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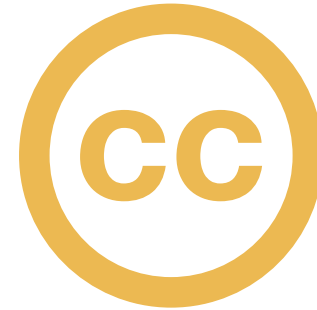
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I SEE RED

Driving at sunrise, I was struck by the colours of dawn. The rain clouds of the past few weeks – framed by the silvery sheen of sunlight – had taken on the pink and red hues of dawn. I wondered how someone would visualise the scene and colours from my description.

The strong association between colour and emotion evident in many cultures makes it easy to assume an almost biological, pre-programmed connection between the two, but is the human brain really programmed for a strong response to colour?

Colour perception is not as universal as one might imagine, many languages particularly African ones, make no distinction between green and blue as separate colours, and merely see them as different shades of the same colour. Deutscher (2010), in his book *Through The Looking Glass*, explores the influence of language on thought, with particular attention to the distinct lack of references to colour in Homer's otherwise vivid *Odyssey*. Homer and his contemporaries predominantly saw everything as black, white or occasionally red. Language, as much as physics and biology influences our perception of colour.

Blue, in the English language, is exceptionally strong and symbolic. Lucinda Williams, uses it particularly well in "Blue" from the album *Essence*:

" I don't wanna talk I just wanna go back to blue
Feeds me when I'm hungry and quenches my thirst
...You can count your blessings I'll just count on blue"

It is a little sad to think that the message and emotion conveyed by her words are not universal – even if translated by an expert. The ancient Greeks must have experienced many 'red' dawns, and though they might not have yet developed the language to capture the nuance, I would like to think they were still affected just a little differently by each and every one.

Allen Harroothunian is currently on the middle of a masters in U.S. studies. In a previous life, he learned much about the physics and the subjective nature of colour.

COLOUR

Once a child was asked, "what is your favourite colour?", a common enough question ... yet a stunning reply ... "today", she said softly, "it's yellow". I have remembered that forever and it has released me from the pain of choosing just one colour to be my favourite when there are so many to enjoy every moment.

Sarah Farrugia, born in East London, Strategist, Thinker, Writer, Progressive

NURTURE NATURE

Powerful sunshine intersects a multitude of earth bound rain drops. Planet rings expound rainbows presenting color arcs which delight.
What color Sunshine Rain? What Sunshine Rain color!

Rain drops engorge fast flowing rivers and streams. Mother earth feasts on fleshy color transference through natural selection. Shoots sprout new growth abundance, while blossoms unfurl beauty color.
What color Beauty? What Beauty color!

Ahhh .. fresh color teases each sense; dancing, weaving, reaching for smell, taste, sight and sound. The aliveness of LIFE COLOR vibration.
What color Vibration? What Vibration color!

Newly fed grasses burst green with sumptuous health, still wet from receiving a welcome cleanse and rain sustenance – the perfume a target for large, milky tongues moving closer with grace and ease, no need to hurry – it's measured, balanced nature at play.
What color the Cow? PURPLE of course!

Colors combine, intermingle and meld. Color begets color – a metamorphosis ensues, shadows produced steal our gaze and shades sneak from behind, above, below and in-between – its show time!
What color Production? What Production color!

Swirling, gurgling, oozing, sliding hither and thither, thick, thin, pale and pronounced, light, dark, flat, shiny, smooth, coarse – a jumping, still vibrancy.
What color Dance? What Dance color!

Single, defined yet complimentary color drums loud, pulsates and seeks natures entwine. Permissive color explores ruffled edges urging exploratory color to pose questions to the beholder.
What color Pulse? What Pulse color!

“Go play and color in” mother and father instruct. The child perceives space on a page, in a book, confined by lines. Joined lines form images, blank images that scream out, shouting for color.
What color Education? What Education color!

The Sun spins, turning, teasing time away. Day becomes night as color dons a luminous mask. Natural night beckons man-made light as the color moon unfolds a spacial universe flickering color light.
What color Nature? What color Nurture!

Bronwyn McConville is a Creative Director, Triibester and Entrepreneur who sees. Seek out this StorySearcher on Twitter. Read Purple Cow by Seth Godin

MY NEW CAR

I bought myself a new car the other day. I couldn't resist when I set my eyes on it. The model is kind of vintage Mercedes, beautifully curved with a shiny radiator grille and golden bumpers. It even has hand crafted rims. Tell me, who could possibly resist a car like that?

