

## The Creative Leap --- An artist makes it real for all of us.

### We Make a Drastic Change.

We dismiss the psychologist derived “box” model of the human mind, as developed in the 1970’s, and replace it with a brand new concept: the “lion”.

The “box” model was commissioned for the benefit of the business community for the express purpose of increasing the creative potential of their employees. Psychologists suggested that human memory might be thought of as consisting of two parts. One part, the “box”, contains all of the every-day actions, words, phrases, and symbols that we consistently use throughout our entire life time. The second part is the vast remainder --- all inclusive, all known or unknown, everything forever included. This second part of memory represents the sole source of all creative potential. Two parts --- simple --- and the reason for the common phrase of creativity, “thinking outside of the box” ....

It worked. Avoid the “box”. The “box”, being the holder of all rote memory. “Rote” is defined as being a fixed or mechanical way of doing something without understanding or thought, an automatic action. This is the exact opposite of what creativity is all about. So we avoid the “box”--- but we replace it with something new --- the “lion”.

The “lion”, like the “box”, is just a mental construct. They’re models. They’re not real. They represent just a very simple way to visualize our human thought processes --- how we think --- creativity, our goal. Note that “models” are frequently used in science as an easy and simple way to visualize complicated subjects. Mostly, they’re not exactly true, but close --- close enough to be very useful --- such as the Bohr model of the atom. So it is that the “box” model is also useful to mentally visualize the workings of the creative mind. The “lion”, also --- but in a new way.

While maintaining the same advantages of the “box” (the keeper of rote memory), the “lion” has the added advantage of being flexible. The “lion” adapts to life. Not so the “box”. The “box” is rigid. Flexibility is key. Think of the “lion” as alive and well and living in your head --- reacting to your every move. This allows the “lion” model to relate more closely to your personal thought patterns

and thus may provide you with a more intuitive understanding of how certain strategies might yield more creative results. This is a significant difference.

Allow the “lion” to be your constant companion, sometimes wanted, sometimes not. We need the “lion” when our livelihood depends on quick automatic actions. Think of the times when a quick and automatic reach for the brake pedal avoids an emergency. In other situations, we don’t need or even want this automatic response. This is certainly the case when trying for creative inspiration. Creativity depends upon the free, uninhibited, interrogation of our collected experiences in memory without the ridged ties of rote memory. For this to happen effectively, it would be desirable to lessen the effect of the “lion”.

For sure, this is a new way of thinking.

.....

We have attempted to demonstrate this mental vision of the “lion” by generating a simple “Slow-Mo” animation piece, entitled: “At home in Creativeville”. Here, an occupant of Creativeville, in this case, an artist, attempts to cross the mental divide as represented by the “lion”. The object, of course, is to reach the other side without being grabbed by the lion --- the “lion” being the artist’s own rote memory. The artist is trying to reach the forest of green that represents his or her pristine memory of experiences without being influenced by rote, predefined symbols.

If

our bicycle jumping artist is lucky or has enough energy of passion, he or she might find that “gold ring” that resides in the forest of ideas --- it represents the pinnacle of creative achievement --- the free use of one’s mind. Mother Nature has generously provided us with this ability. All we have to do is have the willingness to use it.

“At home in Creativeville” has a list of characters:

The bicycle rider: You, the artist.

The lion: The “troll” that lives in your head.

The mouse: A “walk-on” that lives in the box.

The box: The has-been keeper of nothing.

The bird: The watcher and deliverer -- the gold ring.

The gold ring: Creativity as you would like it.

