

David & Margaret Frith

“Potters in Stoneware and Porcelain”

DAVID FRITH CURRICULUM VITAE

Born 1943.

TRAINED

- 1962-63 Stoke-on-Trent College of Art.(Hand Pottery & Weaving. N.D.D.)
Lecturer-Derek Emms, who worked at the St. Ives Pottery under Bernard Leach.
- 1961-62 Wimbledon School of Art.(Industrial Ceramics & Terracotta Modelling).
- 1958-61 Flintshire Technical College, Art Department. (Intermediate in Arts & Crafts).

ASSOCIATIONS AND MEMBERSHIPS

Current:

- Fellow of The Craft Potters Association of Great Britain - Vice-Chairman 1984-90
- Selected Member of The British Crafts Council
- Selected Member of the Makers Guild in Wales
- Trustee of Skills Training Workshop For Potters
- Founder and organiser of ClayArt Wales

Previous:

- Consultant to The Artisan Trust and RUDA of Rajasthan, India
- Council Member, Craft Committee of Welsh Arts Council. 1978-80
- Member Management Committee Mostyn Art Gallery, Llandudno. 1984-87
- Associate Consultant-P/E International Operations Ltd.
- Founder Member North Wales Potters Association

PRINCIPAL EXHIBITIONS

- 2004 Bettles Gallery - Ringwood, Hampshire – New Work
- 2003 Concordia - opened by Emmanuel Cooper. Celebration of 40 years potting. Denbigh Arts Centre and Gallery
- 2002 Scottish Potters Association. Kindrogan, Scotland
- Flourishing Wales – Exhibition for The Makers Guild in Wales in Cardiff Bay - for the official opening of its new building.
- 'On Line Gallery' - Southampton, Hampshire
- 2001 Exhibition and guest demonstrator to North Carolina Potters Conference. Asheboro, USA.
- 'Uniquely Functional' – Hugo Barclay Gallery. Brighton

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- 'Japanese Links' - St. Ives Gallery, St. Ives, Cornwall.
- 2000 Solo exhibition – CPA. Contemporary Ceramics Gallery. London.
'Partners' David and Margaret - Lois and Reinier International Ceramics - Deventer, Holland.
'Soul to Soul'. Cider Press Centre, Dartington. Devon:- Five British and Five Japanese potters - Richard Batterham, Mick Casson, David Frith, David Leach, John Leach, Jason Wason, Kenji Funaki, Shinsaku Hamada, Tatsuzo Shimaoka, Kazutoshi Yamada.
One month's workshop and anagama firing in November in Mashiko culminating in two major exhibitions; Shun Gallery, Tokyo and Jonaisaka Gallery, Mashiko, Japan.
- 1999 'New Work' with Margaret The Arc, Chester. .
CPA. Group. Beatrice Royal Contemporary Art. Eastleigh, Hampshire
- 1998 Bohun Gallery, Henley-on-Thames. 25 years celebration.
'New Work' Avocet Gallery. Aldeburgh, Suffolk.
'Another Show of Hands' Denbigh Library Museum and Arts Centre. Four Craftspeople.
Plymouth Arts Centre. 'Contemporary British Ceramics'. Group
- 1997 Rufford Craft Centre. Nottinghamshire. 'A Major Retrospective Solo Exhibition'
Bettles Gallery. Ringwood, Hampshire. 'New Work'.
'At Home' Major exhibition of new work in the Malt House Gallery.
- 1996 Primavera. Cambridge. 'High Table'.
Flaxman Gallery, Staffordshire University. 'Three Potters'.
- 1995 Bohun Gallery. Henley-on-Thames. 'Spring Collection'
Broughton Gallery. Biggar, Scotland. Joint Exhibition with Margaret
Loes & Reinier Galerie. Deventer, Holland. 'Three British Potters'
- 1994 Theatre Clwyd. Mold. Wales. 'Showcase'. Solo.
Borthwnog Hall. Dolgellau. Wales. Solo.
The Round House Gallery. Tutbury, Burton-on-Trent. 'A Bakers Dozen'
Denbigh Library, Museum and Arts Centre. 'Fire and Fusion'. Biannual exhibition of four craftspeople.
- 1993 Porticus Llandrindod Wells. - Joint with Margaret.
Wrexham Art Centre. - Solo.
'A Taste of Britain'. Rufford Craft Centre, Nottingham. - Group.
- 1992 'British & Dutch Ceramics'. Rufford Craft Centre, Nottingham. - Group.
The Ladygate Gallery, Beverley. 'Spring from Wales'.
'British Art in Holland'. Galerie Amphora, Oosterbek, Holland.
The Round House Gallery, Tutbury, Burton-on-Trent.
Denbigh Library, Museum & Gallery, Wales. - Three