Obviously, I was most impressed with its colors and delicate textures. The car has been crafted out of empty tin cans. If you look inside the car (it even has tiny chairs and a steering wheel) you can still see the brownish paint that used to be contained in the can.



Seeing the car, I see a kid somewhere in Africa or Asia putting it together out of a pile of junk. But most importantly, I see the kid passionately fussing over which piece of tin to choose for the roof, for the doors and the engine hood. That kid has really put some effort into it. There's no piece to be found that hasn't been carefully hand picked and modelled for a designated place in the car.

As a result the car had some qualities that are lacking in industrial products: it has a soul. Just look at that red roof and the red hood. The hood even has a yellow striping exactly where it meets the wind shield.

Who wouldn't fall in love with such a piece of art?

Igor Asselbergs is a color geek currently in charge of Colorjive.

BEFORE FLIGHT



Oil on Canvas painting for Yen Chan

By Daniel Glasheen - For a free e-brochure please email ambered.bow@gmail.com

LIVING COLOR

How beautifully leaves grow old. Their last days are a dazzling show of light and color. They rejoice in their true hues, uncovered at last. If we knew that we had more past than future, would we show our true colors?

The things we mean to say are put on hold; we listen to our internal muzak until just the right moment presents itself and more likely we blink and miss it. When all our mind's lines are currently busy, those colorful words that reveal our true identity - words of humility, of joy, of sorrow - those words are never allowed to see the light of day. We pretend to reveal our opinions, coloring our politics red or blue. But, to be fair, these are really only surrogates for black and white. There's more to us than that, isn't there? Why do we conserve our emotions, horde our ideas, stash our wants and desires in the far flung corners of ourselves? Those little crocks of gold are landmarks of happiness we one day hope to unearth. Yet nothing stays the same, colors change. When will the time be right?

There is not a color in this world - sky, flower, earth - that is not here to enrich our lives. Living color; rich and deep. The natural world is free with its emotions, holding nothing back. It's all out there, all of it, beautifully expressed in the vibrant language of color. But we tend to shy away from what is going on in the larger world around us. In the drabness of our beige offices and khakis, we insist that we are not part of that primitive display. We hold ourselves back, veiling our true colors. Why?

Alan Parr is a Writer, Designer and Entrepreneur. You can see more of his work at <http://www.opensky.typepad.com> and <http://www.coroflot.com/alanparr>

BLENDING OF COLOR

What a beautiful pair.

What a range of color.

Why do some feathers come in red and some blue?

How beautiful is the color when the red is paired with blue.

How can two parrots so dimorphic-ally different in feather color become a loving pair?

How does one's color remain the same after bonding with one so different?

Mixing colors is a creative process. Colors can remain the same and still attract others. Colors can be combined to create a beautiful bend.

Don't be afraid, create a team of mixed personalities and skills. Some team members will be attracted by their dimorphic differences. All team members will keep their special traits while blending others. It is the creative combination that will be the hallmark of the teams success.

Be a linchpin. Allow people to keep their colorful traits. Promote the relationships with people not like another. Build a success from the blending of the flock. It is the combination of the special individual traits and the blending of others that will make a difference.

Male (green) and Female (red) Eclectus.



[Pat Ferdinandi, Chief Thought Translator, Business Architect and Flock Leader. Read more articles on how to engage people not like you or in her new ebook Parrotology.](#)

WHY RAINBOWS

All the colours dancing in the sky like a happy little monument. A monumental rainbow. Even if I saw one everyday I would still marvel at the illusion.

A monument representing the power of colour sweeping our sky:

Red – volcanic, deep, sensual, seer
Orange – happy, life, uplifting, feminine
Yellow – presence, glow, vision, masculine
Green – vitality, well being, growth, potential
Blue – reverent, flow, integrity, clarity
Indigo – depth, insight, certainty, mystery
Violet – beauty, realisation, rebirth, warrior

I was drawing what I thought was a flower but then found this creature staring up at me from the page. A bit alien-like, he is a creature of the rainbow, full regalia on show. I called him Rainbow Warrior No 7. The magic of the rainbow is real – a magic combination of strength, presence, vitality, energy, integrity and purity.

My Rainbow Warriors hang in my office, inspiring me to go and do the work that makes my heart sing.

Red and Yellow and Pink and Green, Purple and Orange and Blue.

And I can sing a rainbow too.