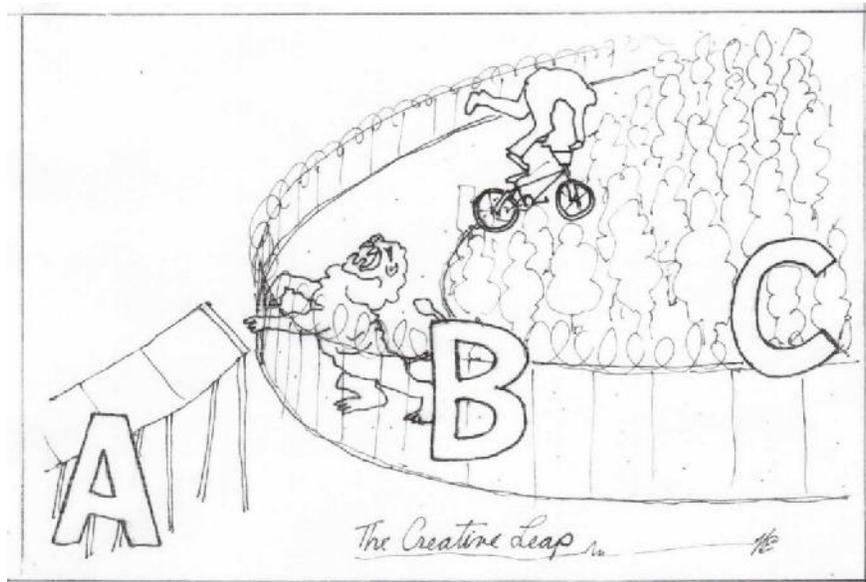
The forest, grass, and weeds: All your memory ..... enjoy.

Intended to be hand manipulated at your chosen speed.

Continuing: please reference the explanations, ideas, and creative strategies  
contained in the site: [www.gnorts-snave.com](http://www.gnorts-snave.com)

Thank you

# CREATIVITY ---- An artist makes it real for all of us



“Welcome to My World” (Jim Reeves ‘62). Yes, “Creativity” **can** become your world. What you have to do is to recognize what it is and what it’s not. It’s not super-natural. Instead, it’s natural. It is my opinion that we are all capable of achieving this very special creative state --- it allows the interrogation of our past experiences without the unwanted interference of rote content --- that’s the short answer.

Here’s the long answer. Consider the cartoon, “The Creative Leap”. This is an effort to explain a very simple idea in a very simple manner. It illustrates an imaginary leap from “A” to “C”. We’ll talk about the significance of this leap in greater detail in later pages, but first, let’s define the “A”, “B” and “C”.

“A” depends upon you. It’s your ambition in life. It’s your mental and physical energy. How you get this energy doesn’t matter. What’s important is your desire to make this “Creative Leap”.

“The Creative Leap” is the leap from “A” to “C” --- while avoiding the scary “Lion” at “B”.

“B” is more famously known as “The Box”. It contains the common notions and practices that we all use, every day. Though purely imaginary, “The Box” is commonly viewed as an inanimate object. In our view, not so, instead, it is a living, breathing, biological being --- it’s a “Lion”. It lives in your mind and reacts to your every move --- scary. It’s the “troll” that we must pass before reaching “C”.

“C” is the reason we are here. The cartoon symbolizes “C” as being a jungle of known and unknown information which may lead (or not) to new associations. This process opens the door to creative potential. “C” is the “birth place” of creativity --- may you have an easy and productive landing.

Two things to remember: One --- everybody has a “Lion”. Two --- A successful leap into “C” just opens the door to creative potential --- the rest is up to you.

NEXT ..... “WE CHALLENGE THE “LION” TO A RACE” .... This is where we provide strategies on how this “Creative Leap” might be accomplished ..... some are very simple ..... some, life changing.

# WE CHALLENGE THE "LION" TO A RACE

So listen up --- these next few pages might change your life ..... We are all capable.

As of this writing in 2014, we have been impinged upon and beaten about the face and ears with that well known and much over used phrase --- "thinking outside the box". I'm really sick of hearing it and think that most people are sick of it also --- BUT IT'S TRUE.

Thinking outside the box does, indeed, lead to the process of creativity. "Thinking outside the box" is an easy verbal / visual metaphoric phrase. What the phrase doesn't tell us is what the box is, and, for the want of any other knowledge, how do you get out of the box.

We'll try to answer these two questions --- without mentioning the "box" phrase again. Let's start ---

From day one, a person's brain grows to a pliable 3 lb. lump of organic molecular matter filled with plasma and bathed in an electro-magnetic wash --- if you really know what you're talking about --- then you don't have to use words like these to describe our brain tissue --- we really don't know how our brain tissue does what it does --- but nobody else does either --- but we're getting closer.

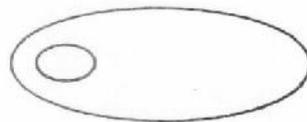
But in our case, we don't care. We just want results.

