

**VCH OXFORDSHIRE:
ONLINE TEXTS IN PROGRESS: BROADWELL PARISH: KELMSCOTT**This version May 2005
© University of London**BUILDINGS****Kelmscott Chapel¹**

The only medieval building in Kelmscott is the chapel on the village's northern edge, built of partly-rendered rubble walling, and constructed possibly in the later 11th century: the proportions of its long, high, narrow nave are typical of that period.² The plain tub font is of probably the 11th or early 12th century, though its base is later. In the late 12th century a very narrow north aisle was added to the nave; it has a plain north door with a square head, now blocked. Its 4-bay arcade has a continuous hoodmould over round-headed arches of one chamfered order, round piers with spurred waterholding bases, and transitional foliage capitals; traces of red foliage scrolls painted on the soffits of the arches are still visible. The work is similar to that at Oxford cathedral in the 1190s. Carved heads in quatrefoils, placed awkwardly in the spandrels of the arcade, may have been added at a later date.³ The head of the south doorway, which has a double roll hoodmould like that of the arcade, is probably contemporary with it, although the jambs and plain impostes may be earlier.⁴



Kelmscott chapel: interior before restoration

(Oxfordshire County Council Photographic Archive, Centre for Oxfordshire Studies)

¹ For the chapel's origins, above, relig. hist. The account of the church is based on a draft by Dr Carol Davidson-Cragoe, written in 2001; for differing accounts, see following note.

² Cf. A.R. Dufty, *Church of St George, Kelmscott* (1991); Pevsner, *Oxon.* 665; DoE, *Revised Hist. Bldgs List: Kelmscott* (1989), 41, all of which date it to the 12th century.

³ Pevsner, *Oxon.* 665.

⁴ An early 19th-cent. ref. to a tympanum with a carving of an archer arose from confusion with Kencot: Bodl. MS Top. Oxon. b 75, f. 103; Pevsner, *Oxon.* 667.

Considerable work was carried out on the chapel during the 13th century. The chancel, which has a blocked lancet in the centre of its north wall, was rebuilt in the early 13th century; an earlier scalloped capital, possibly from a pillar piscina, is reset in a niche in the south wall. A bellcote, with two trefoiled lights surmounted by an unfoiled circle, was added to the nave east gable in the mid 13th century, and the north transept, which is formed from the easternmost bay of the aisle, is probably contemporary, since its east window of two trefoiled lights is virtually identical to the openings in the bellcote. It is linked to the aisle through a chamfered half arch. At an uncertain, possibly later date, a pair of half arches in the north-east angle of the chancel and north chapel were constructed, apparently originally covered by a pentice. The chapel's north window, of three tall cusped lights, is an insertion of the late 13th century, and wall paintings depicting Nativity and Genesis scenes are early 14th-century,⁵ perhaps reflecting the chapel's use as a chantry, although none is documented. One of two surviving bells in the bellcote is 13th-century, though the other is of 1762.⁶



*Kelmscott chapel, south doorway
(Oxfordshire County Council
Photographic Archive, Oxfordshire
Studies)*

The south chapel was added in the late 13th century. It has a piscina with a trefoiled head and opens to the nave through a double-chamfered arch, the inner order of which rests on nailhead corbels, possibly re-used. Its three-light south window is like that in the north chapel, but has a cusped rere-arch, a local feature found also at Broadwell, Bampton, and Standlake.⁷ The nave west window is similar, and was presumably inserted at much the same time, though another window of this type in the chancel south wall has pierced spandrels and is probably slightly later.

The chancel arch is a remodelling of the late 13th or early 14th century; it is of two chamfered dying orders, and mortises for a roodloft are visible against its eastern face. The roof may also have been remodelled at that time, as some early 14th-century corbels survive, and the scar of a steeply pitched roof is visible on the east gable of the nave. A second scar below it must relate to an earlier roof, already *in situ* before the bellcote was added.

⁵ E.T. Long, 'Medieval Wall Paintings in Eng. Churches', *Oxoniensia*, 37 (1972), 98; J. Edwards, 'The Kelmscott Wall Paintings', *ibid.* 50 (1985), 239--45; *Archaeol. Jnl* 58 (1901), 53--4.