Gina Stama has Spartan Warrior blood, is an integrator, writer and proud Mum! She rides the rainbow on a wild chariot harnessed by unicorns. Get an insight into her world at www.freedbreed.com



THE SECRET OF BLACK AND WHITE

There really is no such thing as color. Color is just the reflection of light, which is why at night things are shades of grey, or black - there is no light to reflect. During the day, or with a flashlight, different substances or objects absorb and reflect different wavelengths of light, making us believe we are seeing color when we're not.

The power of color then is its ability to alter our consciousness, our thoughts, our emotions, our perceptions. White is the presence of ALL color and the absence of all color. Black is the absence of all color and the presence of all color. If you mix all the primary colors - you get black. Yet you cannot mix any pigments to get white, although through additive and subtractive mixing of light you can. Where does the color go? And where does it come from?

Yet, if you need proof that white holds all color then notice a rainbow where moisture acts as a prism, causing the refraction of light to bend light rays and allow us to see each separate color. If you think about it, when you look at the sky without the re-fractional properties of moisture, you're actually seeing an integrated rainbow. It's when the light bends that the curtain is stripped from your consciousness and you *see* a rainbow. It's been there all along. You just couldn't process it. When you hold a prism up, it too provides the key inside "white" and grants us the ability to see beyond all color to a specific color. It's a lot like life that way. The answers to everything are present, but we need something or someone to "decode" the layers for us.

The secrets to the universe are held in understanding the properties and possibilities of black and white.

Becky Blanton is a Ghostwriter, Author, Photographer, and Graphic Designer who lives, works and travels around the Country in her white, 1975 Chevy van with her mostly black Rottweiler.

EXPERIENCE COLOUR

I love playing with colour. Looking to arrange a visual experience that excites exploration to engage the viewer, either being logically structured or chaotic. To this I love to add texture, creating something that was not there before.

There are many media, each with its own character and it depends on the imagination of the user what they will do with it.

Satisfaction is also found in experimenting with different kinds of materials and creating surfaces to apply the colour.

The next step is to choose what method of application and this itself has amazing repercussions that affect our art. Colour mixing becomes a challenge that engages the senses. It's like meditation...one becomes fully absorbed in the action.

Colourfulness or monochromatic each have their own beauty. The nature of the media also affects how the colour is absorbed. One can shade or tint, allow one colour to bleed into another, to have its wow effect for me each and every time.

I also love working with fabrics, breaking them and creating new structures. One can also colour a previous design to change its character.

One can choose to apply it with hands, a variety of objects, or spray it and lastly there are lots of the traditional brushes each having a different effect that merits thought.

One of my favourite forms of art (instantly satisfying) is the "iron on" form of painting. You design on paper and apply it to fabric with an iron. Simple, rewarding and fun to share in a group of less experienced artists. A good way to start a project. One can then carry on "improving" and changing the piece. For me this is absorbing, energizing as well as relaxing. A form of rejuvenation!

Ziona Etzion is: a Life Surfer, Storyteller, Curious To Learn New Skills, an Activist, Artist, Blogger, Mom, and SM Entrepreneur Caring Enough to Make a Difference!

BLACK AND WHITE

There is something magical about black and white (B&W) photographs. All other media has adopted vivid color as the norm, and not only do we enjoy it, but we expect it. Yet look through an old box of photographs from when all we had was B&W, and you'll quickly see a richness and depth to the textures that are missing when color is present. Suddenly, details lost in our distraction of color jump out and we see more than we could when color was present.

It doesn't need to be an old box of pictures though ... today's digital cameras will shoot native B&W, or most free photo software will allow you to convert an existing image to B&W (with some loss in the texture). Some will even let you distort the picture so it looks like it was just pulled out of grandma's scrapbook.



The phrase "It's all black and white" is often used to discern things that are obvious or heavily distinguished. It is either black or white. There is nothing in between. Yet B&W photography shows us that there are infinite gradients between black and white, not to mention thousands of whites, greys, and blacks.

Sometimes the absence of color can provide more information than color ever could.

Shawn McCormick is a Technology Leader who lives outside Ottawa, Ontario. He has a wide range of interests, including photography.

THE MEANING OF COLOR

What does this color mean?



A scientist informs us that, ultimately, there is nothing "there" except waves of light we call "color".

A robot can identify color - even tell you that the color above is composed of red, green and blue in the proportion: 224, 3, 3.

What a robot can't do is feel how Edgar Robinson felt when he saw a variation of Naphthol Crimson for the first time in 1873.