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- 1991 C.P.A. Touring Exhibition. - Group.
Gerald Godfrey Gallery, 'The Eastern Tradition in British Studio Pottery'. London.
Krempf Galerie, Baldham, Munich. - Joint with Margaret.
- 1990 Nathan Homestead Cultural Centre, Manurewa, New Zealand. - Solus.
Ruthin Craft Centre, C.P.A. Touring Exhibition.
Denbigh Library, Museum & Gallery, Wales. - Three potters.
- 1989 'Twelve Studio Potters' Aberystwyth Arts Centre, Wales
Mid-Cornwall Galleries, C.P.A. Group.
- 1988 Craftsman Potters Shop, London. - Solus.
- 1987 Milestone House Pottery, Yoxford. - Solus.
- 1986 Rufford Craft Centre, Nottingham. - Solus.
- 1985 Keramik Galerie Bowig, Hannover, Germany. - International group
The Ladygate Gallery, Beverley. – Solus
Krempf Galerie, Baldham, Munich, Germany. – Solus
- 1984 Aberystwyth Arts Centre, Wales. - Solus.
- 1983 Keramik Galerie Bowig, Hannover, Germany. - Solus.
Galerie Fur Englische Keramik, Sandhausen, Germany.- Group.
- 1982 'The Maker's Eye'. Crafts Council Gallery, London. – Group
Chestnut Gallery, Bourton-on-the-Water. - Joint with Margaret
Bluecoat Display Centre, Liverpool. - Joint with Margaret
- 1981 Collection, Ledbury. - Joint with Margaret.
- 1980 Bohun Gallery, Henley-on-Thames. - Solus.
Newport Museum & Art Gallery, Gwent. - Solus
- 1979 'La Poterie Anglaise Contemporaine' Crafts Advisory Council. – Touring
'Potters from Wales' Craftsmen Potters Shop, London. - Group.
Osnabruck Folk Museum, Osnabruck, Germany. - Group
- 1977 'Domestic Pottery' Crafts Advisory Council. - Touring.
- 1976 'Crefft Cymru' Welsh Crafts Council. – Touring.
- 1971 Bluecoat Display Centre, Liverpool. – Solus

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PUBLIC AND PRIVATE COLLECTIONS

Victoria and Albert Museum, London

University of Aberystwyth, Wales

University of Bangor, Wales

Bolton Museum and Art Gallery

Preston Museum and Art Gallery

Stoke-on-Trent Museum and Art Gallery.

Crafts Council, London

Bill Ismay Collection

Museum fur Angewandte Kunst Koln, Germany

The Ceramic Art Messe Collection, Mashiko, Japan

AWARDS

Recipient of Alan Llywellyn - Williams Memorial Award, presented by HTV Cymru / Wales and North Wales Arts Association. 1992



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CHRONOLOGY

- 1943 Born 8th. April, Ashton-u-Lyne. Lancashire.
- 1947 Family moved to Wales.
- 1958 Enrolled as an art student at the Flintshire College of Technology (Art Dept..) to begin a three year basic course in art and design. (Intermediate in Arts and Craft)
- 1961 Moved to Wimbledon School of Art to study industrial ceramics and terracotta modelling. Here the influence of 'Dickie' Bateson was to have its impact. He taught the throwing techniques used by his contemporaries in country pottery workshops.
- 1962 Whilst at Wimbledon a month's visit to Stoke-on-Trent was arranged where David saw for the first time an exhibition of reduction stoneware pottery. The vitality and special quality of these kind of glazes had an immediate impact and resulted in a change of direction and a transfer to Stoke-on-Trent School of Art to study handmade stoneware under Derek Emms with weaving as an additional subject
- 1963 Gained National Diploma in Design. (N.D.D.)
Established first workshop (David Frith Pottery) in Denbigh in an old chapel and coach house, working for the first two years producing feather-combed slipware pressed dishes.
- 1966 Margaret joined the workshop full time.
Started developing a range of oxidised stoneware.
- 1967 Married Margaret 1st. April.
First assistant Allan Hughes joined the workshop.
- 1969 A period when the workshop was expanded and further assistants joined the workforce.
- 1970 First son, Daniel born.
- 1971 Guild of North Wales Potters established- founder member.
First solo exhibition held at the Bluecoat Display Centre, Liverpool, organised by Elizabeth Zukerman
- 1972 A period of experimental work with reduction glazes. Built a small wood fired kiln.
- 1974 Installed a gas fired kiln and gradually changed to making all reduction stoneware.
- 1975 Bought The Malt House, a semi-derelict mill and started restoring and converting it to a workshop and home. Changed the workshop name to Brookhouse Pottery.
- 1976 Second son, Gregor born.
- 1978 Council Member - Craft Committee of the Welsh Arts Council. 1978-80.
- 1979 Elected full member of the Craftsman Potters Association of Great Britain.
- 1980 First Brookhouse Pottery Summer School held.
- 1982 Elected Council Member Craft Potters Association of Great Britain.
Selected for 'The Maker's Eye' Craft council exhibition by Michael Cardew.
- 1983 Spent four weeks in Ghana, West Africa as Consultant-Ceramics for P/E international Operations Ltd. advising workshops on the utilisation of materials and equipment.

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Member of the advisory panel on Three Dimensional Studies, N.E.Wales Institute of Higher Education.

Demonstrator at the English Potters Seminar, Sandhausen, Germany.

Invited onto the Crafts Council List of Selected Makers.

Built a small salt kiln.