⁶ *Ch. Bells Oxon.* II, p. 182.

⁷ Above, Broadwell, *relig. hist. (church archit.)*; *VCH Oxon.* XIII, 55, 201.

In the early 15th century the south porch and a clerestory were added to the nave, and square-headed windows similar to those in the clerestory were installed in the chancel south and east walls. The east window retains a late medieval stained glass panel depicting St George. An embattled parapet apparently surmounted by pinnacles, and with a row of head-corbels below it, was probably added to the nave with the clerestory, but the parapet was removed in the early 19th century⁸ and no trace of it now survives. Presumably as part of the same 15th-century work the church was given a low-pitched roof, late medieval head-corbels from which support the present 19th-century roof. The roof of the south transeptal chapel was rebuilt in the 17th century, but similarly rests on earlier corbels. Box pews were introduced apparently before 1626, when one of the Turners was buried 'at the end of the seat where I usually sit', and in the early 18th century a large pew belonging to the Bradshaws, which blocked views of the reading desk, was opposed by some parishioners, who wanted it moved to the north chapel.⁹ Numerous memorials to members of the Bradshaw and Turner families, several of them comprising elaborate mural monuments in the chancel and north chapel, date chiefly to the 17th and early 18th centuries.¹⁰



Kelmscott chapel in the late 19th century

(Oxfordshire County Council Photographic Archive, Oxfordshire Studies)

Some restoration was carried out in the early 19th century, when several cartloads of stone and other materials were carried away, including lead from the roof, the parapet and pinnacles, and a carved head of St George from the west end.¹¹ The present moulded cornice was added probably at that time to replace the parapet. The interior underwent a 'complete repair' shortly before 1840, and in 1871 part of the north transept chapel was partitioned for use as a vestry.¹² In the mid 1880s the parishioners' desire for a fuller restoration was thwarted by lack of funds, and alterations between 1885 and 1889, to designs by E. G. Bruton, mainly comprised reroofing the nave with a

⁸ Bodl. MS Top. Oxon. b 75, ff. 41a and v., 104 and v.

⁹ ORO, MS Wills Oxon. 66/1/11; *ibid.* MSS. Oxf. Dioc. c 105, ff. 1--2b; c 104, f. 22.

¹⁰ For some inscriptions, *Par. Colln* II, 186.

¹¹ Bodl. MS Top. Oxon. b 75, f. 104 and v.; cf. *Par. Colln* II, 186.

¹² ORO, MS Oxf. Archd. Oxon. c 40, f. 116; *ibid.* PAR 148/02/A1/1, s.a. 1871.

steeply pitched 13th-century style roof, reflooring with existing stone flags, and replacing box pews with benches. A tall stone chimney, 'ugly and vulgar' according to William Morris, was added to the north chapel, and a bell box was removed from the west gable.¹³ The wall paintings, uncovered during the late 19th-century restorations,¹⁴ were restored in 1972, and again in 2000--1; the St George window was restored in 1974, and general repairs were carried out in 1990.¹⁵ The surviving plate includes a silver chalice and paten cover of 1754.¹⁶

Domestic Buildings

Most existing domestic buildings in Kelmscott are of the 17th century and later, built of rough-coursed limestone rubble with stone-slatted roofs, and accompanied by a small group of 20th-century buildings in Vernacular Revival style, erected largely under the Morris family's influence.¹⁷ Several high-quality farmhouses, many displaying progressive tendencies for their date, reflect Kelmscott's domination, from the 16th century, by a small group of prosperous yeoman farmers: in 1662 six houses (38 per cent), all belonging to prominent yeomen, were taxed on 3 or 4 hearths, although overall nearly half the village's houses were taxed on one hearth only.¹⁸ By far the grandest is the so-called Kelmscott Manor at the village's southern end, built in the late 16th or early 17th century by one of the Turner family, extended around 1670, and occupied from 1871 to 1896 by Morris; both that and Manor Farm, rebuilt for another large freehold farm around 1700, are described below.