And no scientist can ever discover or predict, how Aamina Badesha will experience the color she creates on her palette tomorrow night.

We humans can assume the roles of both robot and scientist, receiving data and analyzing it. But what we *choose to do* is much more interesting. We let color mean something to us. We let it affect us. Sometimes we communicate that meaning, sometimes we keep it to ourselves, and sometimes, unfortunately, we forget it is there altogether. But for all that science has given us, and it has given us plenty, it can't give us the meaning of color ... try as it might to convince us that the colors of the sunset are really only there to inspire us to procreate.

To experience and create your own symphony of color, buy paint at a local art store, see what colors there are, and bring some home to see what colors you can make. Any color you choose to create will, in all likelihood, be totally unique in the world. If you choose, you can do something with your new color, like give it form, save it as it is, or you can simply look at it and discard it.

To experiment with color online, visit Adobe's kuler.adobe.com, where you can create, name, view and comment on color combinations of all kinds (like the ones below).



DIGNITY



STOCKHOLM

David Benjamin Kopp loves doing, making and thinking about things. Mostly creative things. Right now he's very likely writing a song, making a graphic design or, most likely typing this bio. <http://www.DKBenjaminCreative.com>

THE COLORS OF MASTERY

White is innocence
The beginning of learning
The choice has been made

Yellow is sunlight
A mind open to the new
'Tis the dawn of hope

Green is the new growth
In mind and body and soul
Refining technique

Blue is endless sky
A bird soaring far above
Reaching toward great heights

Red is hot fire
Burning away all weakness
Cleansing deep within

Black is mastery
Indomitable spirit
The journey begins

[Joshua Harbert is an Engineer, Writer, and Student of Taekwon-Do.](#)

PAINT THE WORLD RED

"And what is it to work with love? It is to weave the cloth with threads drawn from your heart, even as if your beloved were to wear that cloth." - Kahlil Gibran.

If one could paint everything with his heart, won't it be all red? As much as it is important to love your work, it is essential to do what you love to do. It shapes you and brings the inner you out. Most of the time it helps me to solve my dilemma when I seek an answer to the question, "How would I do it, if I were to use it." If I don't enjoy writing it, how will someone else enjoy reading it?

Important as it is to create with love, it's significant to use with love. Use it as if it was created just for you, by your beloved.

Have you cared to notice the subtleties of a product or service, and to appreciate the little things that has gone into creating it? It may be the small clip that stands on your PC keyboard, or a grasp handle above the rear seat window of your car. You probably don't look out for these nuances when you are buying. They do not affect the buying decision of customers, still, designers care about adding that little touch of comfort. When you don't use with love, the use is incomplete. The full message intended has not transferred from soul to soul. It is like responding to a smiling voice with another one. Both don't know each other or see the smiles but still the conversation becomes refreshing.

Everything in the world is colorless. We paint it with our perceptions. What looks green to me may be blue for a colorblind and black for a blind. When we are happy everything looks bright and when we are sad even the sun looks dull. Every morning we rise up with a paintbrush in our hands and paint the world. Every morning we wake up with pen and write our own story. The secret to being happy is to take charge and paint the world with colors that we love to see. So why shouldn't we open our hearts and paint it RED!

Ujjwal Trivedi is helping Businesses with Software, Writing and Marketing. He creates Social Media Strategies for Corporates and helps Businesses express themselves better to their customers, vendors and employees. You can read him at [Eternal Impressions](#) and [UV Times](#).



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REFLECTING ON FORM

Take out that picture of your parents from the shelf, the one that was taken a few years ago. Gently blow off the dust and take a good look at the people in the photograph. Do they remind you of someone? Continue looking, and you'll probably see them as they were at a different point in time, as they talk or dance in your mind's eye. Look again, and maybe you'll catch a glimpse of yourself reflected there.

Form does not have to follow function because for most of us they are one and the same, like two faces and a mirror. The face that I shave in the mirror every morning isn't mine, it's my father's from around the time he was forty. Me, well I'm still stuck at that age when I was - for the first time? - formed into a grown-up. And we never let go of that age, even when we are staring back at our parents' faces. Our outer forms are expressions of our inner selves.

We are formed not only by our genes, but also by the experiences created by our family and the world in which we were raised. Each day leaves a tiny impression on us, accumulating over time like the glassy patina on a stair rail worn smooth after years of constant contact. This shaping can be done consciously, or with reckless abandon like Dorian Gray, but the quality of the finished product is a matter of craftsmanship and the love that was put into it or the lack thereof. In the heart of all form there is truth and beauty. As parents, friends, or people who happen to be sharing time, that's all we're trying to do - to free the form within.

