

## Extract from **SGRAFFITO IN ENGLAND 1600-1950**

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A series of some forty panels of sgraffito was produced for exterior use and containing scenes from daily life. In 1882 the architect John Pollard Seddon (1827-1906) and the sculptor George Frampton (1860-1928) together designed one of the most charming series of external decorative domestic sgraffito in Kent.

Though Frampton was later to become one of the most eminent sculptors of the era, with Peter Pan in Kensington Gardens and statues of Queen Victoria as his most notable works, he preferred to be recognised as an art worker. He became heavily involved in the Arts and Crafts movement and was influenced by Burne-Jones. Frampton may have tried prefabrication of the sgraffito panels for the coach houses in his studio and then fixed them on site within the timber frames. Frampton employed only two colours, a dark grey ground and off-white cover coat of plaster.



This group of panels has had the grey background areas repainted in blue, making a very effective contrast to the off-white top coat. These were inserted into “The Old Coach House”.

[**SGRAFFITO**, meaning ‘scratched’ in Italian, is thought to have its origins in the decorated pottery of ancient Greece. The craft was revived in Italy during the Renaissance, a German technique becoming popular in Britain during the nineteenth century. It involves painting a thick layer of coloured plaster, often black, on to a smooth and pre-soaked fresco-like background of crushed lime and aggregate; as soon as the colour is absorbed it is washed with several layers of lime, which – as it dries – is worked on with a transfer pattern so that the relevant parts can be scratched out to reveal the black surface underneath. In Jane Lamb’s dissertation on ‘*SGRAFFITO IN ENGLAND 1600-1950*’, she points out that because there are so few remaining examples of sgraffito in England, a listing of Grade II should be considered to secure the future of these rare examples.]