Kelmscott Manor

Though the house is an attractive building of its type, its renown is due almost entirely to its association with William Morris.¹⁹ Most of it was built in the late 16th or early 17th century, possibly for Richard Turner or a successor: a date, possibly 1571, is scratched on a mullion in the attics, though in 1816 an unspecified Thomas Turner was credited with having built the house 'upon or

¹³ Ibid. MS Oxf. Dioc. c 2208, no. 13; *ibid.* c 356; Bodl. MS Top. Oxon. d 42, ff. 76--9; *Witney Express*, 23 Apr. 1885; H. Paintin, *Three Village Churches* (1913), pp. 16 sqq.: copy in Bodl. G.A. Oxon. 4o 262 (15); *Collected Letters of Wm Morris*, ed. N. Kelvin, II (2), pp. 831--3; III, pp. 39--40.

¹⁴ J. Edwards, 'The Kelmscott Wall Paintings', *Oxoniensia*, 50 (1985), 239; *Collected Letters of Wm Morris*, ed. Kelvin, II (2), pp. 831--3.

¹⁵ ORO, MSS. Oxf. Dioc. c 1773, archdcn's certs.; c 1750/2, cert. of repair; local inf.

¹⁶ Evans, *Ch. Plate*, 25.

¹⁷ DoE, *Revised Hist. Bldgs List: Kelmscott* (1989), 35--58: copy in C.O.S; Pevsner, *Oxon.* 665--7.

¹⁸ PRO, E 179/255/4, pt iii, f. 247; above, econ. hist.

¹⁹ For ownership and occupancy, above, manor; for the building, cf. *Kelmscott Manor* (Soc. Antiq. 1999), 14--39; DoE, *Revised Hist. Bldgs List: Kelmscott* (1989), 55--8: copy in COS; Pevsner, *Oxon.* 666; D.W. Insall, 'Kelmscott Manor, the Home of Wm Morris, and its repair for the Soc. of Antiquaries', 1--18: copy in COS; Edmund Penning-Rowsell, 'Kelmscott Manor Restored', *Country Life*, 9 Nov. 1967, pp. 1190--3.

near the place where two ancient messuages formerly stood'.²⁰ Built of uncoursed limestone rubble with stone-slatted roofs, the early 17th-century house was two-storeyed with gabled attics, and had a U-plan with gable ends projecting westwards at the rear; it survives almost in its entirety, only the projecting bays on the north-east and north-west having been added later. The main east entrance opens onto a 16th- or 17th-century screens passage, dividing the original hall (on the north) from the kitchen, and the roof over the main north--south range appears to be contemporary.



Kelmscott Manor, east front

East and west bays were added to the north wing c. 1670, apparently by Thomas Turner (d. 1682): these display classical influences, both in the symmetry of the two gabled towers, which taper towards the top enhancing their appearance of height -- a sophisticated feature for such a small house²¹ -- and in the high-quality decoration of the stone fireplaces, carved with the arms of the Turner family.²² A late 17th-century staircase with crudely turned balustrades and newel posts with lantern finials was also inserted into this wing, presumably replacing an earlier stair, though that may have been located elsewhere in the house. The joisting construction between the ground and first floors, which allowed use of timbers shorter than the space to be crossed, may be derived from the Bodleian Library in Oxford.²³ A single-storeyed south-west service wing, at an oblique angle to the main range, was built in the late 18th or early 19th century, perhaps replacing a dairy, brewhouse, and butteries mentioned in 1734.²⁴

²⁰ Soc. Antiq., Kelmscott box 1, lease and release 2--3 Oct. 1816, possibly referring only to the later north-west and north-east bays (below).

²¹ Pevsner, *Oxon.* 666.

²² For the Turners' arms, *Oxon. Visit. 1669--75* (Harl. Soc. n.s. 12), 61--2.

²³ Insall, 'Kelmscott Manor', p. 17; information from J. Munby, *Oxford Archaeology*.

²⁴ PRO, PROB 11/665, f. 379.