Alan Parr is a Writer, Designer and Entrepreneur. You can see more of his work at <http://www.opensky.typepad.com> and <http://www.coroflot.com/alanparr>

FORMING YOU

What Turns You On?

When you are thinking about a career, what turns you on? What excites you? What are you passionate about? Can you make a living from it? Will you make the world a better place? Will you leave people in better shape than before you came? Can you work with people or do you like to work alone? Do you want a big or small business?

Write down all the people who inspire you and which one of them turns you on to take action? Who do you want to emulate? Have you taken a day when you are not so predictable? Choose 3 things you would do differently during a day. See what happens. Maybe nothing but maybe something, maybe magic.

Can you leave yourself alone long enough that you don't have to control everything? Can you allow "I don't know" in your life?

Have you even noticed the very things you are passionate about? Do you even know what turns you on? Have you made a list of what turns you? Go for it. No matter how outrageous it is. What are the qualities in you that you like? Do you get excited and turned on about an idea and then shut it down? If so, contemplate why you are shutting down and what is stopping you. Does fear take a large part in your life? Do you engage with fear or just try to shut it off. Have you tried allowing fear to talk and see what it says and make friends with it?

We're all together in this. Do you have certain rules and regulations within you that stop your passion?

What would happen if for 5 minutes a day you allowed yourself to break a rule and feel the passion?

Sherri Rosen is passionate about everything she does. She's an inspirational leader, knows who she is, and wants to rock your world to help you wakeup and live. Sherri Rosen Publicity, NYC
<http://www.sherrirosen.com> <http://www.sherrirosen.com/blog>

PERCEPTION

What if there were no labels or categories? What if existing labels were changed? Would our perceptions of form differ?

We've defined, categorized and labelled all forms to the nth degree. Categories and labels define difference, which supposedly defines us, who we are, or does it?

When perceiving form, have financial labels, dissection and categorization allowed progression or regression for mankind and the Earth? Are labels and categories destructive, discriminatory misperceptions that permit abuse?

How far has human form progressed in banking and financial sectors?

Once upon a time, a bank representative visited your school and gave you a 'piggy bank' - a gift, to place your savings. The banks were personal, offered security and interest for keeping YOUR money. Your confidential information was yours and you had a "relationship" with your bank manager who knew you as a whole form.

Over time, banks, finance companies and shops asked you for more and more of your personal information. Information they passed onto third parties.

Fast forward to today, you are now formless and no longer whole. You've been labelled, dissected into categories by banks, financial institutions, shops and third parties who produce credit reports about you.

Your credit report now defines you. It measures over short time periods, what you may owe, against when you make regular payments. Pay later than the due date, or not at all that month and you're labelled with a bad credit history.

You're sub-prime, below par and no longer a valuable whole. You're a different kind of form, non organic, a devalued number on a page in a category and you're stuck.

Get unstuck, speak up, demand change to the financial sector. Insist that banks and credit reference agencies, re-measure, re-calculate and see you again as a whole form.

Formless? Act and make a difference! Write and lobby financial institutions to cease regressive financial methods; labels and categories which penalise.

It's time to reverse bad financial practices and insist upon a progressive methodology where YOU are rewarded, valued and respected as a whole form.

Bronwyn McConville is a Social Entrepreneur who values YOU.

THE BREATH OF LIBRA

Each word we think and say, each image we use is like a dead leaf in the wind. Neutral, like distilled time, the leaf embodies form.

It is not the leaf but the wind blowing that delivers our true nature in the gesture of its blowing. Both are us and our world.

That formless wind is our subtle energy that sits behind each act, and it merges the various scenes of our life. It is our dance of wind and leaf combined that gives the vehicle to connect and contribute.

These words are dead leaves blowing through your mind. In a moment, you may sense my wind and know me.

As we look at the form of the leaf and debate on its validity, we move our focus on the continuations of flowing acts that are being commanded by our powerful essence.

Detach. Walk as silent wind behind each image in paused time.

Dust the images and get back behind them to blow them with direction aligned to the intention of your whole being. Let your reference point be your Self and release your outward breath into the world.

Daniel Glasheen - for a free e-brochure of my 1st of 4 Art projects please email me at ambered.bow@gmail.com

FORM DYNAMIC FORM

New ideas flowing into form harnessing little particles that exist in space. Hold the vision! for this is what will keep the particles coming together to take form.

