boxcar

represents a part or detail of your stated goal. As you write down an individual detail, draw a FRAME around it, fully enclosing it in what I call "BLOCK-FORM". When you "BLOCK-FORM" something, you give it a life of its own. It exists as a separate entity and allows the mind to give it greater consideration when focused upon. The more that you break down the details of your goal, the more intimate you become with it. Thus, you become familiarized with the nature of your goal. The "BLOCK-FORM" method may be the most significant tool that you use when implementing the Master Key to Creativity. Imagine for a moment that you wish to write a book. As you "BLOCK-FORM" your goal, and fill the "Boxcars" in your creative freight train, you may completely outline the book chapter by chapter, detail by detail, before you even get a chance to exercise your new creative prowess. Or you may have "BLOCK-FORMED" a protagonist in such detail that the character dictates the direction of the novel.

## **EXPERIMENT WITH THE MASTER KEY**

It is now time for you to take your goal or parts thereof and experiment with the various forms of analogy in order to take that with which you have become very familiar, and look at it from a different perspective. In other words, it is now time for "DISTORTING FAMILIARITIES" by letting your mind run free, disregarding normal modes of thinking, by

allowing your imagination to roam freely through the various forms of analogy. In solving some problems, you may find yourself butterflying from one form of analogy to another.

**SUBJECTIVE ANALOGY** may be used in framing some of the portions of the problem.

**PARALLEL ANALOGY** may lend a hand with examples from nature, prior technology, or pre-existing things, the nature of which seem to provide a pathway of inferential solutions.

**DREAM ANALOGY** will allow you to fantasize a resolution of your creative goal or parts thereof and quite frequently coincides with the use of the other two forms of analogy.

### **BLOCK-FORM EACH ANALOGY**

In any event, it is now time to "BLOCK-FORM" each analogical idea. In the previous block-forming exercise you were analyzing your goal. In this exercise, however, you are at the heart of creativity. As you look at each general part or detailed part of your goal as outlined in your "train of boxcars", you must find corresponding analogies by implementing the various forms of analogies and framing or "BLOCK-FORMING" each analogy. What you are now doing is building a new freight train of ideas.

## **PREJUDGING**

If one detail of your goal appears to fit an analogy or seems to be resolving, but does not seem compatible with another detail of your goal, do not prejudge it and stop the creative flow just to resolve another detail. Take, now, whatever the creative juices are pouring out. Later, when in a different frame of mind, you can examine what you have and it will inspire more. In group creativity sessions, there is no room for negatives. If someone offers an idea that seems incongruent with the mainstream of ideas, leave it be. You do not want to discourage the free flow of thoughts with criticism.

## **CORRELATION**

At this stage, you have a "freight train of boxcars" description of your goal and a "freight train of boxcars" of analogies that pertain to your goal or sub-parts. You must now correlate all analogies with the overall goal. As you compare, new analogies will be born or extensions of previous ones will grow, allegorically. Once again, you must "BLOCK-FORM" them.



## **FORCING COMPLETENESS**

Do not expect to have a complete solution now. Take whatever your mind is giving you now and do not get tangled up in details by forcing completeness. For example, if you are writing a song and the music is flowing out but the lyrics are coming to slow, do not stop yourself from taking the rest of the music just to struggle with the words. They can come later. The same would be true if the lyrics were flowing out and the music was not.

## **MEDITATE OR PRAY**

If you are a religious person, pray. If not, then meditate. If you relax and concentrate deeply enough, you will achieve a state of mind known commonly to brainwave scientists as "ALPHA". When your mind is in this state there is a closer communication between your conscious mind and your subconscious mind. Your subconscious mind is a vast resource of knowledge and experience and association is the link between your conscious and your subconscious mind. When you meditate or pray deeply, you block out many of the distractions of your five senses and allow the more subtle associations to rise to the conscious level.

Picture your conscious mind as the surface of an ocean and your subconscious mind as all of the fish under the surface. Now imagine 'association' as bait that draws the fish to the surface. When fishing, quite often particular fish require particular bait. (The word car is associated with wheels, travel, transportation, etc. Another way of saying that is: The word 'car' is *associative bait* for the '*fish*' wheels, travel, transportation, etc.)

But, what if you had hybrid bait that had the traits of several different kinds of bait, which, in turn, attracted not only the particular fish that you knew would be attracted to this bait, but other fish which you never suspected would be attracted.