As we proceed in life --- from babyhood to adulthood --- we develop our brains in virtually the same way. This is important. We memorize things. This is good, not bad. For instance, we are almost universally afraid of heights and we mostly sway away from things that are really hot. Early on we recognize the faces of our parents and, later, our surroundings. Even later we learn to use our seat belts and know when to use the turn signals. All of this occurs without thinking or bringing these actions to the surface of our minds --- these actions are memorized and automatic.

What we have just described is the "box", and I apologize for bringing up the "box" phrase again.

Let's change it. Let's call it the "every-day" part of our brain. We need it. But we don't need it when we are trying to think of things that we have never thought about before. In this case, the "every-day" part of our brain (the "box") just gets in the way, it prevents or hinders fresh associations.

Let's draw a mental image.



With the "pencil" of your mind, draw a closed figure --- sort-of like an egg, a large egg. It doesn't matter what it looks like, just any shape that's closed (no openings). Now think about everything that has happened to you throughout your lifetime. Now pick spots inside your closed figure and place each of these happenings inside --- this even includes things that you have forgotten or even suppressed --- this closed figure represents you.

Now draw a smaller figure --- put it inside the first closed figure.

This smaller figure represents the “every-day” part of your brain (the “box”--- sorry). On the most part, we spend the major part of our time inside the area of this smaller figure. By definition, it contains all of the automatic or memorized notions and symbols that you have learned to live with. With your mind situated in this area, you don't have to think of anything new. It's easy. We all do it.

Creative thought happens, most likely, when we are able to leave this “every-day” area. This allows us to reference information that has been, otherwise, hidden from us for years --- to make new associations.

Let's think about this in another way. This is more fun plus I like it better. Think about that oldish song and the melody we all love .....

*wimoweh.....wimoweh.....the lion sleeps tonight ....* (...listen on the internet)

It's the Lion.

In your mind, build a lion proof fence all around that large egg shaped figure that you created in your imagination. Now put the Lion in it. The Lion can travel anyplace inside this large egg shaped figure of yours --- but it really likes to stay in that one spot where your smaller egg shaped figure is, you know, the “every-day” spot. The Lion likes to stay there because it gets fed there and it sleeps there. It's just easy living.

Did I mention that there is a gold ring inside the lion barrier --- somewhere in that vast area of the large egg shaped cage. How to fetch that gold ring, that's the question.

We can throw the Lion a very large piece of meat. This will keep the Lion occupied long enough for you to scale the fence --- keep the Lion occupied.

Another way --- you can wait until the Lion is asleep --- that, too, will do the job .....

*wimoweh.....wimoweh.....the lion sleeps tonight.*

That's our job. We must avoid wakening the “sleeping lion”.

The “sleeping lion”, of course, is “us” --- it's that part of our brain that always likes to take the easy way out. The real job is --- how to avoid “us” while we are pilfering that gold ring --- which already belongs to “us” (it's already inside your egg-shaped area). The prize ? It's that “gold ring”, of course, it represent that rare process of thought that allows our minds to roam in unfettered freedom, to explore new fields of information, which, here-to-fore --- has been hidden from our view --- for almost an entire lifetime.

Note that once the “Lion” is awake and holds its usual place in your mind --- it will be very difficult to let the “Lion” go --- so how do you let it go --- several ways. We will suggest a few, but first ---

--- if we happen to loose you --- please, first, consider the following paragraph---

We are all the same --- but different --- just as the Giant Redwoods are all the same --- but different. Within the bounds of our bodies, we have similar feelings and similar desires but these will always be different. However, among our many diverse similarities --- that mother nature has given us --- there is this little realized ability to think beyond our usual day-to-day needs. We don't use it --- that's normal --- we stay with "easy". But our brains are capable of much much more and our bodies will actually allow this increased capability to happen. It appears super human, but it's not. Our modern society calls this extra special thought capability an extra special word --- Creativity --- and bestows this special thought process only on extra special people. I am here to say --- NOT SO --- we are all capable.

Now, if you're still with me, let's get out the "cook book" of strategies and look for ways that might point you to more creative thinking.

Strategy one.    We attack the problem head on.

This strategy is "heavier" than most, so don't get discouraged. We include it here, because it's the most obvious and most direct.

In order to do this, we need a lot of "ammunition". We call this "ammunition" --- passion. The desire to proceed in this manner must be uppermost in your mind. It requires hours of concentration and determination focused on one thing --- your living purpose in life. Do this, and the "Lion" will have no chance.