The particles respond, like tiny jelly fish floating in a vast ocean. The ocean is our mind. Open heart, open mind. Our mind directs it. Our heart understands where it is going.

When engaged with the energy forming, listen to what it needs so that it becomes grounded and strong. Feel it in your hands and acknowledge it's presence.

The final form is more beautiful when it is seen, heard and understood, while it is forming.

Gina Stama has Spartan Warrior blood, is an Integrator, Writer and proud Mum! She travels the rainbow on a wild chariot steered by unicorns. Get an insight into her world at <http://www.freedbreed.com>

TRULY AMAZING HOW CONCEPTS ARE FORMED

I used to look like my father's family and as time passes I see my mom in me...especially the eyes.

Big brown eyes that stare back at me sharing a deep soul-felt connection.

It is also true that we see ourselves change and age. Sometimes I welcome it and sometimes I fear it.

I welcome it as it shows that I exist, have much to contribute and sometimes I fear that I started the journey late. I wish that I knew before, what I know today. Think of what I could have achieved all the years, if I knew what I do, today ... I would have done so much more.

You see, I was not fully formed and did not know that shaping can be done consciously.

I have learned to live with a purpose, on purpose.

I now know that there is a reason to live a visible life if one knows 'what to share'. I believe that we all have something to share. Some have just not found it.

The gift is the feeling that starts in the middle of your being, spurs you on to create. It is a warm energy. One that you must share with others. The energy that is accepting, uplifting, actionable, and something that will make a human connection, making both the giver and receiver feel touched.

Ziona Etzion is: a Life Surfer, Storyteller, Curious to Learn New Skills, an Activist, Artist, Blogger, Mom, and SM Entrepreneur Caring Enough to Make a Difference!

THE LEADER'S GIFT

Is invisible. Perhaps it's just a feeling, a feeling of being noticed.

The Leader's Gift is invisible. Perhaps it's just a couple of inches in height or standing slightly more centred.

The Leader's Gift is invisible, perhaps just an inward smile, a sense of belonging.

The Leader gives Gifts to those they meet, whoever they are and whatever they do.

The Leader's Gift is invisible, untouchable, unremarkable. It is dancing on the breeze and playing in the sand. It waits to be called to the Leader and gives itself utterly. Shaping yet shapeless. Like water from the well, the Leader draws their Gift from a source deep down within.

The Leader doesn't know where the Gift comes from or what the Gift gives, the Leader just knows to give the Gift and let the rest be.

Sarah Farrugia, born in East London, Strategist, Thinker, Writer, Progressive

FORM FOLLOWS FUNCTION

Louis Sullivan, the American architect is said to be the person who originally coined the phrase in 1896, in his article "The Tall Office Building Artistically Considered".

The full text is as follows:

It is the pervading law of all things organic and inorganic,

Of all things physical and metaphysical,

Of all things human and all things super-human,

Of all true manifestations of the head,

Of the heart, of the soul,

That the life is recognizable in its expression,

That form ever follows function.

This is the law.

The phrase became a rallying cry for the Modernist Architects of the 1930s who took the idea to an extreme and believed that all ornamentation on a building was superfluous. However, Sullivan himself did not believe that architecture should be without art or ornamentation. As an architect, he would often punctuate the plain surfaces of his buildings with eruptions of lush Art Nouveau and Celtic Revival metal-work or terracotta.

The debate also extended to the heart of the evolutionary debate, where Lamarck's (long-discredited) theory of evolution stated that anatomy will be structured according to functions associated with use: for instance giraffes are taller to reach the leaves of trees. By contrast, in Darwinian evolution form (variation) precedes function (as determined by selection).

The debate as to whether or not form follows function extends right to the heart of modern design thinking. Product design, fashion design, garden design and even software design all have an inherent tension between function and ornamentation.

Form ever follows function may or may not be true depending on the situation. Unlike Sullivan, I don't think it is a universal law. However, I do believe that form flows from a force that is far more mysterious than function!

Lorne Mitchell lives in Kent, UK and is a part-time beekeeper. Beekeeping has had a major part to play in him re-balancing himself after nine years in the British Forces followed by another twenty or so in corporate life. The bees have taught him that much is to be gained by staying local and enjoying the place that you are in right now! Oh—and eating honey isn't so bad either!

FILTERS OF FORM

What is our form?

Our opinions, beliefs and our understanding forms who we are. Our experiences alter the form by growing or thickening barriers that prevent growth.