- 1984 Elected to Vice-Chair of The Craft Potters Association of Great Britain.
First two week Summer School in Sandhausen with Derek Emms.
Member of the Management Committee, Mostyn Art Gallery, Llandudno.
- 1985 Second Summer School, Sandhausen.
- 1987 Demonstrator Lucky Lambo's Seminar, Bussum, Holland.
- 1988 Organised Potters Camp for C.P.A. at Rufford Crafts Centre, Nottingham.
Building starts on new gallery.
- 1990 Four week visit to New Zealand. Hold solo exhibition and give two-week workshop to Manurewa Potters group.
Eleventh Brookhouse Pottery Summer School.
Selector for Teapot Exhibition, Irish Crafts Council and Barry's Tea. Dublin.
- 1991 Guest demonstrator, Northern Potters Camp. Ripon.
- 1992 Consultant to Craig Bragdy Designs. Specialists in large scale ceramic murals
Recipient of Alan Llywellyn - Williams Memorial Award, presented by HTV Cymru / Wales and North Wales Arts Association.
President: Rotary Club of Denbigh 1992-93
1995. Set up group to develop safe cycling routes in the Vale of Clwyd
- 1997 Guest demonstrator with Margaret. International Potters' Festival. Aberystwyth. Wales.
- 1998 Consultant for The Artisan Trust, visit ceramic workshops in Jaipur, Rajasthan, India.
Eighteenth year of Brookhouse Pottery Schools
- 1999 Built new two chamber wood kiln 80 cu ft.
Two week workshop, The Glass & Ceramics School. Bornholm, Denmark.
Workshop and exhibition – The International School of the Sacred Heart, Tokyo, Japan
- 2000 Invited to Mashiko, Japan to teach one month's workshop and fire anagama kiln followed by major exhibition at Shun Gallery, Tokyo and exhibition Toko Gallery, Mashiko.
- 2001 Guest demonstrator with Margaret to North Carolina Potters Conference. Asheboro, USA.
- 2002 Guest demonstrator with Margaret to the Scottish Potters Association.
ClayArt - First Potters Market in Wales - organised with Margaret and Steve Mattison for 60 selected potters from Britain and abroad held near Denbigh.
Extended display space with a new gallery across the river.
- 2003 ClayArt 2003 – 24, 25 May

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Celebration for 40 years work with Margaret 1963 – 03. 'A Potter's Partnership' a short publication with appraisals by Emmanuel Cooper and introduction by Philip Hughes and with the support of Ruthin Craft Centre and Denbighshire County Council

- 2004 March - Take workshops in Tokyo, Hong Kong and China
Organise the 3rd ClayArt Wales
Participated in 'Creative Roads' production for HTV Wales television, with Margaret and Phil Rogers.
- 2005 Organise the 4th ClayArt Wales, bringing renowned Japanese potter Matsuzaki Ken as guest demonstrator.

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DAVID FRITH – STATEMENT

The richness of the North Wales landscape never fails to inspire me and I have valued living and working here since I started my workshop with Margaret some forty years ago.

My work explores the thrown form - searching for that essence - a quality that survives time and where the traditional and contemporary meet. I use the techniques of the past with the eyes of the present. Pieces are individual, often on a large scale and include platters, bottles, ginger jars, store jars, pressed and extruded dishes. I like flat surfaces, which enhance innovative decorative techniques. I use celadons, ashes, and iron rich glazes combined with wax motifs, heavy overglazes and trailed pigments, plus the added gift of wood firing.

I started my first workshop making earthenware slip decorated dishes. It soon became apparent that the higher the pots were fired the more interesting and beautiful the glazes became as the bond between the oxides of glaze and clay became stronger. At one point I was firing soft earthenware glazes to 1240⁰C, in fact, almost stoneware temperature. Consequently I drifted into oxidised stoneware and I look upon this period simply as a stepping-stone as it gave me time to develop an understanding of the high fired stoneware clays and material available at that time.

The move from oxidised to reduction stoneware represents the only real marked change, otherwise progress has been more a continuous climb. Consider the casserole that I made in my early days as a potter. It started out as a broad, flat-based form with straight inward sloping sides. Now it is a low, rounded form with a fairly narrow base. I never consciously altered this shape but my perception of form and understanding of function has developed over the years with the consequential evolution of the nature of the pot. I still consider myself to be a repetition potter because the pots spring from familiarity of form and the integral nature of the materials used, although now I work mainly on individual pieces.

The materials are selected and prepared here in the workshop. The clay body is based on Devonshire ball clays, china clay, felspar with silica sand or grog. I used to slake down the raw materials into a thin 'slop' and run it out into drying troughs. Now, I mix using the dough mixer and a de-airing pugmill. It is a fine light firing clay, hard and durable and a rich base for the celadon glazes. Experiment and research into glazes takes place all the time and every firing holds some new development. The return to firing by wood has given an added dimension to the pots with the fly ash on the unglazed surfaces giving a rich toasting and it contrasts well with the glazed surfaces.

I hope that the work shows an individuality and maturity that comes from experience, self-confidence and personal conviction about the current role of a craftsman and potter.



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