In the 'tapestry room' on the first floor of the north-east bay are 17th-century Flemish tapestries, depicting biblical stories of Samson and of Solomon entertaining the Queen of Sheba. Although cut down to fit this room they were

already in the house in 1853, thus predating Morris's tenancy, and may have been installed by Thomas Turner.²⁵

possibly this was the 'flock-worked room' mentioned in 1734. Other rooms in 1734 included a great parlour with a chamber above, and a study of books, probably all in the north wing. The Turners' principal chamber 'wherein we lie', over the hall,



Kelmscott Manor, north-east wing

was presumably in the older range over the later dining room, while the kitchen, a

maids' chamber with garrets above, another chamber, and various outbuildings were presumably all or mostly at the house's southern end, beyond the screens passage.²⁶ The 'panelled room' on the ground floor of the north-east bay, one of two parlours in 1734 and 1784,²⁷ retains 18th-century panelling. Morris had stone-flagged or solid wood-block floors laid in all the ground-floor rooms in 1895--6, partly re-using flags found under the dining room,²⁸ and the three stone fireplaces in the north-east wing were tiled by Charles Marks of London. In Morris's bedroom a Gothic-style cast-iron grate was inserted into the original Tudor-arched fireplace, and Art-Nouveau style fireplaces were installed in two of the other bedrooms²⁹

May Morris intended the house to remain a memorial to her father, and her bequest included furniture, paintings, tapestries, and embroideries made by the Morris family, by the Pre-Raphaelite artists (notably Rossetti) with whom they were associated, and by craftsmen of the Arts and Crafts movement including Philip Webb.³⁰ Items on public display in 2001 included some installed at Kelmscott during Morris's period, and others imported later.³¹ In 1964 the house was found to be

²⁵ *Kelmscott Manor* (Soc. Antiq. 1999), 28--9; *Lascelles' Dir. Oxon.* (1853); cf. *Letters of Dante Gabriel Rossetti*, ed. O. Doughty and J.R. Wahl, III, no. 1131; PRO, PROB 11/370, ff. 82--83v., mentioning 'hangings' in 1682.

²⁶ PRO, PROB 11/665, ff. 378v.--379; cf. A. Eavis, 'Kelmscott Manor' (Oxf. Univ. Dept. for Continuing Educ. dissertation, postgrad. cert. in archit. hist. 1995). For rooms and furnishings in 1783--4, *Oxf. Jnl* 27 Dec. 1783, p. 3; 19 June 1784, p. 2.

²⁷ PRO, PROB 11/665, ff. 378v.; *Oxf. Jnl* 19 June 1784, p. 2.

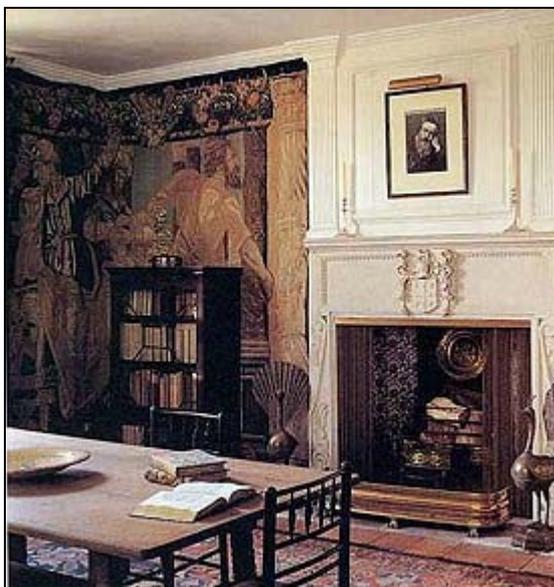
²⁸ *Collected Letters of Wm. Morris*, ed. N. Kelvin, IV, pp. 333--5; Bodl. MS Top. Oxon. d 347.

²⁹ DoE, *Revised Hist. Bldgs List: Kelmscott*, 56.

³⁰ A.R. Dufty, 'Wm Morris and the Kelmscott Estate', *Antiq. Jnl* 43.1 (1963), 110--13.

