



**PORT COMMUNITY ARTS CENTRE**

**BLACK DIAMOND GALLERY,  
66 Commercial Road, Port Adelaide**

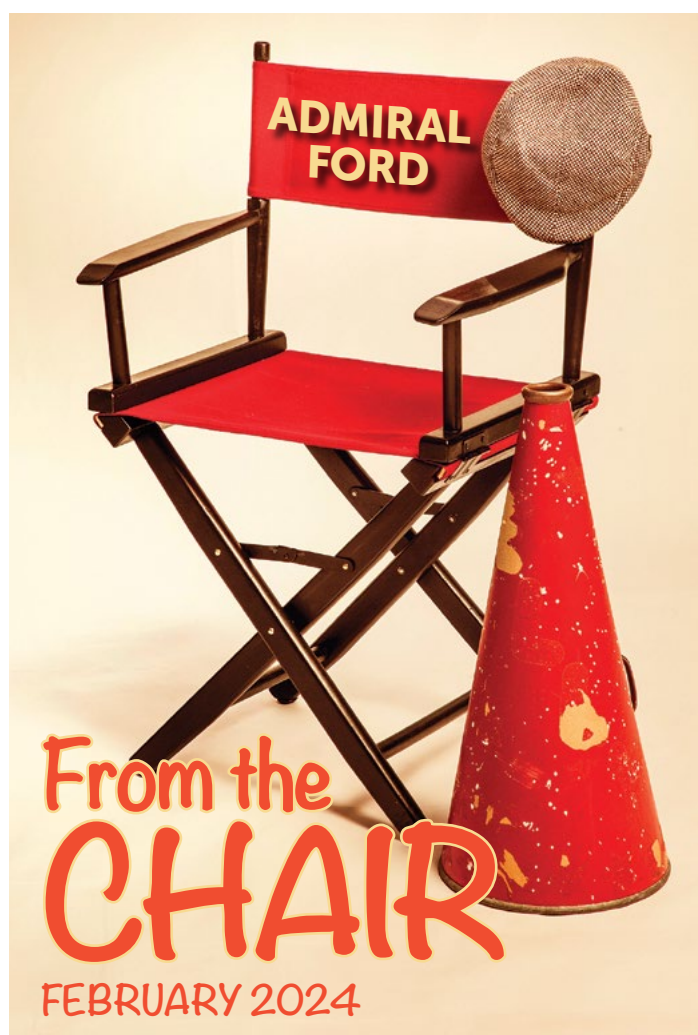
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# NEWSLETTER



As you are aware there have been some changes to exhibition categories for the Fringe exhibition, Six of the Best. The art in this exhibition will be judged based on subject and not medium, we expect some exciting results. It is always wise to read the entry requirements for each exhibition to ensure you successfully meet the current terms and conditions.

On a personal note, I am about to go into hospital for a double bypass and heart valve replacement. I will be out of circulation for a wee while. The rest of the Board will be doing their usual great job in keeping you all informed and up to date with the organisation.

2024 will I feel, be a great year, and wishing you all every success.

**John Ford OAM,  
Chairman**

## EDITORIAL

Perhaps some of you have noticed that PCAC things are not being done with the usual efficiency. Life has a habit of throwing curve balls for us to catch, juggle, or drop. Such is the case for our Board. During 2024 three Board members will be having major surgeries. In the interim, they are either resting or contributing their time and skills as best they can. Another Board member is downsizing both a home and an industrial business in preparation for a more streamlined lifestyle. The fifth Board member, who is proficient in several languages is still developing fluency in English. That brings me to the remaining two healthy and capable Board members. Many thanks to them as they have dug deeply for the PCAC membership and are keeping our organisation ticking along.

I hope that 2024 is a year filled with art-making and success in moving your artistic skills forward.

[mail@portcommunityartscentre.com.au](mailto:mail@portcommunityartscentre.com.au)

**Rose Harasym, Editor.**

Hi everyone,

Happy New Year PCAC members. We hope that you all have a great artistic year. Thank you to everyone who attended the afternoon tea in January. Your suggestions and feedback are greatly appreciated. The Board will work towards providing workshops and activities to reflect the interests of our membership.

