

# David & Margaret Frith

## “Potters in Stoneware and Porcelain”

### MARGARET FRITH

### CURRICULUM VITAE

Born 1943.

#### TRAINED

- 1964-65 Manchester College of Art. (Art Teachers Diploma. A.T.D. A.T.C.Manc.)  
Stoke-on-Trent College of Art. (National Diploma in Design)  
Trained under Derek Emms who worked with Bernard Leach in St. Ives
- 1960-62 Liverpool College of Art. (Intermediate in Arts & Craft)
- 1959-60 Bolton College of Art.

#### ASSOCIATIONS

- Fellow of The Craft Potters Association of Great Britain.  
Elected as C.P.A. Council Member 1997 and current Membership Officer.  
Founder Member North Wales Potters Association  
Administrator for ClayArt Wales

#### 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
- 2001 Exhibition and guest demonstrator with David to North Carolina Potters Conference. Asheboro, USA. March 2,3,4  
‘Pure and Simple’- Contemporary Ceramics. London. – Group  
‘Japanese Links’ – St. Ives Ceramics. Cornwall. – Group  
‘The Gallery Upstairs’ Torquil, Henley in Arden, West Midlands.  
‘Antiques of the Future’ – The Old Bakehouse, Chichester, West Sussex.
- 2000 Exhibition with David - ‘Partners’ Lois and Reinier Gallery, Deventer, Holland  
Two exhibitions in Japan and four week workshop in Mashiko with David –Shun Gallery, Tokyo and Toko Gallery, Mashiko.
- 1999 ‘New Work’ The Arc, Chester.  
Contemporary Ceramics from Wales. Aberystwyth Arts Centre  
CPA. Group. The Metropole Arts Centre. Folkstone.  
Workshop and exhibition – The International School of the Sacred heart, Tokyo, Japan

Brookhouse Pottery Workshop, The Malt House, Brookhouse Lane, Denbigh, Denbighshire, LL16 4RE

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- 1998 'Contemporary Porcelain'- Candover Gallery, Alresford. Hampshire - Group  
'Cool Clay' 40<sup>th</sup> Anniversary of the CPA. Rufford Craft Centre, Nottingham.  
'New work' David and Margaret, Oswestry Heritage Centre, Shropshire  
'New work' David and Margaret Avocet Gallery. Aldeburgh, Suffolk  
'Another Show of Hands' Denbigh Library Museum and Arts Centre.
- 1997 'New Work' Porticus. Llandrindod Wells. Wales.
- 1996 Flaxman Gallery. Staffordshire University. 'Three Potters'  
Denbigh Library Museum and Arts Centre. 'Show of Hands' Four Craftspeople.
- 1995 Bohun Gallery. Henley on Thames. 'David and Margaret'.  
Broughton Gallery. Biggar, Scotland. 'David and Margaret'
- 1994 Denbigh Library Museum and Arts Centre. 'Fire and Fusion'
- 1993 Rufford Craft Centre. Nottingham. Group  
Porticus, Llandrindod Wells. 'David and Margaret'  
Milestone House Gallery, Yoxford, Suffolk. 'David and Margaret'.
- 1992 Denbigh Library, Museum & Gallery. - Three potters.  
The Round House Gallery. Tutbury, Burton-on-Trent. - Group.
- 1991 Candover Gallery, Alresford, Hampshire. '101 Jugs'. - Group.  
Krempf Galerie. Baldham, Munich, Germany. - Joint with David.
- 1990 C.P.A. London. 'New Members'.  
Formakin Trust, Glasgow. 'Clay in her hands'. - Touring, group.  
Old Chapel Gallery, Pembridge. - Group.  
Yew Tree Gallery, Slad, Stroud. - Group.  
Ruthin Craft Centre. C.P.A. Touring - Group.  
Denbigh Library, Museum & Gallery. Wales. - Three potters.
- 1988 Goldsborough Gallery, Knaresborough. - Group.
- 1987 Rufford Craft Centre, Nottingham. 'Porcelain'. - Six potters.
- 1985 Krempf Galerie, Baldham, Munich, Germany. - Joint With David.
- 1983 Keramik Galerie Bowig, Hannover. - Group.
- 1982 Chestnut Gallery, Bourton-on-the-Water. - Joint with David.  
Bluecoat Display Centre, Liverpool. - Joint with David.
- 1981 Collection, Ledbury. - Joint with David.
- 1979 Bees, Marple Bridge, Cheshire. - Group.
- 1975 Weaver Gallery, Northwich. - Group.
- 1971 Bluecoat Display Centre, Liverpool. - Joint with David.

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### MARGARET FRITH - STATEMENT

As a young art student at Bolton College of Art I was eager to work with clay. The enthusiasm and dedication of the pottery lecturer there, L.F. Matthews, gave me an insight into 'the craft of the potter' and set me on a course of learning, research and experiment from which I have never wanted to deviate.

Stoke-on-Trent School of Art under Derek Emms introduced me to working with reduction fired stoneware of the Eastern tradition. At this time, 1963, I met David and together we started to make plans to set up a workshop in North Wales. We settled with an old chapel and outbuildings in Denbigh and with youth, energy and great enthusiasm we worked tirelessly to establish a workshop using anything we could beg, borrow or acquire.

The early years of domestic production throwing were invaluable and I look back with great respect to the struggles that we overcame and the insight that was gained into the nature of clays, glazes and form. As our two boys Daniel and Gregor grew up I was able to develop my personal work more and explore my deep attachment to reduction porcelain.

Over the last few years much energy and experimentation has gone into the development of my own porcelain body with glazes to fit this low expansion body. The qualities of translucency and lightness sought, demand that it is potted quite finely and it takes time, care and patience. It fractures easily and needs skill in handling.

The smoothness of the porcelain body makes it ideal for carving, which I do particularly on open bowls and jars. I draw beforehand - but I like to work directly onto the clay without copying as I achieve a greater spontaneity and flow. Every imperfection shows on a pale blue celadon carved piece and the losses can be frustratingly high.

For some time I have been working with copper red glazes. They have an elusive appeal and require careful control during the reduction firing, as they tend to burn out easily. Used in combination with other heavy iron glazes, you can achieve deep shades of purples, oranges and reds all intermingled.

My latest work concentrates with thrown forms on a larger scale, I would say more exaggerated, being taller and thinner or fuller and more rounded. Each piece is an individual although thrown in series. Still concerned with function every piece has a usage and is a vessel or container in its broadest sense. Decorative techniques involve high temperature reduction glazes used in combination. Sometimes there are several layers of glaze and pigments with wax masking to create colour separations and effects.

Working in Japan was inspirational and a total insight into attitudes so diverse from Western thinking. An extra dimension to my work has been the introduction of wood firing with the delight of unglazed ashed surfaces. I now combine celadon glazed areas with rust coloured matt surfaces and freely scribed brushwork. I love the freedom of this style. There is something in my nature that wants to unite the tightness of porcelain with a total random and carefree attitude. I always feel a sort of dichotomy within myself.

Working with clay never ceases to excite and now after forty years as a potter I still feel just at the beginning of a journey with much to explore. A piece of soft malleable clay, nurtured through all its processes, carefully placed in the kiln and then put to the savagery of the fire, never ceases to



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amaze; a wonderful transformation into a structure, which can last for thousands of years. It is said that 'originality is mere judicious plagiarism' and I gratefully respect this heritage and hope that my personal spirituality will shine through!

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