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Painting and drawing were a natural part of my family time growing up. I remember my great grandmother painting her flowers and landscapes with oil when we would visit her farm. She taught me how to cultivate photographic memory for instant recall as a tool for creative expression. My father enjoyed working with water soluble colored pencils for his botanical illustrations. He taught me to really see and appreciate detail. Growing up drawing and painting at home is one of my favorite memories.

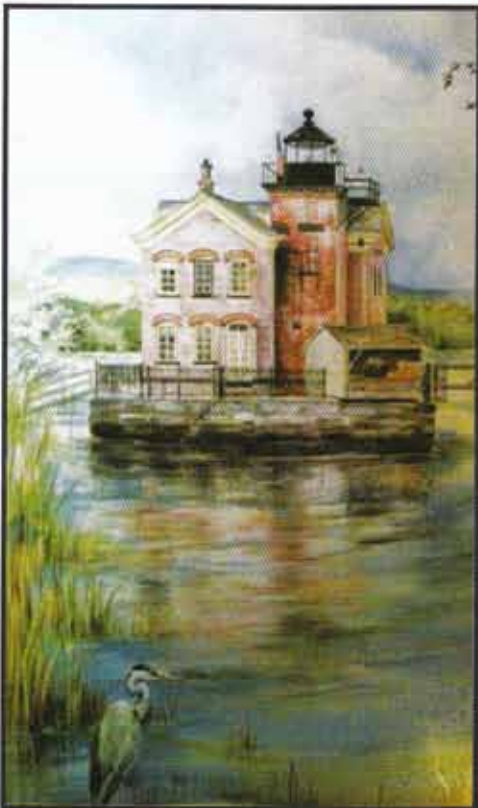
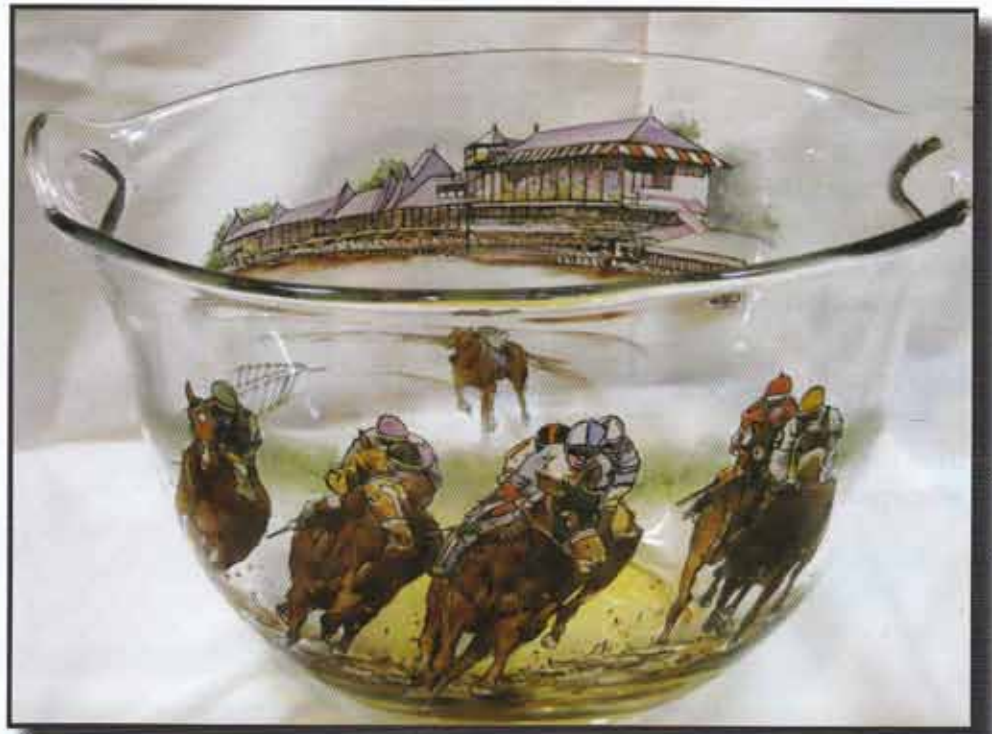
I studied fashion illustration and textile design in college. After graduation, I became a textile designer at Mohasco Carpet Mills in Amsterdam, New York. I painted on loom sized graph paper and learned how to precisely mix pigments to match yarn tufts. When the company relocated I began working locally as a graphic artist creating technical drawings for General Electric trade publications.