It is important that when you receive the newsletter, either digitally or by snail mail, you carefully read and note the up-and-coming events. We had quite a few queries in regards to the afternoon tea when the email went out and the information was all available in the newsletter. If you intend to respond to an event, please do so by the deadline. This will greatly assist our volunteers organise a successful event. Thank you.



## OUR FEATURED ARTIST: Karen Johns



Karen Johns, one of our PCAC artists, and I recently chatted over coffee. I came away richer from this experience. Art has been important to Karen since she was a child. She has been drawing 'forever', starting with her favourite cartoon characters.

Karen remembers that her mum had artistic talent and recalls her drawing. As was often the case, families had to make hard choices and while her mother wanted to study art it wasn't possible. Karen herself studied art in her final years of high school. However, this was not a positive experience for her because one teacher used Karen's work as an example of what NOT to do. If only we tasted our words first!

Karen resumed her art practice after being encouraged by a friend to attend classes at the Port Community Art Centre. Initially, she attended classes with Kaz Pederson and is now learning under the guidance provided by Claire Colbey. The class environment has been a place of encouragement, friendship and a well of ideas. **Continued p3**



**Top:** Forgotten; Regal.  
**Bottom:** Kingfisher; Blue Iris.

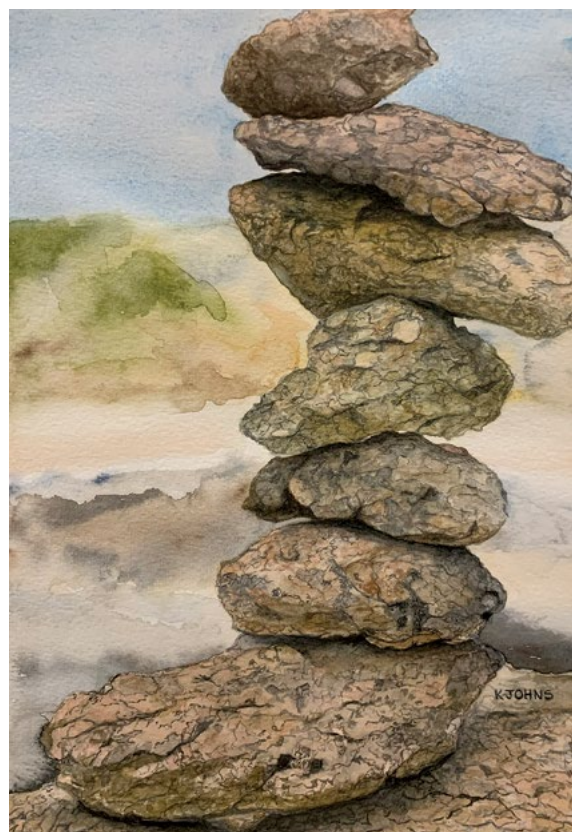


## OUR FEATURED ARTIST Karen Johns from p2

South African graphite artist, Jono Dry, inspires Karen. His outstanding skill in using graphite to render realistic images and his dedication to each project is greatly admired by Karen. However, sometimes Jono Dry's subject matter does not reflect what Karen prefers to draw or view.

Over time Karen has used watercolour and acrylic to make artwork, she now focuses on using graphite and coloured pencils. Interestingly, Karen still has her first set of 'special' watercolour pencils.

As her skills have developed, so have the quality of the materials Karen uses, such as Caran D'arche Luminance and Faber Castell Polychromos pencils. With an aversion to messiness, Karen avoids using charcoal for her drawings. On the other hand, watercolour still holds some interest for her and she wishes to learn more about how to use it to enhance her artwork.