Note the following example. Consider the profession of acting ... being an actor, either man or woman. Consider, especially, those actors who are asked to do extraordinary things. Things that would materially transform their personalities into an entirely different person with new values, new passions, new life views, new problems of every sort.

Consider Colin Firth, the English actor. Colin Firth starred in the movie "The King's Speech" as Prince Albert (Bertie). As an actor, Colin Firth was required to immerse his own personality into another who had the immense psychological problems of a ridiculed sibling who was frightened and tormented since birth. He was mulch in the hands of his out-going older brother who was next in line to be King. The younger Prince was constantly devastated with life. So much so that he developed a life-stopping stuttering problem. Later on, as he was surprisingly and abruptly ushered into becoming the new King of England, he had to take on all of these emotional problems in secret, away from the discerning eyes of the entire English Nation and do this while his country was approaching a world war --- and all the English people were desperately clinging onto every one of his spoken words.

For Colin Firth, this must have been a very demanding alteration of the inner self --- it was a spectacular performance of overcoming the "Lion".

Note that this "head-on" approach is aimed at the artist. This includes artists of all mediums, visual, performance, written, or other disciplines of the senses --- plus --- the visualization requirements demanded of engineers, physicists, mathematicians, inventors and all others who choose to delve in thoughts outside of the "every-day" mind set.

Strategy two. We side-step the problem.

The problem, of course, is the “every-day” mind set --- which, in our view, is the “Lion”. It's the conscious mind that contains all of those automatic or memorized notions that make life so easy. What we would like to do is to politely step around all of these problems --- avoid them altogether.

We can do this by giving the conscious mind (the “Lion”) something else to do. Something easy and /or repetitive. We do this all the time, everyday, but we don't realize it (that's how easy it is). For example, we can think of many curious and meaningful things while driving on the highway. Here your mind is fairly relaxed and your conscious mind --- the “every-day” part --- is occupied just enough to allow your thoughts to wander, to access new areas of memory, think of new ideas.

This scenario is closely related to the famous “aha” moment (sometimes attributed to Einstein). The story goes that the scientist (Einstein) was a passenger on a bus, and, while stepping off the bus, this person (Einstein) experienced a sudden flash of insight. I believe it --- Einstein or not.

Not to be forgotten is that jewel of thought that happens at least once a day --- sleep. Say what you want, but I for one do a lot of planning, designing and problem solving in the night. Your mind is at rest and is allowed to drift. I depend upon it to happen and it does --- the “Lion” sleeps at night.

Sooner or later we come to this scenario --- drugs or alcohol. This is my experience --- alcohol a little, drugs none. I am not the expert. In my experience, a small amount of alcohol calms the body. Too much deadens the body. We want calm with direction gleaned from past associations. We don't want frenzy and chaos. I have not experienced hallucinatory drugs of any type. I opt out.

Strategy three. We challenge the “Lion” to a race.

Another way of side-stepping the conscious mind is to work very fast. This is where the “Lion” does not have time to bring up memorized or automatic content. The “Lion” is overwhelmed.

As a visual artist, I have found that the very rapid application of color on canvas and the equally rapid and intense focus of directed thought will elevate your brain responses to such a high level that your subconscious mind will drive your arm and hand movements without your conscious control.

I have experienced this phenomenon --- it's not scary --- but it will make you write unbelievable notes in your journal.

One might relate this feeling to an out-of-body event, such as seeing your arm move without your direction to do so, or, realizing that your body has become another person in the room --- an observer. This is an absolute hyper-experience, slow to develop but with a noticeable downward thrust at the finish.

Whichever or however you wish to describe this experience, it may very well be the catalyst that might change your life.

**###** ..... Feeling this once will educate your brain to create similar experiences.

Using this knowledge --- either experienced or learned --- you should address your work in a calm and relaxed manner. This will allow the comfortable accessing of thought and feeling to come to you outside of the “Lion's” presence.

You will be able to feel the difference --- if you are aware of the “Lion's” presence.

In my view, these same results are freely adaptable to other disciplines. It allows the benefit of knowing that there is part of your mind that relies on rote information. Just forget it. Calm your mind and break down problems to the lowest common denominator. Make it simple --- simplify, simplify.

As athletes, our bodies and minds are invincibly “zoned”. Ask the quarterback looking for a receiver as a 300 lb. lineman is about to hit him at full speed. Also, something that you may have never thought about before --- major league baseball --- the pitcher.

