



artists' style of artmaking and interpretation of daily occurrences."

Anne van der Kley has been with DaD for some years now. She says, "The back stalls of the Kinross campus dining room, where I was with some of the other so-called "naughty" girls, namely Inga, Adele and Charlotte, was a revelation to me a couple of years ago. The three amigas were happily doodling, drawing and dabbling with numerous drawing implements in little notebooks and on paper napkins, continuing their "Drawing a Day" started many years previously.

"With my lament that "I can't draw" I was immediately introduced to the DaD concept. I have continued on a fairly regular basis, not always daily, to sketch-out ideas, draw what is in front of me in so many more ways that I saw previously, to add notes, reminders and words to my constant travelling companions, my little Moleskine sketchbooks. I know that my perception has changed, that a thread of an idea has grown and developed now that I have become more disciplined in maintaining a journal. My DaD journey began with a generosity of spirit of sharing and nurturing and developing that is FORUM, and the 3 amigas embracing a new acolyte."

I think that to be happy and successful with DaD, you need to have a highly personal strategy unique to your own life. Don't draw daily if you don't want to, but do carry a little book around and draw when you can. Do join the online group. But you don't have to send drawings if it is painful. Do what you can and you will be well-rewarded. Drawing is a form of magic; it really is. And if you do it, you will probably end up knowing a great deal more about yourself than you do now. Just so long as you don't start dragging home mammoths... ☐

of old T-shirt, and found myself inanely pleased with it and its recipes. I am now continuing spasmodically, using a selectively gessoed altered book. Its very presence invites drawing, which I certainly don't do daily, but which I need to do to keep up my skill. I normally work on several books at a time, a general journal, and currently, a special journal for the work I'm doing for a new exhibition of the Robes of the Imperium.

My problems are lack of time, and a low threshold for boredom, which tend to preclude an organised daily drawing. I manage in my own way - which is what it's about, after all.

I rejoined in 2006 despite the fact that I became so obsessive in 2000 that I did nothing else for the whole year, and ended up with a book too huge and unwieldy to handle. This time I used little cheapish brown Moleskine notebooks, both lightweight and unobtrusive. As before, I ended up drawing in front of TV-cooking shows this time, so 2006 was filled with recipes illustrated by drawings of prawns, chickpeas, chillies and the like. I finally got so bored with it that I filled the rest with drawings of crazy invented insects.

I bound the books into one volume – 8 of them, using link stitch binding with strips

Kirry Toose, another member of the group says, "I try to be constructive about my art practise every day, but I don't necessarily draw daily. I tend to concentrate for several hours (eg sitting in the car waiting for Eilysh at Uni). I have rekindled a passion for drawing. I still haven't the freedom of spirit to sit and draw in public, sipping coffee, people watching and observing. That confidence would certainly help fulfil my goal in drawing every day. My drawing downfall is this lack of freedom and spontaneity, which is why I keenly observe every innuendo in pen and pencil line in drawings by group members who have overcome this obstacle. Yes, I love drawing every day – well, nearly. I love the fact that I "belong". I love observing other



**NOTE: Adele Outteridge says; If you want to register, it is just a matter of emailing me and I'll put you on the mailing list: delidge@yahoo.com.au**