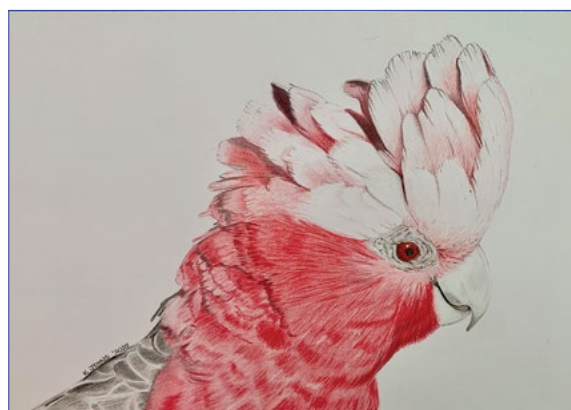
**Above:** Lanz Bulldog.  
**Left:** Little Cairn.  
**Bottom:** Mr. Bojangles.

Inspiration for Karen's artwork comes from subjects that she finds appealing, or feelings based on her observations and even patterns that engage her mind and create relaxation. Her work can be described as realistic. In her pursuit of realism, Karen applies attention to detail and persistence to achieve the results she is after.

Regardless of whether Karen is creating a birthday card or artwork, she completes each one before embarking on the next work. This provides her with a focus, engaging her centeredness. In the last PCAC exhibition, Small, Stylish and Sensational, Karen was awarded Best Work in Exhibition for her coloured pencil work titled 'Blue Iris'. This work was also awarded the Best Work on Paper. Creating this artwork was a process of experimentation and an exercise in focus and dedication.



**Top:**  
Pumpkin Spiced Latte.  
**Bottom:**  
Port Adelaide Lighthouse.





# CHRISTMAS WORKSHOP 2023

Erin Roud and Julie Meadows ran PCAC's annual Christmas Workshop on Saturday, November 19. There were 11 members in attendance. Christmas crackers and jokes started the workshop and had everyone thinking and laughing.

Julie quickly put participants to work measuring, ruling, cutting, and gluing several large squares of heavy paper. These became impressive decorative stars.

During this time Erin had us begin on the second and third tasks. We went outside to spray paint brush handles, tins, and cardboard. This was rather interesting as the wind was whipping around requiring items to be quickly anchored. Nothing was lost!

Once the stars were complete the next task had us constructing snowmen's hats using the painted tins, cardboard discs, and various decorations for embellishment. *Continued p5*



A table full of decorations.



More Christmas Stars.



Christmas Stars.



Deep in concentration.





The hats were completed with the addition of a string of tiny lights elevating them to the full festive theme. Erin then guided us to transform the paint brushes into Santa door hangers.

For the final task, Julie demonstrated how to make 3-dimensional stars in small and large sizes. Erin and Julie’s thorough preparation and humour ensured participants met with success and had fun in the process.

Rose Harasym

PCAC EXHIBITION SCHEDULE 2024

EXHIBITION TITLE	DELIVER ENTRY FORMS & ART	EXHIBITION DATES	COLLECT ART
<b>Fringe Exhibition</b> 'Six of the Best'	Hand in 17/02/24	Open 24/02/24	Close 10/03/24
<b>History Month</b> Title: <i>To be announced</i>	Hand in 27/04/24	Open 04/05/24	Close 19/05/24
<b>SALA Exhibition</b> Title: <i>To be announced</i>	Hand in 20/07/24	Open 27/07/24	Close 11/08/24
<b>4th Members Exhibition of the Year</b> Title: <i>To be announced</i>	Hand in 19/10/24	Open 26/10/24	Close 10/11/24

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# Creating the Illusion of DEPTH

Artists apply a range of techniques to show space, and depth, and to create the illusion of 3-dimensionality in their artworks. Space is important in all types of 2-dimensional art including still life, landscapes, and abstracts. Several techniques used on flat surfaces will be considered here. When working on a flat surface the image is contained on a surface plane such as paper, board, canvas, and more. It is within this space that artists create their magic.

A starting point when considering how artists create 3-dimensional images is size, specifically the variation of object size in the artwork. In visual language, the bigger objects represent things that are closer to the viewer, and those objects that are distant are shown as smaller in size.

The second method of suggesting depth or space is object placement. Objects lower on the surface plane are closer to the viewer. The higher an object is placed on the surface plane the further away it is. Object size and object placement are often used simultaneously.