As a sports enthusiast, have you ever noticed a pitcher's “eye dip” (my term). Just before a pitcher's violent action of throwing the ball to the target, he momentarily takes his eyes off his intended target -- - this action is the “eye dip”. During the ensuing violent arm movement, the pitcher's eyes reconnect with the target. This is quick, too quick for the “Lion” to interfere. The pitcher's eye view is clean and his mental view is clean. Be advised, however, that this technique does not replace the years of practice and the natural talent that makes success possible. Note also that not all successful pitchers use this “eye dip” technique. Study baseball pitcher's mechanics. Videos are readily available on the internet --- but choose the videos that show the entire windup. Observe that some pitchers start their full windup with their backs actually facing the batter, whereas some pitchers just make a quick, barely perceptible, glance down or away from the target. Either way, this is the “eye dip”.

Typing --- this is another interesting mental process. This process extends from the straight forward transfer of written or spoken words to a mechanical process but this process also extends to the transformation of mental images --- these are the mental images that fly from the free imaginations of writers --- no bounds. Both processes allow the addressing of the key board with no conscious control. It happens. This is a natural process given to you, compliments of “mother nature”.

All of the above scenarios are examples of escaping the bounds of the “every-day” conscious mind. We make the “Lion” cower by using just simple methods or techniques --- but be aware that this is not creativity per se. It just opens the door for your personal energies. It allows creativity to happen. The process of side stepping the “Lion” feels natural and, above all, extremely efficient. It is my belief that thinking past the presences of the “Lion” is the way that our minds were meant to work --- before our lazy and inefficient habits took over.

Strategy four.     We do away with the problem --- completely.

Sounds too good to be true, but there is a down side. The down side of this strategy is that the final product has limited value. What we're talking about here is Contour Drawing. For artists, the results of Contour Drawing are valuable, but to the general public, not so much. The results of Contour Drawing will yield a line drawing that is entirely void of the problems that are related to the Conscious Mind. There will be no presence of preconceived ideas, patterns, or symbols. This is exactly the reason why we include it here --- it is the best and easiest example of a non-contrived piece of work (with the possible exception of children art).

This is how Contour Drawing works. First, you fix your gaze wholly on the subject. You mentally focus on some one point on the contour of the subject, then drop your hand, with pencil, on a drawing surface. Move the pencil on the drawing surface at the same time and at the same speed and in the same direction as you move your focused eye along the contour of the subject ... never looking at the drawing and never taking your focus off the subject contour. Your eye and hand activities must be kept separate at all times. If done successfully (practice helps), you will see surprising results.

We conclude.

All of the above experiences and strategies might seem obvious and simple (with the possible exception of the scenarios of strategy three). However, keep in mind that the simple things in life may have far reaching consequences.

Note this --- we often call things “simple” --- because we are used to them.

Here are a few examples of “simple” things --- the story of the falling apple and Newton, the glass toy that Galileo “played” with, the “elevator” mind experiments of Einstein's --- all simple but with giant interpretations. Remember ---

**--- we are all capable.**

Norris (Bud) Martin Evans ..... [www.gnorts-snave.com](http://www.gnorts-snave.com) ..... [dub@gnorts-snave.com](mailto:dub@gnorts-snave.com)

Thank you for listening.

Your journal notes ---

## AFTER OPINION

Side stepping the “Lion” is just the start. You just bought yourself an “A” ticket for the “roller coaster”. It's the ride that counts. Nobody can give you the drive and the ambition to make this roller coaster ride worthwhile. That's your job. We can only point out the essential processes to nurture and the pitfalls to avoid --- be aware of the “Lion” --- and, above all, live life to its fullest and have fun.

Be curious as to what other people have written about the creative process. Try the internet. You will be impressed, or maybe surprised, as to the wide variety of opinions. Note that real life experience is conspicuously absent. It seems to be fertile ground for academic opinion. Many opinions are built around “steps” or “phases”. Most of these “steps” are very subjective, using such terms as “develop” or “evaluate”. All are very important but they're just “concepts” --- not real hard things to put your hands on. How do you define them in objective terms, that's the issue.