A friend introduced me to kiln fired arts. The initial attraction was the watercolor translucency of the paints and potential for exquisite detail. Once I saw the result of the paints fired beneath a glossy finish, I was hooked.

I joined the porcelain organizations to learn more and began attending seminars. I have served as president of our local chapter of Adirondack Region Porcelain Artists. Have also served as New York State WOCP President and orchestrated our state convention. I've written many articles for the porcelain magazines and several of my paintings have been on the cover of The China Painter magazine. Pieces of my work are included in the permanent collection at the WOCP Museum in Oklahoma.

For a three year term I served as director of our New York, PPAA school where I have been a teacher for many years. I enjoy teaching seminars in neighboring states and internationally. I have enjoyed touring the porcelain factories and museums of Germany and have painted with the designers at the Richenbacker Porcelain factory. My work is also displayed there. In later years I toured the porcelain factories and museums of Japan in Tokyo and taught a workshop there.





My recent awards are: Peoples Choice for painted glass at the New York State porcelain convention and the Arkell Museum's Mixed Media Award for juried show in Canajoharie, NY. I was the featured artist of the Northville, NY Fine Arts Show last summer.

My specialties are luster and clear glass painting techniques as well as porcelain painting. I believe in investing in my skills and take seminars when possible.





What keeps us so attracted to our art form? Is it the effects of layered translucent color, the glassy finish or all the painting styles and techniques? For me, it's the many choices we have. The shape of a blank, subject, or any design ideas are only a start. The beauty of our art is that it provides us the chance to change our minds along the way. This creative process is a personal journey. The journey becomes more enjoyable when we know our tools and materials. I believe brush control is the backbone of our skills. Skill brings freedom. It makes the creative process confident, fun and satisfying. The "thrill of the hunt" in our art may be what intrigues us most.

I like to paint the favorite landmarks of our area. The use of photographs help make accurate, representational drawings of a site. From a good drawing a design can be created and should include something alive. The historic Saugerties Lighthouse on the Hudson River in Saugerties, NY is a special, serene spot. It's a Bed and Breakfast for visitors and a habitat for many kinds of waterfowl. The painting is on a textured, porcelain tile. It lends a tranquil feeling and brings back memories.

Another local historic landmark is the Saratoga Race Track, one hundred and fifty years in its existence. Some of the original Victorian grandstands and stables are still there. The village of Saratoga, NY comes alive with excitement for racing season during the month of August. The draw for me has always been to experience the magnificent beauty of the horses. At the paddock horses are assembled, saddled, and paraded before each race. Watching, you can hear them snort and smell their leather gear. They look sleek and strong, and yet are so fragile. To paint the race track I chose a large oval glass bowl as a blank. Painting on glass is a more recent passion. The same principles apply as are for porcelain painting. The difference is, we can see through a glass blank. This allows for exciting design possibilities. Looking from any side of this bowl one can relive the spirit of a Saratoga race with all of its trimmings. I used glass paints and lusters to create this project.

Stemware can be a fun way to combine glass paint with lusters. These products may be fired together but should not touch in the wet state. If so, they tend to bleed in an unattractive manner. With a little planning and resist some glass designs may be

completed in a few as two fires. The seahorse, as example, could be done in any color. Sketch the design on the surface of the glass with a Sharpie permanent marker as a guide line. It fires away. Fill the pattern with white glass paint using deliberate strokes to create some texture and fire at glass temperature or cone 022. Then decorate the white shape with a few strokes of colored glass paint. Choose and apply a matching colored luster for a harmonizing base, and fire again.

Who can resist the luminosity of lusters? I like to use lusters in a painterly way as well as in a decorative manner. One can flow luster for interesting effects. Luster can have controlled edges and highlights. It can be applied solidly for a mirror looking finish. For me, practicing brush strokes with porcelain paint on china was a natural springboard into skills for luster use. Luster works best with the least amount of manipulation because it begins to dry instantly. I like to work my luster, a few drops at a time, off small tiles. A tile for each colored luster and one with a few drops of lavender oil. Lavender oil in small amounts helps keep luster open, for more control. It does dilute the color, so a little on a brush pressed dry is often enough.

Photos of birds and flowers help us understand their structure. If structure is accurate in our painting there's freedom to include unexpected colors, interesting textured backgrounds or an unusual placement of the subject. The little surprises are exciting. When we alter what's expected our painting becomes more creative and fun looking.

