

Kind of by accident, I started a drawing and handwriting practice. I wanted to write by hand every day and I had been flirting with drawing. I never really thought of myself as a person who draws. Drawing in a studio class has a performative quality: we are gathered around a subject with our easels and drawing tools. It's like a show we're putting on for one another.

I picked up a blank book and a pencil to draw on the trail when I went out for hikes. I started drawing with the help of a 1964 book, *Creative Point and Line*, which features kids' drawings. I liked those drawings better than the idea of what my drawings should look like. It helped me focus on the patterns, textures and shape of the landscape or subject.

In the midst of a research project on the subject of handwriting, it was important for me to write by hand every day. By combining my renewed interest in drawing and writing by hand, I began this series: *Second Nature*.

I made rules for myself for this daily practice and every day it grew. Some days, I liked what I drew; other days it struck me as slightly ridiculous. I kept going. This is my part of the world: let me show you. This is what's going on: let me write it down for you.

The writing and drawing create a record of a time. It is observational. The writing creates a texture on the page and the drawing helps contain the words.

*Second Nature* became a drawing and writing journal of sorts.

I'm glad you're here. There isn't one way to keep a journal, just as there isn't one way to draw.

How would you like to leave your own record, remember, reflect?