³¹ *Kelmscott Manor* (Soc. Antiq. 1999), 14.

in serious disrepair, and over the next few years the Society of Antiquaries undertook a major renovation, overseen by the then custodian A.R. Dufty, and regarded as a model of late 20th-century building conservation; the work was carried out according to Morris's precepts, as expressed in the manifesto of the Society for the Protection of Ancient Buildings. Following the structural work many rooms were redecorated with Morris wallpapers, some from rolls discovered in the house, and tapestries and fabrics were cleaned or replaced.³²



Kelmscott Manor: 'Tapestry' Room

A wall enclosing the garden to the west (i.e. rear) of the house was built in the mid or late 18th century; an attached privy with a pyramidal stone-slate roof may be early 19th-century, and a polygonal summer house late 19th-century, erected perhaps for Morris. Agricultural buildings, some of them broadly contemporary with the house's north-east wing, lie mostly south-west of the house, grouped around a courtyard at whose north-west corner is a late 17th-century dovecot. A barn of similar date closes the courtyard's east side along the street.³³ During the 1990s a programme was initiated to restore the garden layout to that pertaining in Morris's time.³⁴

Manor Farm

Manor Farm, so called by 1898 presumably through its connection with Lechlade manor,³⁵ was largely rebuilt and extended around 1700, perhaps for John and Mary Turner, and displays progressive features for its date.³⁶ The main south front, of 5 bays with a central entrance and ovolo-moulded cross-mullioned windows, is of limestone rubble, with two ashlar bands on each

³² *Country Life*, 9 Nov. 1967, pp. 1190--3; Insall, 'Kelmscott Manor', 1—18; cf. Soc. Antiq., Kelmscott boxes 6—7.

³³ DoE, *Revised Hist. Bldgs List: Kelmscott*, 57--8.

³⁴ Kelmscott Manor inf. leaflet [n.d., after 1996].

³⁵ *Sale Cat., Manor Fm.* (1898): copy in Bodl.; above, manor.

³⁶ Cf. Pevsner, *Oxon.* 667; DoE, *Revised Hist. Bldgs List: Kelmscott* (1989), 48.

floor, and ashlar quoins; the doorway has a moulded stone architrave with pulvinated frieze and pediment. The eastern ground-floor room retains early 18th-century fittings, including panelling, a dentilled wood cornice, and fluted pilasters to either side of the fireplace, which is 19th-century; the western room retains an Adam-style fireplace surround. Two back wings run northwards from the main range: the eastern one, single-storeyed and including agricultural buildings at its northern end, may be of 17th-century origin, but the full-height western one is probably contemporary with or slightly later than the main range. From the later 18th century the Edmondses, though farming the land themselves, mostly lived elsewhere, and in 1799 the house was let to a tenant;³⁷ resident tenant farmers during the 19th and 20th centuries included John Wells Brain in the 1850s and 1860s, Alfred Mace in the 1890s, and later the Eavises,³⁸ and the building remained a farmhouse in 2001. The house was partly refenestrated during the 19th and 20th centuries, and a two-storeyed addition between the rear ranges was added in the 20th century. Agricultural buildings,³⁹ to the north, south-west, and south-east (across the road), all stone-built, include two 18th-century barns, another remodelled in the early 19th century, and an early 18th-century square dovecot with a stone-slatted roof and pyramidal-capped louvre.⁴⁰



Manor Farm

Other Domestic and Farm Buildings

Among the other larger houses, Lower House Farm, a large L-shaped house of two storeys and attics built in the late 17th century, has a symmetrical five-bayed front, a moulded wooden eaves cornice broken by a central gabled dormer, and cross-mullioned windows with a continuous dripmould on the ground floor; the central doorway, in a moulded stone surround, has a flat hood with carved scroll brackets. In the 19th century and probably earlier it was divided into three

³⁷ PRO, Kelmscott incl. award, s.v. roads (mentioning John Edmonds's homestead occupied by Lancelot Myers, gent.); cf. Bodl. incl. map (photo.); ORO, QSD L.170; West Sussex RO, Cap. I/28/134, leases 1814--41; Hollands, *Kelmscott*, 63.