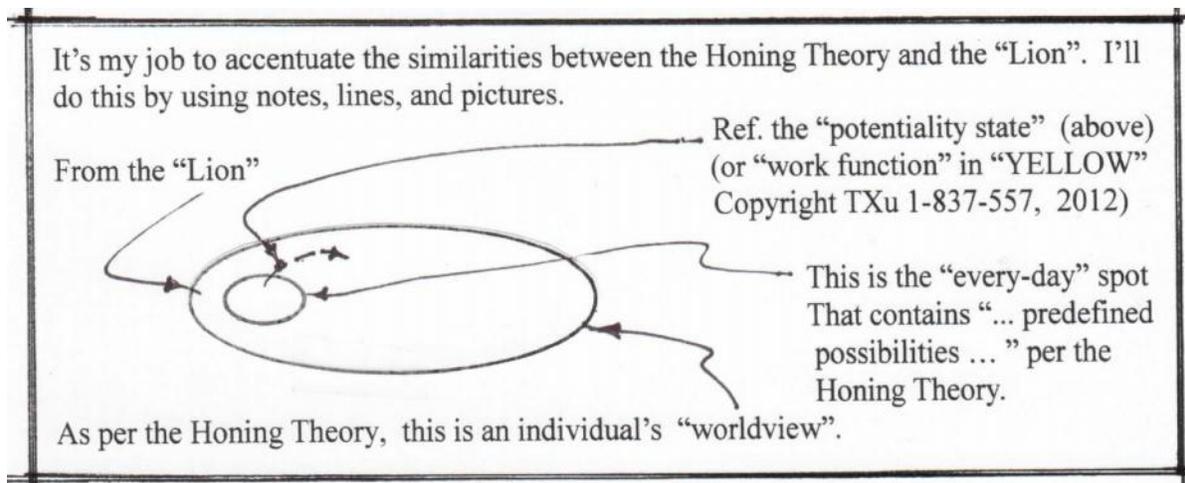
I did find an item of interest, it's called the Honing Theory authored by Liane Gabora, a Professor of Psychology from The University of British Columbia, Canada.

The Honing Theory postulates the existence of a “worldview”. According to my understanding, every individual has a “worldview” which is unique to that one individual. Any process, whether brought about by the creative process itself or by just licking a postage stamp will change this “worldview”. In fact, any behavior which originates from an individual has its origins entirely from within that person's unique and functional “worldview”. I say “functional”, in that the “worldview” is a function of constant plus or minus inputs --- either one of which will modify the content of the “worldview”.

Another concept associated with the Honing Theory is the postulated existence of a “potentiality state”. My interpretation --- this is the action of the creative process itself. The Honing Theory postulates “...that creative thought proceeds not” ( not ) “by searching through and randomly “mutating” *predefined* possibilities, but by drawing upon associations that exists due to overlap in the distributed neural cell assemblies .....” ( --- your brain tissue). Parenthesized words are my comments.

This whole process is worth your efforts to pursue, especially Liane Gabora's work. She'll hit you with complicated “academia” --- but be persistent.

## NOTE THIS



## TWO THINGS RECENTLY LEARNED

### ONE:

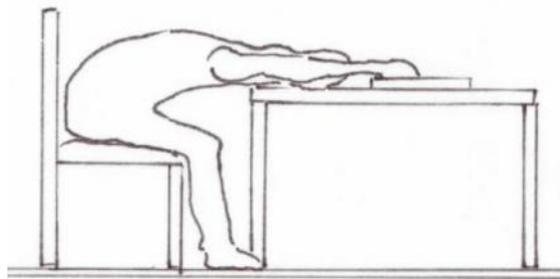
I had no idea what was coming. During the time of writing a “how to” book on making an electric car, I was about to stumble upon a new (to me) writing technique. It just evolved. It seemed natural, easy, and automatic.

Earlier, my son and I had just spent four years designing and building an electric car. Most of our time was spent working early Sunday mornings when the family and neighbors were asleep. After this, pile on another three years for documenting our efforts. This was mostly assembling information, sorting photographs, and the typing of endless how-to-do-it text for a 200 MB soon-to-be-published E-book.

While typing the text, it became apparent that there was one particular episode of our build that needed extra-special attention. This episode involved describing the crucial moment of “turn-on”. It was the turning of the key to unleash 500 amps at 144 volts. How do you express that crucial moment in words. Your guess --- would it involve smoke, fire, sparks or success --- we had to look for all of the above. In the E-book, we just wanted words to describe the sweat and the hype of that moment. So how do you choose the words?