The use of analogy has the same effect on associative thinking.

But, in order to tap into the more subtle associations brought on by analogous comparisons, the mind needs to disengage itself from preconceived notions of the active conscious mind and allow more of the 'fish' from the subconscious mind to come to the surface for observation. This is accomplished by PRAYING or MEDITATING. When you are in a state of 'ALPHA',

not only do the more subtle associations get drawn to the surface, but all the 'fish' in your subconscious mind float closer to the surface. And sometimes this one or that one will come to the surface in what may be called "dissociative thinking". (It is my belief that there is always an associative link, but the link may be so subtle that the conscious mind cannot recognize it.)

## **AUTONOMOUS THROUGHPUT FROM SUBCONSCIOUS**

You will find that once the subconscious mind has been presented with a problem, and the methods of this treatise have been implemented, the creation process gathers a momentum of its own as if on automatic pilot. Your subconscious mind will begin to feed your conscious mind with a wealth of reference points from which to build and then more to stack on top of that, and then still more as if it had an insatiable desire to feed you as would a mother's breast over-filled with milk and dripping in need of the baby's suck.

## **LOG BEST IDEAS AND METHODOLOGIES**

Quite often we get a great idea and then forget to write it down. In most cases, that idea is lost forever, although the subconscious may regurgitate it in a different form at a later date.' The rule here is to write it down immediately. The best method is to always carry a portable voice recorder and record any new ideas verbally as they arrive. At this time in your creative cycle, you should log those creative ideas and methodologies that take you closer to your stated goals.

## **SPONTANEOUS COMBUSTION**

By following all of the preceding steps, you have set yourself up for the ecstasy of resolution. Wilhelm Reich, the psychologist and internationally acclaimed author of the book, "Character Analysis", stated that all organic functions can be viewed as following four basic steps: Stimulation; Tension; Release; and Relaxation. For example, your heart is stimulated by an electrical charge, it tenses, releases with a burst and then relaxes only to do it again perhaps sixty times per minute.

Creativity is the same way. The stating of your goal stimulates the mind and the implementing of analogy creates tension that requires resolution or release. As the process moves forward, the tension grows as the amount of input increases. Lack of release will leave you with creative frustration. But, if you have followed the methods outlined here, there will be a spontaneous combustion of all the elements into a fire of creativity relieving you with the object of your desires, your goal. The euphoria that follows will bring you back to the creative interlude again and again.

## INSTANT CREATIVITY CARD


I have provided for you an "INSTANT CREATIVITY CARD" which you can laminate and keep in your wallet. This card contains a step by step overview of the methods discussed in this booklet. In order to use it effectively you must be intimate with the three forms of analogy as I have described them and the various headings that are listed on the card. With your enlightened understanding of the "MASTER KEY TO CREATIVITY" and the "INSTANT CREATIVITY CARD", wherever you are, you need **never suffer from creative block again.**

### Instant Creativity Card

**The Steps** \_\_\_\_\_

- State Goal
- Block-form aspects of goal
- Play with "Keys"
- Block-form each idea
- Avoid prejudging
- Correlate block-forms
- Meditate or pray
- Allow subconscious to gestate
- Log any new ideas
- Review above process
- Repeat as necessary

**The Keys** \_\_\_\_\_

 *Subjective Analogy*    *Parallel Analogy*    *Dream Analogy*

**Spontaneous combustion of creativity**

## SUMMATION

The method of consciously utilizing analogy for creativity is simple but powerful. It is so simple that upon reading this booklet once, you may think that you totally understand it. That is impossible! You should read this booklet ten times and listen to the recorded seminars ten times. And then ponder what you have read and heard. Then begin implementing analogies and try to be aware of which type you are using and the mental phases that you are experiencing. Refer often to the "INSTANT CREATIVITY CARD".

Although this booklet is organized in a particular fashion, creativity is synergistic and utilizes the various subjects in not necessarily the same order as I have fed them to you and quite frequently the various methods and mechanisms overlap one another.

Even though the methods I have shared with you are simple, creative analogy is profoundly more complicated than its treatment in this simplified dissertation. But you now have at your disposal the basics. And since all complexities come from a group of basics, through use and practice you may now experience a wild growth of learning, acquaintance, and creativity.