A basic method of depicting depth is by overlapping objects. Closer objects overlap and partially obscure objects that are behind them.

The integrated use of size, placement, and overlapping

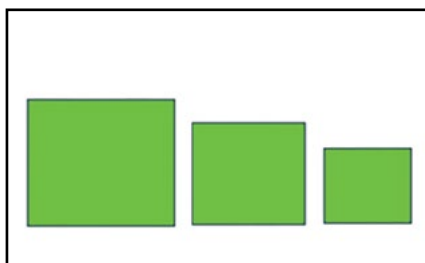
adds depth and complexity to flat surface artworks.

Aerial perspective also known as atmospheric perspective is achieved by lightening the values as objects recede. The idea of distance can be further developed by including less detail for background objects. Colour intensity and hue changes also create the illusion of depth. The foreground is the most intense while the background becomes muted.

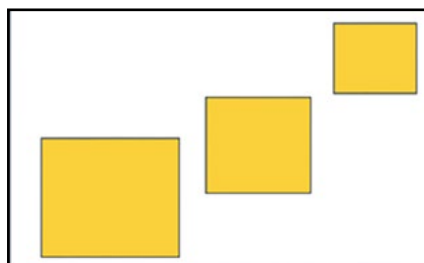
Objects that are on the edges of the surface plane are often partial. This suggests to the viewer that there is more beyond the surface plane.

Linear perspective is a mathematical method of creating the illusion of space. There are 3 common types of linear perspectives—one-point, two-point, and three-point. Each shares the concepts of vanishing points, horizon lines, and receding lines. Multiple explanations and examples of linear perspective are available online for those who want to further their understanding of this perspective technique.

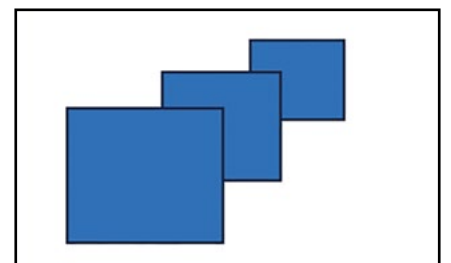
In summary, size, placement, overlapping, atmospheric perspective, value change, colour intensity and hue, partial objects on the edges, and linear perspective are techniques that artists employ to create the illusion of depth on a 2-dimensional surface.



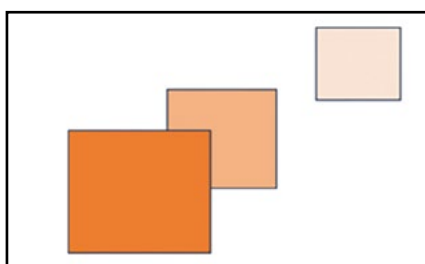
1. SIZE PLACEMENT



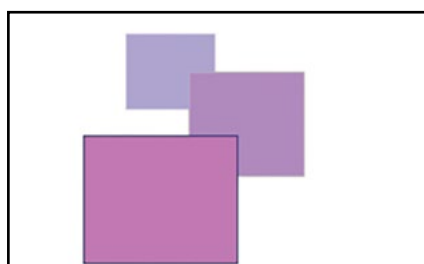
2. OBJECT PLACEMENT



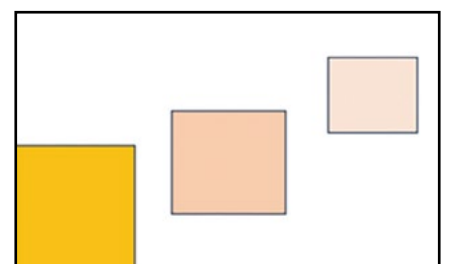
3. OVERLAPPING



4. VALUE CHANGE



5. ATMOSPHERIC PERSPECTIVE



6. PARTIAL OBJECTS



# PCAC MEMBERS' AFTERNOON TEA

PCAC's inaugural Members' Afternoon Tea was held on Saturday 20 January and approximately 30 members attended. Members chatted together while having coffee/tea and biscuits. Conversations were friendly and noisy.

