

ROSALIE DODDS - helped by the Open House movement

Rosalie Dodds first experienced working with clay as a mature student when studying to be a teacher. Her specialist training gave Rosalie the skills to teach art at middle school whilst at the same time developing her work. In the early '90's the Open House movement (opening your house to the public for self curated exhibitions <http://aoh.org.uk/home>) was growing and it was through this that she came to the attention of Eileen Lewenstein, then editor of Ceramic Review.



Rosalie Dodds in her studio

Rosalie shares her making processes and explains how workshops and demonstrations given by other potters helped with the

development of her work. "I was enrolled on a Teacher Training course as a mature student when I first experienced working with clay and was encouraged to work in a creative way. Of all the media experienced, clay was my favourite medium. In 1979 an opportunity came up for me to have an extra years training in art and craft at Brighton Polytechnic and here I learned a range of skills to do with clay, glaze technology and mould making. These skills enabled me to teach art as a specialist subject in the middle school, whilst developing my own work. Holiday courses and demonstration days given by other potters were helpful to my development.



Rosalie Dodds Black and White Stripe - Stoneware work 2014
After seeing a raku demonstration, I became excited by the process and I began to experiment, really loving the smoked surfaces and the crackled glazes. I eventually started to exhibit work in 1992. At this time in Brighton, the Open House movement

was growing and I was able to exhibit in my own house as well as in local galleries. My work and methods were featured in Ceramic Review (no 217, Eileen Lewenstein visited the Open houses and asked me to write an article). After 12 years, no longer having the raku workshop facilities, I concentrated on my stoneware work. My inspiration for stoneware surfaces has been natural objects, beach/cliff, rock strata textures.



Rosalie Dodds Yellow and Red Vessels

I experimented with silicon carbon slips and glaze, the resulting palette being quite pale, different from raku. Some pieces were totally covered by volcanic surface and some had bands of contrasting glaze and oxides. The clays I use are mainly St Thomas white and craft crank, glaze is feldspathic glaze with tin oxide fired to 1240 degrees in an electric kiln.



Rosalie Dodds Red Vessel

My work continues to evolve and develop. More recently I have introduced stronger colour into my work by using brush-on underglaze colours, dividing areas on pots for glazing/decorative purposes by incising horizontal lines."