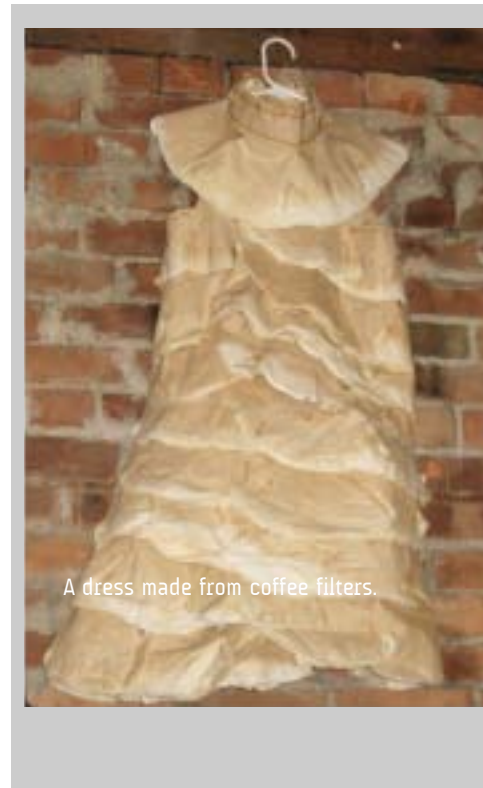
How is our form made?

How our experiences alter our form depends on how we interpret the feeling and analyze the experience with what we already know. Our form is built from what we hear, see, taste and feel from our first moments of being alive.

How do we change our form?

- Do we accept new information or do we prevent ourselves from absorbing? Filtering out too much limits our growth and success. We must clean our filters regularly by evaluating what we believe that no longer helps us grow.
- Do we accept all new experiences without evaluation or interpretation? Filtering in too much exposes us to harm and eventually destroys us. We must fix any holes in our filters that allow harmful people and knowledge to gain access and minimize our value, worth, and success.

The water of experience and knowledge is continually flowing through us and our filters. We have the power to adjust our filter and our form. Recognizing our form, accepting and adjusting our filters, knowing which blockage is healthy is how we develop a successful form for ourselves. Allowing the proper flow of knowledge and experience to flow makes us grow...allows us to be of value to others...allows us to make a positive difference in the form of the world.



A dress made from coffee filters.

Pat Ferdinandi calls herself a Chief Thought Translator (aka Management Consultant and Business Architect). Her latest ebook (A Technologist's Guide to the New World: Parrotology...Stop Being A commodity) is now available.

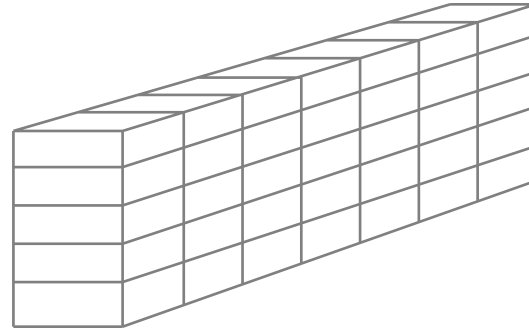
A DEFINITION OF ART

Is this stack of bricks art?

No, because it doesn't please you?

No, because it's easy to do?

No, because it doesn't mean anything to you?



The problem is, most of us don't have a working definition of "art". Instead we have preconceived ideas of what art should be. But what if art were defined like this:

Art results from the form or boundaries a person imposes on life, in order to express something.

What if this stack of 35 bricks was formed by a woman using only her little toe, because that's the only part of her body that she can move since her accident 35 years ago, when she crashed into a brick wall and nearly, but hardly, died.

Now this stack of bricks has meaning - but was it art before you knew the meaning? Of course it was.

The same stack of bricks at a construction site isn't art - it's life. But draw a chalk line around it, or place it in a gallery for people to consider, and it's art. You don't have to like it, or think it's important or valuable. But it could be the case that in some subtle way, it has meaning and value at depths than you can't fathom, literally.

Adopting this definition of art allows us to get out of the game of determining whether something is or isn't art, and frees us to answer more important questions like: Does this please me? What kind of skills or intention were used to create it? What meaning can I discover?

David Benjamin Kopp loves trying things. He currently spends his days producing, writing songs and doing graphic design, but investigates all creative forms. The only thing he hates is raw tomatoes. Of all the different kinds of bios he writes, iambic pentameter is his favorite, especially with rhythmic variations. <http://www.dkbenjamincreative.com>

FORM SOMETHING THAT MATTERS

To create is human. We are inherently creators. We create our own thoughts, words, and actions. We create experiences for ourselves and others. We create ideas and concepts. We design and create things. We create interactions and relationships with other people. We create art.