³⁸ Hollands, *Kelmscott*, 65, 83--4, 92, 107; *PO Dir. Oxon.* (1854 and later edns.); *Kelly's Dir. Oxon.* (1883 and later edns.); *Sale Cat., Manor Fm.* (1898).

³⁹ DoE, *Revised Hist. Bldgs List: Kelmscott* (1989), 49--50.

⁴⁰ Cf. PRO, CP 25/2/1388/8 Geo. III Mich., mentioning a 'dovehouse' in 1767.

labourers' cottages for nearby Manor Farm, but was later restored to single occupancy.⁴¹ Home Farm, in the village's northern part, is another L-shaped house of two storeys and attics, whose rear range is probably 17th-century or earlier; the house was remodelled in the mid 18th century perhaps for one of the Turner family, which owned it by the 1780s. The main front, with parapet and coped verges to the roofs, has a slightly projecting central bay surmounted by an open pediment with a blind lunette, while the flanking bays have Venetian windows on the ground floor. A central recessed door with radiating fanlight opens into a stone-flagged entrance hall. Bradshaws Farm to the west, rebuilt or remodelled in slightly more modest style in 1757 by the farmer and freeholder Edward Bradshaw, has a five-bay front with chamfered quoins, cross-mullioned windows, a pedimented central doorway, and a hipped roof; the interior retains contemporary panelling, cornice, and stone fireplace surround, with a dog-leg staircase rising from the entrance hall. A stone porch with an ogee-arch was added in the early 19th century. Adjacent barns, substantially built of stone and slate, are roughly contemporary with the houses, that immediately north-west of Bradshaws bearing the inscription 1750/B/EM presumably for Edward Bradshaw and his wife.⁴²



Kelmscott: Home Farm (top)

Bradshaws Farm (bottom)

⁴¹ DoE, *Revised Hist. Bldgs List: Kelmscott*, 46; Pevsner, *Oxon.* 667; *Sale Cat., Manor Farm* (1898), lot 1: copy in Bodl.; Bodl. incl. map (photo.).

⁴² DoE, *Revised Hist. Bldgs List: Kelmscott*, 36--9; Pevsner, *Oxon.* 667; Bodl. incl. map (photo.); cf. *Oxon. Poll, 1754*, 11; ORO, QSD L.170; above, manor.



More vernacular in style is Home Lea near the church, a late 17th-century house of uncoursed limestone rubble extended in 1767 for the farmer Thomas Carter (d. 1794) and his wife Mary.⁴³ The older (western) part, of three bays, has integral endstacks with flanking winder staircases leading from first-floor to attic level, and mullioned windows with dripstones; the lower, 18th-century range has an endstack with a projecting rectangular bread oven at its base. Smaller houses of 17th-century origin include 2--3 Manor Cottages, Garden Cottage, Jobs Close, and Plough Cottages, the latter dated 1690 and built apparently by the Turners, possibly as labourers' accommodation. An adjoining range, now the Plough Inn, was added in the 18th century.⁴⁴

During the 19th century there appears to have been little new domestic building, the increase from 27 to 36 separate dwellings between 1801 and 1851 being perhaps largely due to subdivision, as at Lower House Farm.⁴⁵ Church Cottage was rebuilt in the early 19th century incorporating parts of an earlier house, and the small single-storeyed school nearby, the only new institutional building, was built around 1872.⁴⁶ A few thatched cottages and farm buildings survived in the late 19th and early 20th century: in 1871 Rossetti commented that most farm buildings were 'of the thatched squatted order', while in 1896 William Morris expressed relief that the leading farmer R.W. Hobbs had re-roofed his buildings with thatch rather than iron, and admitted 'bribing' another landowner to do the same.⁴⁷

20th-Century Vernacular Revival

⁴³ DoE, *Revised Hist. Bldgs List: Kelmscott*, 40; PRO, Kelmscott incl. award, s.v. Carter; Bodl. incl. map (photo.); ORO, MS Wills Oxon. 124/1/30; *ibid.* QSD L.170.