This was the solution. I did what anybody else would have done. I closed my eyes. Without thinking of what I was actually doing --- I had just blocked out the “Lion” and was mentally retreating to that unforgettable moment, years ago, in the fall, when we “turned the key”. I was able to recreate the feeling in my mind --- but not with my eyes open. The “Lion” would re-emerge whenever I opened my eyes. This is how the writing situation slowly developed ---

It was sitting at the table, arms outstretched and reaching for the keyboard while my forehead rested on the table. This was weird --- but I was relaxed and could comfortably draw upon my memory from years ago --- typing effortlessly, if not coherently.



Typing was line after line of barely decipherable letters, but this was certainly a function of my own inability to type well. The thoughts seemed to come directly from my mind with no interruption from the “Lion”. The important part was securing the free extemporaneous thought that was flowing through my fingers. Grammar or punctuation was not important, unless it added to the flow. The drive was for feeling and purpose. Later I was able to untangle my intent (the garbled words). To be sure, these thoughts would have never come to the surface of my mind while my eyes were open. This was my own stream of conscious technique, albeit crude --- but if you want real stream of consciousness,

consider my next “learning experience”

## TWO:

Later, I recently rediscovered (in new light) the likes of the two “brothers” of literature, circa 1950. They are Neal Cassady and Jack Kerouac.

Without going into great detail about their relationship or individual lives, other than to say that they were about the same age and were exposed to the same drug culture prevalent in the 1950's. Neal was the “social” one of the two while Jack leaned to the serious side. Both declared themselves writers. Jack, the serious one, was the much more prolific writer and, in fact, took to develop the social exploits of his friend, Neal, as a prime character in much of his work.

It was during this time that Jack was about to publish an ambitious piece entitled “On The Road”. This was inspired by the various ramblings and experiences that carried on during their up and down travels toward the west coast. Besides himself, it was mostly Neal and friends.

Jack's final draft of “On the Road” was finished and was about to be driven to the publisher when a letter came, a letter from Neal. This would be just one of many off-handed letters seemingly dashed off from Neal, but this one was different. The letter's style blocked Jack --- it was a slur --- a streaming avalanche of extemporaneous thought --- without end --- eighteen pages long. This sudden difference in style stopped Jack in his tracks. His talent and creative drive gave him no choice, he fell to re-writing his entire manuscript of “On The Road”--- from day one.

The above is my understanding of the unique circumstances that led to “The Scroll”. “The Scroll” is the first draft of the second writing of Jack Kerouac's “On The Road”.

For our purposes, the word content of “On The Road” is not important. What is important is not what Jack Kerouac wrote but how he wrote “The Scroll”. As the name implies, “The Scroll” is just a long uninterrupted sheet of paper.

The reason for “The Scroll” is that in the 1950s, computer typing, as we know it today, was not available. Everybody used “mechanicals”, which required the hand mounting of letter sized paper every 700 words or so. Jack did not want this interruption. His new stream of consciousness thought processes could not operate this way. His answer was to tape together paper on paper, making one long continuous roll, which, when nearing the end of the newly written “On The Road”, approached a length of 125 feet. This would be enough to cover about 330 pages of uninterrupted published print.

This long uninterrupted scroll may have seemed like a “race track” for his mind. I can see his fingers trying to keep up with his mind --- fast --- fast.

In the 1950s, this was extraordinary. A new genera was born.

As we look back at this happening today, we might think that Jack Kerouac might have out paced the “Lion” --- work fast and the “Lion” will be overwhelmed.

## SPECIAL THANKS

Idamay: My mother, for sharing the Martin's DNA --- where I have successfully kept it a secret for all of these years.

Martie: Real name: Dr. Martha Millhome --- my most recent contact with the "ultra" world. We talked and enjoyed the mutual conversation of Psychology --- even though I was the keeper of only 3 units of Psyc.

101.

Mike and Chris: My two sons --- without whom my lunch would have been consumed years ago --- consumed by technology --- but they came to my rescue.

Gnorts: Real name: Barbara Strong: My other half. Forever.

Sue Ann Foster and the VSA (Valley Sculpture Artists/ Sacramento): My group, my friends and my sound wall.

Joann Nazworthy and her many friends --- No scarcity of encouragement here --- I love them all.