The collective sound was audible well outside the gallery. Andrew Streeter, Deputy Chair and the event organiser, asked members to discuss and brainstorm ideas for future PCAC workshops and events.

There were many ideas recorded on Post-it notes for the consideration of the Board. Andrew also indicated that he would like for the members to be able to sell their artwork from the gallery when Port Adelaide Enfield Council has their market days.

Andrew has recently requested expressions of interest for the March market and many members have responded quickly to secure their spots.

The Afternoon Tea finished with the drawing of the door prizes by Chairman, John Ford OAM. The first prize was a watercolour painting by Alan Ramachandran. This went to Louise Davies. Donna Cook received the second prize, a selection of John Ford prints and Dina Psychogiopoulos received the final prize, a jar of sweets.



Andrew Streeter reading member suggestions.



< Louise Davies won Alan Ramachandran's watercolour painting.



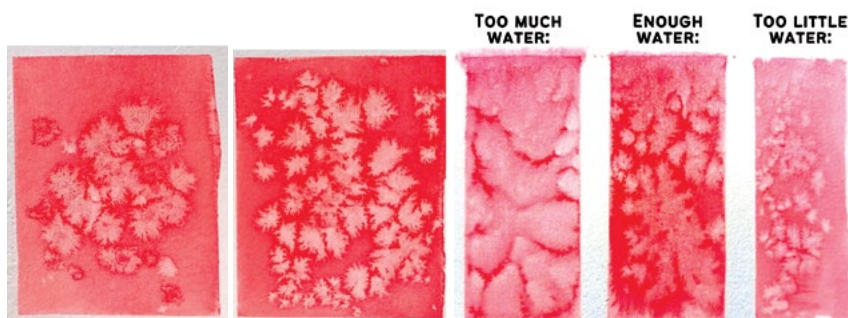
John Ford OAM with Dina Psychogiopoulos.



< Lots of conversations.

## HOW DOES THE WATERCOLOUR SALT TECHNIQUE WORK?

Many watercolour artists use salt to create spontaneous paintings and achieve interesting textures. This works by sprinkling salt onto the paint while the wash is still wet. The salt absorbs the water and pulls the pigment. Once it is dry you will be left with textured 'spots' or 'sparkles'.



## ART CLASS SCHEDULE 2024

## MONDAY

9.00am — 12.00pm	Watercolour / Acrylic	John Ford (0400 593 987)	Workshop
12.30pm — 3.30pm	Watercolour / Acrylic	John Ford (0400 593 987)	Workshop
<b>During School Terms</b> 4.00pm — 5.00pm	Children's Art	Penny Mortimer (0438 458 936)	Workshop

## TUESDAY

9.30am — 12.00pm	General Art	Claire Colbey (0412 211 007)	Workshop
1.00pm — 4.00pm	Felting	Louise Davies (0413 548 770)	Workshop

## WEDNESDAY

9.30am — 12.30pm	Watercolour / Acrylic	John Ford (0400 593 987)	Workshop
<b>*Members Collective</b> 12.45pm — 3.45pm	Printmaking Collective	<b>Enquiries to:</b> Ros McDougall (0429 691 423)	Workshop
<b>*Members Collective</b> 12.30pm — 3.00pm	Pottery Collective	<b>Enquiries to:</b> Renae Williams (0444 591 100)	Pottery Workshop
<b>During School Terms</b> 4.00pm — 5.30pm	Children's Art	Penny Mortimer (0438 458 936)	Workshop

## THURSDAY

12.00noon — 3.30pm	Clay with Penny	Penny Mortimer (0438 458 936)	Pottery Workshop
7.00pm — 9.00pm	Suburban Art	Graham Benson-Smith (8268 3273)	Workshop

## FRIDAY

10.00am — 1.00pm 1.00pm — 4.00pm	Watercolour	Alan Ramachandran (0431 289 133)	Workshop
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## SATURDAY

<b>*Members Collective</b> 1.00pm — 4.00pm	Pottery Collective	<b>Enquiries to:</b> Renae Williams (0444 591 100)	Pottery Workshop
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## SUNDAY

\*Collectives are for PCAC Members only