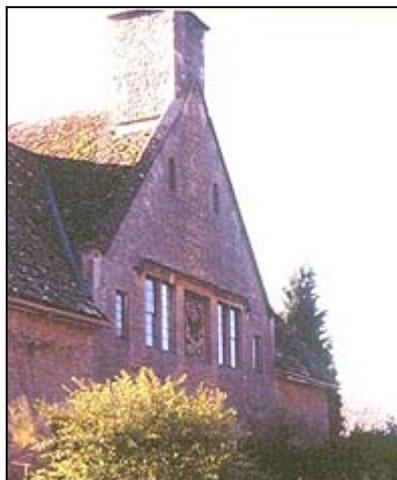
⁴⁴ DoE, *Revised Hist. Bldgs List: Kelmscott*, 44--5, 47, 53; for the Plough, bearing a datestone T/IM 1690 probably for John and Mary Turner, above, manor (Manor Farm estate).

⁴⁵ *Census*, 1801--51; above.

⁴⁶ DoE, *Revised Hist. Bldgs List: Kelmscott*, 40; above, social hist. (educ.).

⁴⁷ *Letters of Dante Gabriel Rossetti*, ed. O. Doughty + J.R. Wahl, III, no. 1131; *Collected Letters of Wm. Morris*, ed. N. Kelvin, IV, pp. 367--9.

In 1919 the parish meeting pressed for Kelmscott to be included in local housing plans,⁴⁸ but with population falling there was presumably little incentive, and what little new building there was in the early 20th century was almost all on the Morris family's initiative, reflecting William Morris's



Morris Memorial Cottages, designed by Philip Webb

idealised views of vernacular architecture, traditional crafts, and rural life. In 1902 Morris's widow Jane commissioned the artist Philip Webb, a friend and associate of Morris who had also designed Morris's tombstone in Kelmscott churchyard, to build a pair of cottages in memory of her husband, on a plot north of Kelmscott Manor which she bought for the purpose. The cottages, built of traditional materials in Vernacular Revival style, are of two storeys with attic; a stone plaque on the front, carved by George Jack from a design by Webb, shows Morris reclining in nearby meadows with his hat and satchel. In 1914 William's daughter May Morris commissioned two further cottages on an

Morris Memorial Cottages: carving of William Morris

adjacent site, designed in similar style by the Arts and Crafts architect Ernest Gimson (d. 1919), who also erected a fence of vertical stone slabs at the nearby roadside. Soon after, May commissioned Gimson to design a village hall in memory of Morris, and, following a public appeal, the building was finally erected in 1934 to coincide with Morris's centenary, on a site given by Lord Faringdon of Buscot; the opening ceremony was conducted by George Bernard Shaw in the presence of Ramsay Macdonald. The hall, L-shaped and single-storeyed with a cellar and attic in the north range, is in similar vernacular style, with a pegged timber roof covered in stone slate, and a fence of limestone slabs.⁴⁹ A wooden village hall on a different site, erected apparently in the early 1920s, was demolished soon after.⁵⁰ Development during the mid and late 20th century was largely confined to further small-scale building in traditional styles and materials. Small cottages were erected near Home Lea and the school in the 1930s and 1940s, and in 1950 a range of four council houses north of the Plough Inn were built by the Filkins mason Joe Swinford, partly re-using materials from three demolished thatched cottages nearby.⁵¹



⁴⁸ Kelmscott parish meeting min. book, pp. 28--9 (in parish custody, 2001).

⁴⁹ DoE, *Revised Hist. Bldgs List: Kelmscott*, 43, 51--3; Pevsner, *Oxon.* 666--7; *Kelmscott Manor* (Soc. Antiq. 1999), 7--9, 40; Kelmscott par. meeting min. bk. s.a. 1928--35; docs. *re* Morris Memorial Hall (in custody of par. meeting 2001)

⁵⁰ Kelmscott par. meeting min. bk. s.a. 1927--35.

⁵¹ Hollands, *Kelmscott*, 104--6; W. Tadd, 'Cotswolds Stone's Fading Glory' (undated cutting from *Daily Telegraph* in COS, c. 1964); Kelmscott parish meeting min. book, s.a. 1946, 1950; local information.



*Morris Memorial Hall
(completed 1934)*

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