If you don't feel fulfilled in your life, it's because you are not creating what matters to you.

Sometimes we feel that we are a certain kind of person and that's just the way things are. We think we are who we are because of our background, upbringing, circumstances, culture, race, nationality, geographical location, class, etc.

It's a lie.

Yes, those variables can strongly influence who we are very much. But the bottom line, the absolute truth, is that we ultimately control every thought, word, and action that occurs from our body.

We form who we are by our choices.

We... can... choose!

We can always choose.

We can choose to create those thoughts, words, and actions that form the kind of person we want to be. We can choose to create ideas and concepts that form the way others see the world. We can choose to create things that are good. We can choose to create experiences with others that form relationships, meaning, and joy in them and us.

We can choose to form something that matters.

So Creator! What will you choose to form?

Rex Williams connects people and ideas. To find or submit ideas on how to practice grass roots Leadership in a large Corporation visit <http://www.grootship.com>

“CANNOT DO ATTITUDE” HOW TO BECOME SUCCESSFUL IN A SHORTER TIME

The positive thinker says “Everything is possible”. Even the word impossible can be construed as I-M-Possible. It's important to note how this attitude forms our direction and our future.

Does trying hard segregate us from leveraging a team? Many things are not possible, no matter how hard we try alone.

You can NOT do everything yourself! Leaders know how to get help from their teams and they form teams so members receive help from one another.

Believing in yourself is not bad.

NOT believing in others is bad.

NOT accepting help from others, or asking others NOT to help you grow, doing it all by yourself, "I can do anything". The can-do attitude or trying harder is (very) bad too.

Kamil's BONUS: Success is something “brought to you by others”, not “brought to you by yourself.” That's why you have to focus on and believe in others. That's how you do marketing for yourself.

What you can you do right now:

1. Forget your Company. Companies are concerned about their own growth, not yours. Try and think of yourself as a brand.
2. Forget your HR department. No matter how much career planning they do for you, your career and job will swing at the spur of a moment.
3. Take help from your colleagues, employers, spouse, parents and friends, as much as you can.
4. Obtain letters of recommendation and testimonials from professors, employers, authors, clients etc
5. Experience how a "CANNOT-DO Attitude" forms your network of loyal helpers.
6. Can your parents, friends, business partner, spouse etc, invest in you and provide your "kick start"?
7. Buy product, invest in product, or invent a product to personify yourself.
8. Learn to recognize a good idea, invent, borrow or sell your own idea.
9. Online presence is essential and can make you indispensable. Share your thoughts on your blog with links to your resume.

Kamil Ali is a passionate marketer who helps companies and people with their brands. Can one idea change your destiny? Catch him blogging at <http://www.KamilAli.com>.

IDEAS TAKE SHAPE

I like to think of ideas having a form, even those tiny bacterial-shaped notions that swim in your brain soup for a nanosecond and kick their multi-legged ephemeral-ity away, never to climb up the banks and take substance. I'm talking about when you might be engaged in something (nose-hair trimming, for instance), and a will-o'-the-wisp concept—"I could design a tiny helicopter to fly around the house as a fan!"—pauses in your head, but doesn't stop by long enough to take a chair.

Then there are ideas that are bank-vault weight, which you MUST act upon in your life. You WILL design a better carrot-peeler or die. You see carrot-peelers when you look at dogs, at furniture, at your wife (better be careful with that last one).

Sometimes ideas have a form that's a crazy quilt, a Picasso cube, and you don't quite discern a comprehensible whole, but you get a shard that's sharp enough to stab you to action. Writing fiction is sometimes that way for me: a character who you consider a minor player somehow morphs to be the sun about which the other character planets rotate. But I've had other idea shards that turned into a let-go balloon—noisy for a moment, and then a flop to the floor.

Ideas can have a limping form too, where there's an inadequacy of sorts (Nuclear power CAN be produced from oranges!), but the notion is malleable: Eating oranges can give me an energy boost. The limp isn't a liability, but just another way of walking toward an aim.

In writing, I think ideas can have a very familiar form: a face. Some of my ideas are real grinners, others have an evil leer. I'm working on one now with Buddha's face and a Groucho Marx glasses and mustache...

Tom Bentley shouldn't be allowed to play with matches. He spews gobbledygook at his blog at <http://www.tombentley.com/wordpress>